

*Sections highlighted in represent variations in phrasing according to different schools.

1. As Requested by an Imperial Messenger, Minamoto no Nakakuni Goes to Sagano to Search for the Whereabouts of Kogō

As Lady Kogō, the favorite consort of Retired Emperor Takakura, has disappeared, the retired emperor deeply laments and sends a messenger to Minamoto no Nakakuni in order to request that he search for her whereabouts. Nakakuni hurries to Sagano on a horse bestowed by Retired Emperor Takakura.

Imperial Messenger

I am an attendant in the service of Retired Emperor Takakura. There is a lady who His Imperial Majesty loves deeply, and her name is Kogō-no-tsubone (Lady Kogō). However, one evening, Lady Kogō disappeared, perhaps because she was afraid of the power of His Majesty's father-in-law, the chancellor of the realm, Taira no Kiyomori. His Majesty's empress is a daughter of the chancellor of the realm. The loss of Lady Kogō has caused His Majesty endless lament. During the day, he secludes himself in his bedroom and wails in sorrow. At night, he comes to the South Hall where he gazes, in melancholy, at the moon. Since he heard a rumor about Lady Kogō residing in Sagano, he has ordered me to immediately call for Danjō Daihitsu (Vice President of Board of Censors) Nakakuni and make him search for Lady Kogō. Upon this imperial order, therefore, am I rushing to Nakakuni's house. / I am on my way to relay this order to Nakakuni.

Hello, is Nakakuni here? / is Nakakuni at home?

小督

こごう

* は流儀によって異なる場合を示す。

一 源仲国、勅使に小督探索を頼まれ、嵯峨野へ向かう

高倉院の寵愛を受けていた小督が失踪したため、院は大変嘆き、勅使を源仲国のもとに遣わし、探索を依頼する。仲国は院より下賜された馬を駆り、嵯峨野へ急いだ。

御使 私は高倉院にお仕えする臣下です。さて小督局と云って、わが君が大変ご寵愛なき

つているお方がおられますが、高倉院の中宮は、まさに太政大臣平清盛のご息女であるため、その権勢を恐れられたのだろうか、小督局はある日の夕暮れに、身をお隠しになったのです。わが君の御歎きは限りなく、昼は御寝所にお入りになって、ただ独りお悲しみになり、夜はまた南殿にお出ましになって、月を眺めてお明かしになるといふ様子であつた。小督局が嵯峨野におられるという便りをお耳にされ、急いで弾正大弼仲国を招集して小督局の行方を尋ねさせよ、との宣旨を承りましたので、ただ今、仲国の私宅へ急いでいるのです。／このことを仲国に申し伝えようと思ひます。

やあやあ、仲国は居られるか。／この家のなかに仲国はおられるか。

Minamoto no Nakakuni

Who is it? / Yes, I am here.

Imperial Messenger

I have come to deliver an imperial order.

Regarding Lady Kogō's whereabouts, His Majesty has heard that she is in Sagano. I bring His Majesty's order for you to make haste and call upon her in Sagano, where you should pass this letter to her. / I bring His Majesty's order for you to call upon her immediately in Sagano.

Nakakuni I humbly receive this order from His Majesty. Now, have you heard what kind of place in Sagano she is living in?

Imperial Messenger

I have only heard that she is living in a house with a single folding door.

Nakakuni Ah, certainly, there are some houses in rural areas like Sagano that have that kind of door. It is almost the night of August 15 / the night of the full moon festival, the 15th of August. She will probably be playing the *koto* this evening. I know the sound of her *koto* playing very well. Please respectfully tell His Majesty to put his mind at ease.

Imperial Messenger

When I delivered your message to His Majesty, he was extremely delighted and bestowed upon you a horse from the imperial stable.

源仲国

どなたですか。／ここにおります。

御使

宣旨をお伝えに来ました。

さて小督局の行く方について、我が君は嵯峨野の方におられるという便りをお聞きになられ、急いで尋ねてこの手紙を渡すようにとの宣旨を承つてまいりました。／急いで尋ねて参れとの宣旨を承つてまいりました。

源仲国

宣旨、謹んで承りました。さて、嵯峨野ではどのような所におられるか、聞いていらつしやいますか。

勅使

嵯峨では唯、片折戸のある場所とだけ、伺っています

仲国

確かに、あのような辺鄙な場所の家には片折戸と申すものがございます。とりわけ今夜は丁度八月十五夜／八月十五夜の明月（名月）の日ですから、きつと琴をお弾きになることでしょう。私は小督局の琴の調べをよく聞き知っております。どうか御安心ください、と丁寧に申し上げた。

勅使

このことを君に奏上いたしましたところ、君は大変お喜びになり、かたじけなくも御料の御馬を賜わった。

Nakakuni Having the honor of receiving a horse from His Majesty, I humbly accept the order, and

Reciters Nakakuni soon starts off on the horse, galloping in the autumn night, soon starts off on the horse, galloping in the autumn night. You, a palomino horse, run with all your heart and soul. With my mind racing, I quickly dash to Sagano. With my mind racing, I quickly dash to Sagano.

[Interlude]

2. Kogō Starts to Play the Koto

Kogō has been spending her days in Sagano, along with her attendant. As the mistress of the house in which she stays has suggested, she begins to play the *koto* to console herself, as she is missing Retired Emperor Takakura.

(At Kogō's temporary residence in Sagano, the mistress of the house requests Kogō, a well-known master *koto* player, to play the *koto* as she wants to hear her play on the night of full moon festival, August 15.)

Kogō Truly, it is entirely due to the bond formed in my previous lifetime that we spent the night together under a tree or that we drank a cup of water drawn from the same river. I have grown accustomed to living in this temporary residence, and the more time passes, the more I become familiar with seeing those lowly women upon whom I must rely in order to maintain this hidden life. This is the way of the world, and yet I cannot forget the gentle heart of His Majesty, regardless of how much time has passed.

仲国

面目を施し、畏まって、

地

(仲国は) ほどなく、秋の夜に出かけていく、ほどなく、秋の夜に出かけていく。乗っている月毛の馬よ、一心に駆けよ、と心も急いで嵯峨野へ急ぐのであった、心も急いで嵯峨野へ急ぐのであった。

〔中入り〕

二 小督局、琴を弾きはじめる

嵯峨野で侍女とともに日を送る小督局は、家の女主人の勧めを受け、また高倉院への募る思いを慰めようと、琴を弾き始めた。

(嵯峨野の小督局の仮住まいで、家の女主人が、八月十五夜の明月であるから、名手と聞く小督局の琴を聴きたいと所望する)

小督

まことに一樹の陰に宿り、一河の流れを汲むとも、すべて他生の縁であろう。ほんの仮初の住まいにも住み馴れて、時が経つほどに、忍ぶ暮らしの頼りにした、賤しい女たちを見馴れてしまった。これも世の習いというもの。しかし、いつまでも忘れられないのは、わが大君のお心です。

Reciters Then play the *koto* to comfort your heart that is suffering from this secret love.

I would like to comfort my heart, if only for a moment. I would like to comfort my heart, if only for a moment. The strings of the *koto* sound like the howling of autumn winds. Even the chirping of crickets sounds like cries of grief. Are they crying because of the saying that fall is the season in which people fall into indifference? Or, are they crying about a painful relationship? The patrinia flowers droop as though they, too, are having a sulk, and so I am also drifting, suffering from love in this floating world. Please do not mention what I say to other people. Truly I am ashamed of my sorry state.

3. Nakakuni, Galloping Through the Night in Sagano, Hears the Music of a *Koto*

When Nakakuni is galloping around Sagano on his horse, he hears the sound of a *koto*. Listening to it carefully, he recognizes that the tune is “Sōburen (I Miss My Husband)” (a tune belonging to *gagaku*, traditional Japanese music).

Nakakuni How tasteful. The hue of the full moon is so beautiful. To quote an ancient poem, “Dear old friend, living two thousand miles away, how do you enjoy the color of the full moon of the night of the Fifteenth?”* Even if I must cross two thousand miles, that would not be far at all for the sake of an imperial order. My heart is racing with excitement and the horse is galloping with excitement. We gallop carefully, though, along the dark road at night.

This is Sagano, famously cited in this poem: “Hearing the call of a buck in this mountain village in Sagano, How very sad is the evening in autumn.”

地 さあさあ、それでは琴でも弾いて、この忍ぶ恋の思いを慰めよう。

せめて、暫くでもこの思いを慰めようと、せめて、暫くでも慰めようと、琴を弾くその音は、秋風に似ているのだろうか、虫の声も悲しそう。鳴く声は、秋に人が飽きたことを恨んでの声か、それとも恋の辛さを悲しんでいるのか。そういえば、女郎花もすねているようだが、自分もこの浮世に辛い思いをしている身の上である。いやいや人には語らないで。こんな有様も、ほんとうに恥ずかしい。

三 夜の嵯峨野をさすらう仲国、琴の音を聞きつける

仲国が嵯峨野のあたりをあちこち巡っていると、琴の音が聞こえてきた。その曲は何かと耳を澄ませば、想夫恋（平調の楽の名前、もとは「相府蓮」）であった。

仲国 ああ面白い、折からの十五夜の月の色の美しいことよ。古歌に「三五夜中新月色、二千里外故人心（十五夜の月の色を、遠く二千里離れた土地にいる懐かしい友はどのように眺めているだろうか）」※と詠まれているが、恐れ多い勅命を受けたならば、二千里も遠くはないぞ。心は勇み立ち、馬も勇んで駆けているが、夜の道ゆえ、気をつけて走れ。

歌にも「牡鹿鳴くこの山里……」「牡鹿鳴くこの山里のさがなれば悲しかりける秋の夕暮れ」（牡鹿の鳴く声があるが、嵯峨野の山里の秋の夕暮れは、やはり悲しいものだなあ）と詠

(The Scene of the Horse [Koma no dan] Starts Here)

Group Reciters

The autumn sky above Sagano is clear, and my heart has cleared up as well. Looking for a folding single door, I spur on my horse to hurry under the bright moon.

Nakakuni I see nothing but crudely constructed, temporary houses in this area.

Reciters Maybe it is around here. So thinking, I gallop back and forth on my horse, straining my ears, but do not hear the sound of a *koto*. She might come outside, enticed by this evening's moon, which made me think of coming to Horin-ji Temple, where I may be able to hear the sound of her *koto*. Oh, is that a *koto*, or is it the sound of the winds whistling over the mountains or perhaps a gust rustling through pine trees? Or could it be *koto* played by the lady I am looking for? What is that sound? Listening carefully, it is “Sōburen,” the song of a woman who misses the husband she loves so dearly. How happy I am to hear this!

(“Koma no dan” Finishes Here)

*The old poem, “Dear Old Friend,” was composed by Bai Juyi, a famous Chinese poet of the Tang Dynasty.

4. Nakakuni Meets with Kogō

Nakakuni, who recognizes the music of Kogō's *koto*, enters the house and asks for assistance. When a female attendant opens the gate for him, he enters the property and announces that he has come, under imperial order,

まれた所だから、

(以下、「駒之段」)

地 嵯峨野あたりの秋の空は澄み、同じく心も澄み渡る。片折戸を目印に、明月のなか、鞭を上げて馬を早めて行こう。

仲国 あたりは粗末な仮の家ばかり、

地 もしやと思ひ、あちこちに馬を駆け寄せては、耳を澄ますが、琴を弾く人はいない。今夜の月に誘われて、外へお出でになられたのではと思ひ、法輪寺に来てみると、ああ琴の音が聞こえて来たぞ。おや琴の音ではなく、峯の嵐かそれとも松風か、それともやはり、我が尋ねるお方の琴の音か。何だろうかとよく聞けば、夫を思つて恋い慕うという名を持った「想夫恋」の曲、まことに嬉しいことだよ。

(「駒之段」(二)まで)

※「三五夜中……」の古歌…唐の詩人、白居易(白樂天)の詩。

四 仲国、小督局と対面する

仲国は小督の局の曲だと聞き分け、その家に行き、案内を乞う。侍女が門を開けたところで

to call upon Kogō. Kogō responds that she is not the person he is looking for and refuses to allow him to come into the house. Nakakuni then insists that until she agrees to meet with him, he will stay under the eaves of the house all night long. The attendant takes pity on him and persuades Kogō, who finally invites Nakakuni into the house and meets with him. He passes to Kogō the letter from Retired Emperor Takakura.

Nakakuni I have no doubt that it is Kogō who played this song on the *koto*.
I will ask for assistance immediately. [A few schools include this phrase]

Hello / First of all, would you open this door please.

Kogō Who is it? I hear someone at our gate. Please listen carefully.

Female Attendant

Yes, certainly. I will pay attention to what the visitor says. So, I push open the gate.

Nakakuni It will not do for this gate to be closed to me, so I grab the gate. /
so I grab the gate to fully open and enter the property.

I, Nakakuni, have come here as an imperial messenger. Please deliver this message to Lady Kogō.

Kogō What you say is outrageous! How could it be that someone brings an imperial message to such a humble house where lowly people reside. It must be a mistake.

中に入り、小督に宣旨を受けて来たことを告げる。小督は人違いだと言い、家へ上げようとしなかった。仲国はお会いするまでは、と軒下で夜を明かそうとする。気の毒に思った侍女の説得により、小督は仲国を家の中に入れ、対面する。仲国は高倉院より預かった手紙を小督に渡す。

仲国 疑いもなく、小督局の琴の調べです。すぐに案内をお願いしよう。「一部流儀にあり」

やあやあ／まず、この戸を開けてくださいませ。

小督 誰かしら、門のあたりで人声がしますよ。よく気をつけて聞きなさい。

侍女 わかりました。聞き流してはかえってよくないと、まずは門の扉を押して開けた。

仲国 門を閉ざされてはいけないと、扉を押さえた。／扉を押さえて中に入った。

宣旨の勅使として、仲国がここまで参りました。そのことをお伝えください。

小督 とんでもないことを言いますね。このような賤しい粗末な家に、宣旨など、あるものですか。お門違いでしょう。

Nakakuni No matter how hard you try to hide, just as a hidden sadness is revealed by tears, so, too are you incapable of concealing the sound of your *koto*.

Kogō I am so ashamed of myself, for on several occasions, when there were music parties at the imperial court, Nakakuni...

Nakakuni was called upon to play the Japanese flute.

Kogō The moon tonight is the same moon that I gazed upon while at the court.

Nakakuni, Kogō

A close friend from the old days has come to visit me, and if I meet with him, the music we played together...

Reciters I came here because His Majesty ordered me to deliver, in secret, this message. Why are you avoiding me in such a way? If you refuse to meet with me, I will stay by the bush growing by the hedge, making a blanket of my sleeve and gazing upon the moon all night.

What we know of this place, what we know of this place, is that Saga is cited in a poem: "In the mountains of Saga is the imperial hunting ground of Serigawa, / And though his Majesty has not visited in a while, / The ancient path of Chiyo ('a thousand generations') is always there." I came here, following the ancient path, because although the relationship has been interrupted for a time, His Majesty wishes that it be resumed as before and that it not change for all eternity. My presence here is an expression of his feelings of great benevolence for you. I know that you are someone who understands such tenderness in His Majesty's heart. You need say nothing. Just play the *koto*. How you play will tell what lies in your heart.

仲国

どんなに包み隠そうとなさっても、悲しい思いが涙に出て知られるように、今の琴の調べは隠しようもございませんよ。

小督

まことに恥ずかしい、仲国は御所での管弦の遊びの折々に、

仲国

笛のお役に召し出され、

小督

今見る月も、御所で眺めたあの月と変わらず、

仲国、小督

あの頃の親しい方が訪ねて来て、逢えば当時合わせた管絃の音色が……。

地

我が君より、密かに伝えよと勅諭を承り参ったが、何故そのように避けておられるのか。それならば私は、中垣の葎むらの茂った下に片袖を敷いて仮寝し、今宵の月を眺めて明かそう。

所を知られば嵯峨の地は、所を知られば嵯峨の地は、「嵯峨の山御幸絶えにし芹川や、千代の古道跡ふるみちはありけり（嵯峨の山の芹川〔御狩場〕は、しばらく御幸が絶えていたが、千代の古道の跡があった）」とも詠まれている。その古道をたどって私がここへきたのは、一度は仲が絶えても、もとのように末永く変わらないようにという、我が君の恵み深い御心の現れである。あなたはその御心を、よくおわかりになるお方であろう。声には出さずとも、琴を弾いてください。その調べが、あなたの心を語るに違いない。

Female Attendant

Nakakuni insists to stay until he sees you. Wet with dew, he is staying under the brushwood fence. He came here under imperial order, so I feel sorry for him. Why are you so stubborn about hiding yourself from him? Why don't you invite him in?

Kogō Of course, I, too, think that I should, but his visit was totally unexpected and I am very upset... I feel so embarrassed, I hardly know what to do with myself, but do tell him to come in.

Female Attendant

Then / Lord Nakakuni, please come on in.

Nakakuni Yes, certainly. I came all this way to visit you, upon an imperial order. / I will tell you the imperial order directly.

Well, after you went into hiding as you now are, His Majesty lost weight and appears to have fallen into deep lament. He ordered that at the very least, I must find your whereabouts. He entrusted me with this precious letter, which I have brought here. If I could please receive your response directly, I will take it to His Majesty.

5. Nakakuni, Having Fulfilled His Mission, Returns to Kyoto

Kogō expresses her appreciation for Retired Emperor Takakura's love by citing ancient Chinese stories. She entrusts Nakakuni with a letter for the retired emperor. Regretting at having to part with Nakakuni, she holds a party for him. Nakakuni performs a dance at the party. After his dance has ended, full of joy that he can bring such splendid news to His Majesty, he rides on his horse and returns to Kyoto, sent off by Kogō.

侍女

仲国はお目にかかるまでは、帰らないといって、あの柴垣の下に露にまみれておられます。勅諭でもありますし、仲国もお痛わしく、何もそんなにお隠れにならなくてもよいではありませんか。こちらへお通しいたしませんか。

小督

確かに私もそうは思うのだけれど、あまりにも思いがけず、心も乱れてしまつて……。身の置きどころもないのですが、それならばこちらへと入るように、言いなさい。

侍女

それでは／仲国様、こちらへお入りください。

仲国

承知しました。勅諭により、ここまで参りました。／勅諭をそのまま申し上げます。

さて、あなたがこのように身を隠されて後、我が君は、体もお痩せになり、お嘆きも深いように見受けられます。せめて行方だけでも尋ねて参れ、との宣旨を承り、かたじけなくもお手紙を賜り、ここへ持参してございます。恐れながら直接のご返事を賜り、奏上いたしたいと思います。

五 役目を果たした仲国、都へ帰る

小督は、中国の故事を引きながら高倉院の愛情に感謝し、仲国に高倉院への手紙を渡す。さ

Kogō	Story
Kogō	Needless to say, His Majesty has always been exceedingly kind, and more than anything else, I am grateful to receive his blessings. How profound is his kindness, to care about the whereabouts of such an unworthy, lowly woman like myself, even deigning to write me a letter.
Reciters	The kindness that His Majesty has bestowed upon me is unchanged from long ago. Although I left the imperial court to live a secluded life in this ephemeral world, he has inquired after my whereabouts, for which I can only shed tears of gratitude that run down my cheeks. I am so grateful to receive such a visit. Now, I am even glad for those painful days of suffering that I survived.
Kogō	Such a humble woman as myself is no match for the examples of these stories, but...
Reciters	the love between husband and wife is unchanging since ancient times. During the Han Dynasty, Emperor Wu, suffering from the unbearable loss of Lady Li, lit mystic incense in the Palace of Ganquan that would call forth the soul of the deceased. In the rising smoke of the incense, he found the shadow of Lady Li,
Kogō / Nakakuni	according to a legend. But she only appeared for a moment.
Reciters	If we will end up feeling grief, it is better not to start a relationship. The private talk between Emperor Xuanzong of Tang and Yang Guifei in the Risan Palace became public due to a minor indiscretion. After Yang Guifei lost her precious life, Emperor Xuanzong was prostrated with sorrow and cried until his sleeves were ruined by tears. And yet he still could not forget her and

らに別れを惜しんで酒宴を催し、仲国は舞を舞う。舞い終えた仲国は、良いご報告ができる
と喜びながら馬に乗り、小督の見送りを受けて、都へ帰る。

小督 もとより、我が君の御恵みはかたじけなく、有難いことはこの上もありません。及

びもつかない賤しい者の行方をもお氣にかけて下さり、お手紙まで下さって、何と
情け深いお心でしょう。

地 昔と変わらない有難いお情けにより、御所を離れてはかない世を憚りながら暮らす

身をも訪ねあてて下さり、ただただ涙がこぼれるばかり。

誠にごこのようなご訪問を受けて有難く、生き永らえてきた辛い月日も、嬉しく思わ
れるよ。

小督 この賤しい身では、例えに持ち出すのも及びもつかないことですが、

地 夫婦の愛情は昔から変わりがない。漢の時代、武帝は、李夫人との死別に耐えられず、

甘泉殿で反魂香を焚き、煙の中に夫人の面影を

小督／仲国 見たというが、それも束の間のはかないものであった。

地 哀れな思いをするのなら、かえって初めから契りを結ばないほうがまだ。

searched for Consort Yang's soul in the palace on Mount Penglai in the Land of the Sages. Now I keenly know how he must have felt.

Kogō Searching for someone, even in another country...

Reciters proves his unparalleled love. Even though he was tortured by the suffering and sadness of bereavement, his love for Consort Yang only grew stronger until his endless feelings drove his mind to derangement. Comparing my lot to his, I still live in the same world as His Majesty. There is hope for me yet. He has extended his great mercy far beyond Kyoto and I am exceptionally blessed to receive an imperial letter from his messenger. I have to respectfully answer his question, if he is asking me where I reside now.

Nakakuni / Reciters

It's the time now. The time for farewell has come. Nakakuni receives a letter directly from Kogō and stands up after bidding her farewell.

Kogō You have come to visit me on a night of a full moon, here in this transient world – a place in which the lives we live are themselves like temporary residence – and I think you will be the last messenger His Majesty sends to me. I am reluctant to part with you. My tears just keep flowing.

Reciters / Nakakuni

Your tears will soon dry. Just as the stars of Vega and Altair are allowed to meet once a year on the night of the Star Festival, the two of you will hardly ever be able to see each other.

小督

唐の玄宗皇帝も、驪山宮^{りさんきゅう}で楊貴妃と交わした私語が、世に漏れたのもほんのちよつとしたことからである。楊貴妃がはかなく命を落としてから、玄宗は悲しみに暮れて涙で袖を濡らして朽ちるまでにした。それでも楊貴妃を忘れられずに仙界の蓬莱宮に亡魂を訪ねたということだが、その気持ちはしみじみと身に染みる。

他国までお尋ねになるといのは、

地

並々ならぬ御寵愛である。死別の悲しさにより、身を砕くほどの辛い思いをしても、なお恋心はいや増すばかりで、心も乱れたのだという。それに比べ、私は、同じ世を共に生きているのだから、頼みがいもある。都の外まで叡慮をかけてくださり、使者から勅を賜る有難い御恵みを受けて、恐れ多くも、住家はどこかと問われれば、答えないわけにはいかない。

仲国/地

今は、もうこれまで。別れの時がきた。仲国は、小督より直に返事をいただき、暇を告げて立ち上がった。

小督

月夜にお訪ねいただいた、この仮住居のような仮初の世で、最後の勅使かと思えば、名残惜しくも、涙が流れ落ちるばかり。

地/仲国

涙もすぐに乾く。七夕の星合^{ほしあい}(牽牛と織姫の年一回の逢瀬)のように、めったにお逢いできないけれども、

Kogō	Story
Kogō	However, eventually I will have the chance to be able to meet with him
Reciters / Nakakuni	sometime in the near future.
Reciters	Then, I will come to collect you immediately. So saying, it is still hard to part from you.
Nakakuni	Holding a <i>sake</i> party, we drink and play music.
Reciters	Under the clear moon, the sound of the music also resonates clearly.
Nakakuni	There is a song, “On a Moonlit Night,” that goes: “It is a beautiful moonlit night. If I tell him that this is a wonderful night, it might suggest that I am asking him to visit me. Yet I would not refuse his visit.”
[<i>Otoko-mai</i> (Man’s Dance)]	
A dance accompanied by the music of a Japanese flute and small and large hand drums. This is a heroic dance performed by a male character, expressing an air of celebration.	
Nakakuni	“The sound of my flute matches the wintry cold blast.

小督 ついには逢瀬の時が、

地／仲国 間を置かず来るだろう。

地 すぐにもお迎えに参ろう。そうは言っても、やはり名残は惜しく

仲国 酒宴を催し、管絃の遊びをして

地 清らかに澄む月夜のもと、音楽も澄み渡る。

仲国 「月夜よし……」「元歌・月夜よし夜よしと人に告げやらば、来てふに似たり待たずしもあらず」（美しい月夜だ、すばらしい夜だと告げたなら、逢いに来てと知っているようなものだが、待っていないわけでもない）」

〔男舞〕

笛、小鼓、大鼓で奏される舞。男性が舞う勇壮な舞で、祝賀の雰囲気を表す。

仲国 「木枯らしに吹き合はすめる笛の音を、

- Reciters There are no words that can hold back the man who plays so wonderfully that his music matches the wind.”
- There are no words that can. There are no words that can.
- Nakakuni There are no words that can express the sadness in His Majesty's heart. When we infer his feeling,
- Reciters even a lowly man like myself sank in a pensive mood and had no inclination to stand up and dance. However, I was able to meet with you before returning to the imperial court, and so I cannot hide how happy I feel. So saying, Nakakuni puts his sleeves together in bidding farewell to Kogō. He gallantly rides on the exhilarating horse and starts off for Kyoto. Kogō sees him off all the way, and Nakakuni returns to Kyoto.

地 ひき留^{とど}むべき言の葉もなし（木枯らしの風に合わせて素晴らしい笛を吹いていらっしやるあの方を、引きとめる言葉はありません）」

言の葉もなし、言の葉もなし。

仲国 言葉もないほどの君の御心をお察し申し上げれば、

地 私のような者も物思いに沈み、立ち舞うような心もなかったが、今はお目にかかって帰ることができるので、この嬉しさを隠すこともない、と仲国は袖を打ち合わせ、小督にお暇を申し上げて、勇み立つ馬にゆらりと打ち乗り、都へ帰途につく。小督はその帰る姿をはるばると見送り、仲国は都へ帰ったのであった。

Kogō

Synopsis

During the Heian period, around the time that the Taira clan took control of Japan, Kogō-no-tsubone (Lady Kogō) received the favor of Retired Emperor Takakura. However, as she was afraid of the power of Taira no Kiyomori—the father of Empress Tokuko (or Tokushi, Noriko) as well as the father-in-law of Retired Emperor Takakura—Kogō hid herself from the retired emperor. Takakura deeply laments, day and night, constantly concerned about Kogō's whereabouts. When the retired emperor hears that Lady Kogō is secretly residing in Sagano, he calls for one of his court officials, Minamoto no Nakakuni, and orders him to find Kogō. It was the August 15 (according to the lunar calendar). At the imperial court, Nakakuni often played a Japanese flute in accompaniment to the music of Kogō's *koto*. He is therefore able to identify the sound of Kogō's *koto* playing. Believing that the beauty of the full moon will entice Kogō to play the *koto*, Nakakuni gallops to Sagano on a horse given to him by Retired Emperor Takakura, running back and forth in the area searching for the sound of a *koto*.

When Nakakuni reaches the vicinity of Horin-ji Temple, he hears the sound of a *koto*. It is the song, “Sōburen” (I Miss My Husband), which is played by Kogō. She is cherishing her memories of Retired Emperor Takakura and lamenting her parting from him. Nakakuni, who is firmly convinced that Kogō is the person playing the *koto*, enters the house and asks someone there to take him to her. Although Kogō refuses Nakakuni's request, he insists that he will not return to the court without seeing her. Also, since he has come according to an imperial order, Kogō's attendant feels sympathy for Nakakuni and acts as an intermediary between the two. Kogō finally agrees to meet with him.

Nakakuni passes a letter from Retired Emperor Takakura to Kogō. Kogō expresses her appreciation for Retired Emperor Takakura, who has sent Nakakuni such a long distance to search for her. She entrusts Nakakuni with a letter for Takakura. When Nakakuni tries to leave, she holds him back by hosting a *sake* drinking party for him. At the party, Nakakuni dances *otoko-mai* (a man's dance). When the party is over, Nakakuni, on horseback, starts his return to Kyoto with Kogō seeing him off.

Highlight

This Noh play depicts a story in which the imperial court bridges the love between a nobleman who was once emperor and a woman whom the man loved. The lead character is Minamoto no Nakakuni, the middle man between the couple. He plays a supporting role, behind the scenes, in the nobleman's elegant, yet tragic, love, allowing Takakura and Kogō's love to shine exquisitely.

Particularly noteworthy are the chanting and the dance in “Koma no dan (the scene of the horse),” in which Nakakuni rides a horse, searching for Kogō in rural Sagano under the bright autumn moon on the night of the Moon Festival (August 15 according to the lunar calendar); the chanting in *kuse*, in which Kogō cites Chinese historical stories to describe her love for Retired Emperor Takakura; and the man's dance (*otoko-mai*) that Nakakuni performs at his farewell party. These are the highlights of this play, which entertain the ears and the eyes of the audience.

Some people might suppose that Kogō and Nakakuni also love each other. After all, they often played flute and *koto* together at the imperial court and Nakakuni can identify Kogō by the sound of her *koto* playing. Furthermore, Kogō feels upset when she learns that Nakakuni has come to visit her, and then Nakakuni performs a man's dance for her at his farewell party. Historical records show that Nakakuni was much older than Kogō and that he was a warrior very highly trusted by Retired Emperor Takakura. Taking these facts into consideration, the assumption that he and Kogō fell in love with each other is, most likely, historically inaccurate. Rather, Nakakuni is probably playing a role for Retired Emperor Takakura and Kogō that goes beyond merely that of a messenger who delivers their letters to each other; he seems to be the middleman who firmly ties the hearts of this couple who are unable to meet each other. In this sense, Nakakuni is like the avatar of Retired Emperor Takakura, who makes no appearance in this play. This probably explains why, in many scenes, Nakakuni and Kogō demonstrate physical and emotional intimacy to each other, while their behavior shows the signs of love—indeed, so abundantly so that it invites misunderstandings by the audience. It is also interesting to imagine what Nakakuni may be feeling about Kogō.

Of course, how the relationship of Nakakuni and Kogō's is perceived depends entirely upon the actors and the audience. Please draw your own conclusions about the story of Nakakuni and Kogō while enjoying the autumn scenery.

Schools	All five	
Category	Fourth group Noh	
Author	Komparu Zenchiku	
Subject	“Kogō” in Volume six, “Heike Monogatari (the Tale of the Heike)”	
Season	Autumn (August in the lunar calendar)	
Scenes	The house of Minamoto no Nakakuni in Kyoto; Sagano in Kyoto	
<i>Tsururimono</i>	a single folding door, brushwood fence	
Characters	<i>Shite</i>	Minamoto no Nakakuni
	<i>Tsure</i>	Kogō
	<i>Tsure</i>	Female attendant
	<i>Waki</i>	Imperial messenger
	<i>Ai</i>	Owner of the house
Masks	<i>Tsure</i> (Kogō)	<i>Ko-omote</i>
	<i>Tsure</i>	<i>Ko-omote</i>
Costumes	<i>Shite</i>	First Half: <i>Okina-eboshi</i> (<i>eboshi</i> style headdress for old men) (holding with a belt made of entwined <i>Kanze-yori</i> cord) / black <i>kazaori-eboshi</i> (<i>eboshi</i> -style headdress), unlined <i>kariginu</i> -style <i>kimono</i> / tops and bottoms of <i>hitatare</i> (<i>kimono</i> for warriors), <i>kitsuke</i> / <i>atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), <i>hakama</i> in <i>ōkuchi</i> -style (white or pale yellow) / <i>komi-ōkuchi</i> (underwear <i>hakama</i> in <i>ōkuchi</i> -style), (<i>koshi-obi</i> (belt)), (a small sword). Second Half: <i>Okina-eboshi</i> (holding with a belt made of entwined <i>Kanze-yori</i> cord) / black <i>kazaori-eboshi</i> , <i>chōken</i> (an unlined, long-sleeved elegant garment worn by dancing female characters) / unlined <i>kariginu</i> -style <i>kimono</i> , <i>kitsuke</i> / <i>atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white or pale yellow), <i>koshi-obi</i> , (a small sword), a fan, and a whip.
	<i>Tsure</i> (Kogō)	<i>Kazura</i> (wig), <i>kazura-obi</i> (belt for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters), <i>kitsuke</i> / <i>surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a fan.
	<i>Tsure</i>	<i>kazura</i> , <i>kazura-obi</i> , <i>karaori</i> , <i>kitsuke</i> / <i>surihaku</i> , and a fan.
	<i>Waki</i>	<i>hora-eboshi</i> (<i>eboshi</i> style headdress worn by stately roles), <i>awase-kariginu</i> (a lined long-sleeved style <i>kimono</i> worn by male characters, especially gods and other dignified characters), <i>kitsuke</i> / <i>atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a fan, and a letter.
	<i>Ai</i>	<i>binan-kazura</i> (a white cloth to wrap around the head of a <i>kyogen</i> performer), <i>haku-no-kosode</i> (a <i>kosode</i> style <i>kimono</i> decorated with gold and silver foils), and <i>onna-obi</i> (belt for women).
Number of scenes	Two	
Length	About 1 hour and 20 minutes	

小督 (こごう)

あらすじ

平安時代、平家が権力を掌握していた頃、^{こごうのつぼね}小督局は、高倉院の寵愛を受けていました。小督は、高倉院の妻、中宮徳子の父である平清盛の権勢を恐れて、身を隠します。高倉院は朝晩に深く嘆き、小督の行方を気にかけていました。小督が嵯峨野に隠棲しているという話を耳にした高倉院は、臣下の源仲国を召し出して、小督の行方を探すように命じます。ちょうど、その日は八月十五夜(旧暦)の日でした。仲国はしばしば、宮廷で小督の琴の音に合わせて、笛を吹いたことがあり、小督の琴の音色を聴き分けることができました。十五夜の明月に誘われて小督が事を弾くに違いないと考えた仲国は、高倉院からいただいた馬を駆り、嵯峨野へ出かけ、琴の音がしないか、訪ね歩きました。

法輪寺のあたりまで来た仲国は、琴の音を耳にします。それは小督局が、帝と別れてしまったことを嘆きつつ、その思い出を懐かしみながら弾く「想夫恋」の曲でした。小督の琴の音だと確信した仲国は、その家に入り込み、案内を乞います。いったんは断った小督でしたが、勅命であり、仲国が逢えるまで帰らない決意であることを示したことから、気の毒に思った侍女の仲介により、仲国と対面します。

仲国は小督に高倉院への親書を渡します。小督は、遠くまで自分を探しに来てくれた高倉院への感謝の心を示し、院への手紙を仲国に渡します。帰ろうとする仲国を止めて、酒宴を催し、仲国は男舞を舞います。やがて酒宴は終わり、小督が見送るなかを、仲国は馬に乗って、都へ帰っていくのでした。

みどころ

帝であった高貴な方と、その寵愛を受けた女性との愛を、忠臣が仲介するという内容の能です。主人公は仲介役の源仲国。貴人の典雅な情緒に彩られた悲恋を陰で支え、美しく輝かせる役割を果たします。

八月十五夜の、秋の明月の鄙びた嵯峨野の情景のなかを、仲国が小督を尋ねて馬を走らせる「駒之段」の謡と舞、小督が中国の故事を引きながら、高倉院への愛を訴えるクセの謡、別れの宴で仲国が舞う男舞などが見どころ、聴きどころです。

小督と仲国が宮廷で琴と笛を共に奏でることがよくあり、仲国は小督の琴の調べを聴き分けられたというエピソード、小督が仲国の訪問に混乱する様子、別れの酒宴で仲国が男舞を舞ったことなどから、二人の間にも恋心があったのではないかとほのめかす人もあります。歴史上では仲国は、実際にはかなり年のいった人だったらしく、高倉院の信頼も非常に篤い武人ですから、これは公式的には当たらないでしょう。しかし高倉院と小督から見れば、仲国は単なる言葉の仲介役を超え、逢うことのできない二人の心、気持ちを結ぶ存在であるように思えます。ある意味で仲国は、実際には登場しない高倉院の分身でもあるのです。だからこそ仲国と小督は、曲のあちこちで心の近さ、親しさを示し、その仲を誤解されるほどの情愛のある行動を表しているのかもしれない。また仲国自身の小督への思いはどうであったのか、も興味深いところ です。

どのような想像も、演じる人、観る人次第。素直に秋の風情を楽しみながら、物語の情景を描き上げてみてください。

流儀 五流にあり
分類 四番目物
作者 金春禪竹
題材 『平家物語』巻六・小督
季節 秋(旧暦8月)
場面 京都・源仲国の館、京都・嵯峨野
作り物 片折戸、柴垣

登場人物 シテ 源仲国
ツレ 小督
ツレ 侍女
ワキ 勅使
アイ 宿の主

面 ツレ(小督) 小面(こおもて)
ツレ 小面

装束 シテ (前場)翁烏帽子(観世搦掛ケル) / 黒風折烏帽子、単狩衣 / 直垂上下、着付・厚板、白大口 / 浅黄大口 / 込大口、(腰帯)、(小刀)
(後場)翁烏帽子(観世搦掛ケル) / 黒風折烏帽子、長絹 / 単狩衣、着付・厚板、白大口 / 浅黄大口、腰帯、(小刀)、扇、
ツレ(小督) 鬘、鬘帯、唐織、着付・摺箔、扇
ツレ 鬘、鬘帯、唐織、着付・摺箔、扇
ワキ 洞烏帽子、袷狩衣、着付・厚板、白大口、腰帯、扇、文
アイ 美男鬘、箔小袖、女帯

場数 二場
上演時間 約1時間20分

小督 (こごう)
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