

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

1. Itinerant Monk Appears

A monk who set out from Matsu'ura-gata in Kyushu is on his way to Kyoto when he stops to visit Yamazaki in Settsu Province. When he arrives at the foot of beautiful Mount Otokoyama, he starts to pick a stalk of blooming golden lace—a flower that was the subject of ancient poems—as a souvenir to take home with him.

Itinerant Monk

I am a monk from Matsu'ura-gata in Kyushu. Since I have never seen Kyoto, I decided to visit there this fall / at this time. I left the village of Matsu'ura, where I am used to living, and eventually traveled far away from the bay of Tsukushi-gata. Because I am not familiar with where I am heading, it feels even farther away to me. As I made haste, I have already arrived at Yamazaki in Settsu Province and the shrine over there is Iwashimizu Hachimangu Shrine. Because it enshrines the same deities as the Usa Hachimangu Shrine in my home in Kyushu, I would like to go there and offer my prayers. Also, the field around here is filled with golden lace flowers in full bloom. I shall stop and enjoy the flowers. Having come to the field at the foot of Mount Otokoyama, I see that many kinds of flowers are in full bloom, their bright colors adorned with dewdrops. Even insects chirp as if they understand the reason. An ancient poem says, “Flowers are blooming in the field, / Forming a beautiful Chinese lattice brocade. / A grove of *katsura* trees / Shakes off the raindrops, / While the wind in the pines / Sounds like the plucking of a *koto*.” These golden lace flowers at the foot of Mount Otokoyama are so famous that they have been described in ancient poems. I will pick one and take it home with me as a souvenir. So thinking, the monk approaches the golden lace flowers.

女おみなめし郎花

* は流儀によって異なることを示す。

一 旅僧の登場

九州の松浦潟を出た旅僧が、都に向かう途中で摂津国・山崎を訪れる。風情ある男山の麓に来た旅僧は古歌にも詠まれる女おみなめし郎花を一本、故郷への土産に手折ろうとする。

旅僧 私は九州の松浦潟から出てきた僧です。まだ都を見たことがないので、この秋／度、

思い立って都に上るところです。住み慣れた松浦の里を旅立って、筑紫潟からもうつしか遠ざかった。行き先がどこともわからない旅の道は、遙かなものに感じられる。急ぐうちに、ここはやくも摂津国の山崎というところです。向こうに見えるのは、石清水八幡宮です。私のいた九州の宇佐八幡宮と御一体なので参ろうと思えます。またこの野辺に、女郎花が今を盛りと咲き乱れています。立ち寄って眺めてみましょう。さて男山の麓の野辺に来て見れば、様々な花が盛りであり、色を飾って露を含んで、虫の音までもが道理をわきまえているかのような顔をしている。古詩にも「野の草花は蜀江しよかうの錦を並べたように美しく、桂の林は雨を払って、松風は琴の調べのように聞こえる」とある。この男山の女郎花は、古歌にも詠まれた名草である。故郷への土産に花を一本手折ろうと、女郎花のもとへ立ち寄った。

2. Dialogue Between the Old Man and the Monk

An old man guarding the flowers appears and stops the monk from picking a flower. The monk gives up on picking a flower, but the old man, who is impressed by the monk's refined sentiments, permits the monk to pick one.

Old Man Excuse me, sir! Please don't pick the flowers. Since ancient times, people have described the golden lace flower as "a beautiful yellow, like steamed millet. Playing upon its common name, 'the woman flower,' I make a promise to it that we will be husband and wife until we grow old and our hair turns gray." This is especially true of these golden lace flowers—the woman flowers—that are blooming on Mount Otokoyama, the mountain of man. Among the many kinds of flowers that are blooming, why do you cruelly choose to pick a golden lace flower? What a heartless traveler you are.

Monk May I ask who you are? Why is it that you cannot spare a stalk of golden lace when there are so many as this blooming?

Old Man There is indeed a reason why I cannot spare even one of these flowers. I am the guard of the flowers of this field.

Monk Even if you are the guard of the flowers, I am a monk who has renounced the world. Please let me have one stalk, as an offering to the Buddha.

Old Man I do understand that you have renounced the world and intend to offer the flower to the Buddha. However, Lord Sugawara no Michizane did not break off a spray of the sacred "flying" plum tree, rather he made an offering of it, just as it was, without breaking off a single twig, as he mentioned in a poem. Also, to recite another ancient poem, "The hand that picks the flower /

二 老人と旅僧の会話

花守の老人が現われ、旅僧が女郎花を手折ろうとするのを止める。旅僧は、一旦は女郎花をあきらめるが、旅僧の風情に感じ入った老人は、旅僧が女郎花を得ることを許す。

老人 もしもし、その花を折りなざるな。女郎花の花は昔から「色は蒸した粟の黄色のよ
うに美しく、俗に女郎と名付けられ、その名前に戯れて、老いるまで夫婦でいる約
束をする」などと言われています。ましてやここにある女郎花は「男」山に「女」
の名を持って咲いているのです。多く咲いている花の中で、どうして情なく女郎花
を手折るのでしょうか。まことに心ない旅人であるよ。

旅僧 さてあなたはどのような人でいらつしやるのでしょうか。どうして、これほど多く
咲き乱れている女郎花を惜しまれるのですか。

老人 惜しむのも当然です。私はこの野辺の花守です。

旅僧 たとえ花守でいらつしやつても、私は出家した身なのです。仏への手向けとおもっ
て、一本お譲りください。

老人 まことに出家の身で仏への手向けにしようと思つていのはわかります。しかし、
菅原道真公も、神木の飛梅を折らずにそのまま手向けよと歌に詠みました。その他

Defiles the flower. / Instead of picking it, / Offer the flower, just as it is / To the buddhas of the Threefold World.” Especially you, a monk who has renounced the world, should refrain from picking flowers.

Monk As you have recited these ancient poems, please tell me why Priest Sōjō Henjō wrote this one: “Your name is so lovely / That I picked you— / Golden lace, the woman flower. / Please, do not tell anyone / That I fell for you.”

Old Man Actually, Priest Henjō felt remorse for having picked a golden lace flower (that is, for making love with a woman). Therefore, he intended to deeply conceal the matter as he wrote, in the second half of the poem, “please, do not tell anyone that I fell for you (and debauched myself).” There is no doubt that he slept side by side and made love with a woman who wore a kimono dyed in *surigoromo*-style. His example is most inappropriate for a man who has renounced worldly pleasures and taken the tonsure.

Monk Although I was merely amusing myself by reciting Priest Henjō’s poem, after listening to your explanation of it, I do not want to appear to cherish sensual pleasure or become attached to carnal desire. There is nothing more to say about the matter, so I would like to bid you farewell. I will “go and pass” the same way that I have come.

Old Man You must have very refined taste to know the ancient poem associated with this place: “Although I will miss it, / I must go and pass the golden lace flowers. As they are growing on Mount Otokoyama (‘Man Mountain’) / They must be with another man.”

旅僧

にも、古い歌に「折りとらば手ぶさに穢る立てながら三世の仏に花奉る（手で折るとその手で花が穢れてしまうので、折らずに花の咲いたまま、三世の仏に花を捧げよう）」とあります。ことさらに出家の身であれば、なおのこと花を折るのは惜しんでください。

そのように古歌を引くならば、どうして僧正遍昭は、「名にめでで折れるばかりぞ女郎花 われ落ちにきと人に語るな（名前が愛らしいので折っただけなのだ、女郎花よ。私が落ちたと人に語るな）」の上の句のように詠んだのでしょうか。

老人

いや、僧正遍昭は女郎花を折った（女郎と契った）ことを後ろめたく思っているからこそ、下の句で「われ落ちにき（墮落した）と人に語るな」と深く隠しているのです。摺衣すしころもを着た女郎と枕を並べ、契りを結んだことは疑いなく、その喩えを引くのは、出家の身としては誤っているでしょう。

旅僧

このように聞いてみると、戯れとはいえ、色香を愛でる恋の心に落ちることになって、申し上げることもありません。お暇して帰りましょう。もと来た道を「行き過ぐる」ことにしましょう。

老人

これは風流にもこの場所の古歌を知っていらつしやるのですね。「女郎花憂しと見つつぞ行き過ぐる男山にし立てりと思えば（女郎花を、残念だと思いつつ通り過ぎることにしよう。男山にあるということ、他に男の人がいるだろうから）」

Group Reciters

Traveler, you are actually very kind. Although the golden lace flowers belong to someone else, I will allow you to pick one of them as I commend you for having such refined sentiments. Standing in such a place, do the seductive golden lace flowers feel uneasy? I have heard that, playing on the name, “the woman flower,” a man makes a firm promise to be together with it until their hair grows gray. The millet-yellow color of the golden lace flowers reminds us of the story, “The Pillow of Kantan,” in which a man saw fifty years of splendid life pass by in a dream he had while he was waiting for the millet to cook. Did those events in his dream actually happen?

3. Together They Go to the Hachimangu Shrine

The old man takes the itinerant monk to Iwashimizu Hachimangu Shrine.
The moon shines beautifully upon the shrine.

Monk **Now, you old gentleman.** Because I was attracted by those golden lace flowers in the field and have been enjoying seeing them too much, I have not yet visited the Hachimangu Shrine.

Old Man **What is that you say? You have not yet visited the Hachimangu Shrine?** This old man is also about to climb the mountain. I will come with you and guide you to the Hachimangu Shrine. **Please come this way.**

Monk This place is indeed holier and more impressive than I have heard.

地

本当は優しい旅人だ。花は主のある女郎花ですが、情趣を知っているあなたを称賛して、一本手折ることをお許しいたしました。なまめかしく立っている女郎花は、このような場所で不安に思っているでしょうか。「女郎」という名に戯れて、古い先までの固い契りを結ぶ人もあるとかいう。女郎花の栗色からは、粟を焚いている間に五十年の栄華の夢を見たという「邯鄲の仮枕」の故事を思い出す。こうした夢は本当のことであつたのでしょうか。

三 八幡宮へ向かう二人

老人は旅僧を八幡宮へと案内する。月の光が八幡宮を美しく照らし出している。

旅僧 **さてご老人。**この野辺の女郎花に眺め入ってしまったて、まだ八幡宮に参っていない

のです。

老人 **なんと、まだ八幡宮に参ったことがないのでですか。**この老人も、ただいま山を登る

ところです。八幡宮への道案内をいたしましょう。 **こちらへいらつしやつてくだ**

さい。

旅僧 これは、聞いていたよりもまして、貴くありがたい霊地であることよ。

Old Man At the foot of the mountain stand the houses of local people.

Old Man and Monk

The Buddha softens his brilliant majesty in order to form karmic connections with living beings. A ceremony is conducted in which animals are freed from captivity and fish are released into a murky river, in order to admonish us not to take life.

Old Man and Monk / Old Man

This Mount Otokoyama is replete with blessings.

Old Man and Monk

And we are grateful for the way that it continues to flourish.

Reciters It is now mid-August. I pray towards the place from where, at the time of the festival, sets out the *mikoshi*, the palanquin on which the gods ride. The moon shines purely over Mount Otokoyama, perhaps because this is a sacred place. Crimson maple leaves shine in the moonlight, brighter than in the sunlight. Even the robes worn by the monks at Iwashimizu have a mystical look about them. The shrine temple under the Iwashimizu Hachimangu is also a profoundly sacred place, for there is stored a box in which resides Monk Gyōkyō's surplice. It is said that the surplice bears the image of the Amida Triad. The pine trees on the boulders grow very high and the mountain rises to the sky. Trees grow so densely in the canyon that their branches touch each other. Traveling at night over Mount Otokoyama—which is also called Pigeon's Peak—moonlight can be seen illuminating the entire world, even to a distance of one thousand miles away, and it brightly lights up the shrine's red fence, while the brocade curtain covering the altar looks so exquisite that it is too awe-inspiring to be described in words. What a blessing to behold— I offer prayers to it / so impressed am I.

老人

山下には人家が軒を並べ

老人・旅僧

仏がまばゆい威光を和らげて衆生と縁を結び、濁った川では生きた魚を放ち殺生を戒める放生会ほうじょうえが行われていて

老人・旅僧
/ 老人

恵み深い男山である。

老人・旅僧

栄えゆく道のありがたいことだ。

地

頃は八月半ばの日。神がお乗りになる神輿みこしが出かけていく旅所を拝む。男山の月の光が清々しいのは場所柄であろう。紅葉も照り映えて、日の光にも勝るほどだ。石清水では僧の衣も靈妙なものにみえる。弥陀三尊の影が映ったという行教和尚ぎょうせうの袈裟の入った箱を納めた神宮寺もありがたい靈地です。岩の上に生えた松は際立って高く、山は聳そびえ立つ。谷をめぐって様々な木の枝が連なって茂っている。鳩の嶺とも呼ばれる男山を越えて来てみると、世界中、また千里先でも同じように月の光が輝く夜、赤い玉垣が明るく照らされ、御戸帳に錦をかけた美しさに、言葉に出すのも恐れ多いほど、ありがたいことだと拝む／思われる。

4. The Old Man's Story About the Golden Lace Flowers and His Identity

Arriving at Iwashimizu Hachimangu Shrine, the old man tells the story linking the golden lace flowers to Mount Otokoyama. He then implies that he is Ono no Yorikaze before disappearing into the shadow of the trees.

Old Man This is the world-renowned Iwashimizu Hachimangu Shrine. Please, devotedly offer your prayers. We are grateful for such a sacred site.

Monk Even more so than I have been told, this place is, indeed, impressive.

Old Man The sun is already setting, so I would like to bid you farewell. Although we only shared a few brief moments, we were able to visit the shrine together. I will miss you.

Monk Excuse me, but there is still something I would like to ask you. Is there any story linking the golden lace flowers to Mount Otokoyama? / Does Mount Otokoyama have any story associating it with the golden lace flowers?

Old Man What a surprise! Our reciting and amusing ourselves with ancient poems about golden lace flowers was pointless. There is a deep connection between the golden lace flowers and Mount Otokoyama / between Mount Otokoyama and the golden lace flowers. At the foot of this mountain / Behind this mountain, there are burial mounds called Otoko-zuka (the Man's Mound) and Onnazuka (the Woman's Mound). I will take this opportunity and show them to you. Please come this way. This is the Man's Mound and this is the Woman's Mound. There is a story that links these golden lace flowers to this Man's Mound and Woman's Mound. These mounds are the graves of a husband and wife.

四 老人が女郎花についてのいわれを語り、正体をあらわす

石清水八幡宮に着くと、老人は旅僧に女郎花と男山についてのいわれを語る。さらに老人は、自分が小野頼風であることをほのめかして木陰に消えていく。

老人 これこそが天下に隠れもしない石清水八幡宮です。よくよく拜んでください。なんともありがたい霊地です。

旅僧 聞いていたのにもさらに増してありがたい。

老人 はやくも日が暮れたので、そろそろお暇しようと思います。かりそめのことではありましたが、こうして共に参ることができたので、名残惜しいことです。

旅僧 もしもし、女郎花はこの男山に関して／男山はこの女郎花に関してなにかいわれがあるのですか。

老人 おや、これは驚いた。前に女郎花の古歌を引いて戯れを申ししていたことも、無駄なことであったのでしょうか。女郎花は男山と／男山は女郎花と深い関係があります。この山の麓／山陰に男塚と女塚というものがありますから、このついでにお見せいたしましょう。こちらへお入りください。これが男塚、こちらにあるのが女塚です。この男塚と女塚について、女郎花に関するいわれがあります。これはある夫婦を埋

- Monk I see. Which province did the couple come from and what was their family name?
- Old Man The woman was from Kyoto and the man was Ono no Yorikaze, who resided here on Mount Hachiman.

Reciters / Old Man

I am ashamed to talk about the olden days,

- Reciters but if I do not, no one will conduct a memorial service for those who passed away. Please remember Yorikaze. So saying, as the night grows late and the moon shines down, the old man disappears into the shadow of trees, as if in a dream.

5. Dialogue Between a Local Man and Monk (Interlude)

A man residing at the foot of the mountain tells the itinerant monk the story of the Man's Mound and the Woman's Mound, as well as the story of the golden lace flowers. He suggests that the old man whom the monk met was the ghost of Ono no Yorikaze and encourages the monk to stay longer and console Yorikaze's soul.

めた塚です。

旅僧 さて、その夫婦はどここの国の人で、名字はなんというのでしょうか。

老人 女は都の人で、男はこの八幡山に住む小野頼風と申す人です。

地／老人 昔語りをするのも恥ずかしいことですが

地 そうはいつでも申さなければ、亡き跡を弔う人もほとんどいません。どうか頼風に
 思いを寄せてください。そう言うと、更けていく月の木陰に、夢のように消え失せ
 ていった。

五 山下の者と旅僧の会話（中入）

山下の者が旅僧に男塚と女塚、女郎花のいわれについて語り、旅僧が出会った老人が小野頼
 風の亡霊であったことを示唆し、逗留して弔うことをすすめる。

6. Monk Recites Scripture

The itinerant monk performs sutra recitation in order to console Yorikaze's soul.

Monk I will spend the night here performing sutra recitation in order to console the soul of the ghost who appeared from behind the bushes on the mound. O venerable soul, please leave behind this world of delusions, a place between life and death, and quickly reach the realm of enlightenment.

7. Yorikaze and His Wife Appear

Responding to the itinerant monk's sutra recitation, the ghosts of Yorikaze and his wife appear. When they were alive, the wife harbored feelings of bitter resentment toward Yorikaze because he had broken his vow to be faithful to her and had stopped coming to her. She therefore drowned herself in a river and even after her death, her grudge endured. Yorikaze talks about the golden lace flowers that bloomed after her death.

Yorikaze No one visits this vast field, which is empty but for my mound, which stands alone.

Wife We cannot stop animals from coming to our mounds and fighting over our corpses.

Yorikaze Oh, how familiar is that sound. Brought to my ears by the autumn wind, I hear the voice of my wife, just as I heard it in days gone by.

Wife The grudge I bear against you never ends.

六 旅僧による誦経

旅僧は頼風の亡霊の為に誦経を行う。

旅僧 一夜寝て、塚の草陰から現われた亡魂を弔うために誦経しよう。南無幽霊成等正覚

出離生死頓証菩提（幽霊よ、生死の迷界を出離して、はやく悟りの境地に達せよ）。

七 頼風と妻の登場

旅僧の誦経により頼風とその妻の亡霊が現われる。生前、契りを結びながらも自分のもとへ来なくなった頼風を恨んで川に身を投げた妻は、死後も頼風に恨みを抱いている。頼風は妻の死後に咲いた一本の女郎花について語る。

頼風 広野に人はなく、わが古墳の他になものも無い。

妻 古墳にやってきて屍を求めて争う猛獣を止めることはできない。

頼風 ああなつかしい。聞けば秋の風に乗って、昔聞いた妻の声が聞こえてくるが

妻 あなたへの恨みが尽きることはない。

- Yorikaze Because we are husband and wife, if we are to come back to this fleeting world, let us do so together.
- Reciters The beautiful couple in the legend of golden lace flowers, who are supposed to be dead, appear. How extraordinary is the power of the sutras.
- Monk How strange. The ghosts appeared, like shadows.
- Wife I was a woman living in Kyoto who exchanged vows with Yorikaze and promised myself to him. But,
- Yorikaze she mistakenly thought that I had cut my ties to her, because some business prevented me from coming to her for a while.
- Wife I was a shallow-minded woman and so I became unmoored. Alone, I left Kyoto. So deep was the bitterness I harbored against him that I drowned myself in the Hōjō River.
- Yorikaze Hearing the news, I was astounded and yet I rushed to the river, where I found her corpse. There was nothing I could do to save her.
- Wife In tears, he picked up my body and buried me in the ground at the foot of this mountain. Then,
- Yorikaze golden lace flowers started to grow from the mound that serves as her grave. My wife must have been transformed into the golden lace flowers. The color of the flowers brought back memories of her. The leaves wet with dew reminded me of the sleeves wet with her tears. I tried to touch those leaves with my sleeves, but when I came closer to the flowers, they seemed to have bitter feelings toward me, as they bended away from me. They turned to avoid

頼風

夫婦なのだから、娑婆へ帰るのならば連れ立って行こう。

地

亡くなっていたはずの女郎花の美しい夫婦が現われた。なんとありがたい誦経の力であることよ。

旅僧

影のように亡霊が現われてきたのは不思議なことだ。

妻

私は都に住んでいた者で、あの頼風と契りを結んでいたのですが

頼風

少しの間、差し支えがあつて行かなかつたのを、縁が絶えたようにお思いになつて

妻

女心のはかなさに、うわの空になつて都を一人で出て、深く恨みを抱いたまま、放生川に身を投げました。

頼風

私はこれを聞きつけて、驚き騒いで行つてみると、もうどうしようもない死体だけがそこにありました。

妻

泣く泣く死体を取りあげて、この山の麓の土中に埋めると

頼風

その塚から女郎花が一本生え出てきました。さてはわが妻が女郎花になつて出てきたのだな。花の色もなつかしく、露に濡れた草も、妻の涙で濡れた袖のようだと思

me when I drew closer and returned to normal when I was away from them.

Reciters In the Introduction of *Kokin Waka-shū* (Collection of Japanese Poems of Ancient and Modern Times), Ki no Tsurayuki wrote, “I remember Mount Otokoyama in bygone days and regret that the gorgeousness of the golden lace flowers does not last.” Several generations later, today I am still attracted to the golden lace flowers.

8. Yorikaze Follows His Wife and Drowns Himself

Profoundly saddened by the death of his wife, Yorikaze drowns himself in the river. Having told the stories of Mount Otokoyama and the Woman’s Mound, he asks the monk to console his soul.

Reciters At that time, Yorikaze understood his wife’s sadness. What a tragedy. My wife threw herself into the river and like foam on the water, quickly perished. Her death was all my fault. I can remain in this world no longer. I shall go to the other world, the same as my wife.

Yorikaze Following my wife, I drowned myself in this river

Reciters and we were both buried in the same ground. Therefore, this mound is called the Woman’s Mound, while the mountain is called Mount Otokoyama (“Man Mountain”). Here is that mound; I am its master. I appear before you today as a phantom. Please conduct a memorial service for me.

われる。私の袖と触れ合わせようと立ち寄ってみると、この花は恨みを持っている様子で、私が寄ると離れていき、また私が離れると元に戻ります。

地 紀貫之が『古今和歌集』の序で、「男山の昔を思つて女郎花の一時をくねる（女郎花の華やかさが一時なのを恨む）」と筆をしたためましたが、後の世の今でも心が引かれます。

八 妻の後を追つて身を投げる頼風

頼風は妻の死を悲しみ、自らも川に身を投げる。男山と女塚のいわれについて語つた頼風は、旅僧に弔つてくれるよう求める。

地 頼風はその時に、妻の哀れさを感じとつた。気の毒にも、妻が身を川に投げ入れ、水の泡となつて死んでしまったのも、まったくもつて私の罪であるよ。もはや、現世には住んでおられまい。妻と同じく冥途に行こうと

頼風 續いてこの川に身を投げて

地 二人とも同じ土中に埋められた。それで女塚に対して、こちらを男山と申すのです。その塚はこれで、主は私です。この度は幻の姿で現われました。どうぞ亡き跡を

9. Yorikaze Describes His Experiences in Hell

Yorikaze describes himself in hell being tortured by demons for his unfaithfulness and asks the monk to help him attain buddhahood.

Reciters / Yorikaze

Alas, this world,

Reciters how I miss it! I have been attacked by demons who unceasingly tortured me for my evil deed of unfaithfulness. In hell, at the top of a perilous path leading up the Mountain of Swords, I could see the figure of my love. Overjoyed to have found her, when I tried to climb the mountain and reach her, swords thrust through my flesh and boulders crushed my bones. It was terrifying. The more that the branches of the sword trees bent, the deeper they pierced my flesh. What wrong did I do, to have such tortures inflicted on me? Even the moments described by the poem, “I regret that the gorgeousness of golden lace flowers do not last,” are but a dream to me. Even so, both the golden lace and the lotus are flowers. Please guide me toward attaining buddhahood, guide me on the Way that leads me to take my seat on a lotus flower in Paradise.

吊ってください。

九 地獄の有様を語る頼風

邪淫の悪鬼に責められる地獄の有様を語った頼風は、成仏できるように懇願する。

地／頼風
ああ、この世が

恋しい。邪淫の悪行を責め立てる悪鬼に執念深く苦しめられる。道も険しい剣の山の上に恋しい人の姿が見える。嬉しく思って登っていくと、剣は身を刺し通し、大きな岩は骨を砕く。なんとという恐ろしいことか。剣の枝がたわむほど刺し貫かれるとは、どれほどの罪のなれの果てか。女郎花の「花の一時をくねる」と言っていたのも、たいしたことはない夢であった。そうは言っても、女郎花も蓮も、共に同じ花ですから、極楽の蓮の台の上へと浮かぶことができるよう、どうか成仏させてください。

Ominameshi (The Golden Lace Flowers)

Synopsis

An itinerant monk from Matsu'ura-gata in Kyushu is on his way to Kyoto when he stops by Yamazaki in Settsu Province. Finding himself in a field filled with golden lace in bloom, he starts to pick one of the flowers. Just then, an old man who is guarding the flowers appears and reproaches the monk, stopping him from picking one. While discussing poems about golden lace flowers with the old man, the monk gives up trying to take one of the flowers. However, the old man recognizes the monk's refined sentiment and permits him to take a golden lace flower with him. Then they together go to offer their prayers at the Iwashimizu Hachimangu Shrine. The old man tells the monk that behind the mountain are located the Man's Mound and the Woman's Mound, which are the graves of a married couple, Ono no Yorikaze and his wife from Kyoto. After saying so, the old man vanishes into the shadow of trees under the moonlight.

A local man who resides at the foot of the mountain tells the itinerant monk a story associated with the golden lace flowers. The man suggests that the old man whom the monk just met must be the ghost of Ono no Yorikaze. At night, when the monk is performing sutra recitation, the ghosts of Yorikaze and his wife appear and reminisce about bygone days. As Yorikaze had stopped visiting his wife, she fell into such deep grief that out of spite, she drowned herself in the Hōjō River. From the mound where the wife's body was buried, golden lace flowers started to grow. However, when Yorikaze approached the flowers, they shunned him, bending themselves away from him. Yorikaze was so saddened by this that he drowned himself in the same river, as if he were chasing after his wife. After describing himself being tortured by demons in hell for his unfaithfulness, Yorikaze expresses his desire to attain buddhahood and then vanishes into thin air.

Highlights

Ghosts of a couple appear in a few other Noh plays, such as Kayoi-Komachi (Visits to Lady Komachi), Funabashi (The Floating Bridge), and Nishikigi (The Brocade Sprig of Courtship). Many of these plays were created during the early phase of Noh history. Simplicity and an air of antiquity are the common traits of these works.

In the first half of the play, the old man and the monk discuss poems with the theme of beautiful golden lace flowers and in one scene after another, they give the audience glimpses into their pride in this elegant atmosphere. In contrast to the series of tasteful, subdued scenes in the first half of the play, the mood changes dramatically in the second half, when the ghosts of Ono no Yorikaze and his wife appear. The wife first narrates her bitter resentment toward her husband, and in *kakeri*—the scene in which Yorikaze speaks of his suffering in hell—his strong attachment to worldly delusions is well described. This scene is the climax of this play.

Despite the dramatic contrast between the first and second halves of the play, the image of golden lace flowers consistently described throughout the entire piece lends it an atmosphere of elegance and refinement.

School	All five	
Category	The Fourth group Noh	
Author	Unknown	
Subject	Unknown	
Season	Autumn	
Scene	Otokoyama Hachiman in Yamashiro Province	
Characters	<i>Mae-shite</i>	Old Man
	<i>Nochi-shite</i>	Ono no Yorikaze
	<i>Tsure</i>	Wife of Yorikaze
	<i>Waki</i>	Itinerant Monk
	<i>Ai</i>	Man residing at the foot of mountain
Masks	<i>Mae-shite</i>	<i>Sankō-jō</i> , <i>Warai-jō</i> , <i>Asakura-jō</i> , etc.
	<i>Nochi-shite</i>	<i>Waka-otoko</i> , <i>Kantan-otoko</i> , <i>Chūjō</i> , <i>Imawaka</i> , etc.
	<i>Tsure</i>	<i>Kōomote</i>
Costumes	<i>Mae-shite</i>	<i>Jō-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), <i>koshi-obi</i> (belt), and a fan.
	<i>Nochi-shite</i>	<i>Kindan-hachimaki</i> (a golden headband), <i>kuro-tare</i> (a type of wig made of black hair), <i>kuro-kazaori-eboshi</i> (<i>eboshi</i> -style headdress in black), <i>hitoe-kariginu</i> (unlined <i>kariginu</i> -style <i>kimono</i>), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> usually worn by male characters), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
	<i>Tsure</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe) worn in <i>kinagashi</i> -style, and <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character).
	<i>Waki</i>	<i>Sumi-bōshi</i> (a hood for ordinary Buddhist monks), <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> , <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Ai</i>	<i>Naga-kamishimo</i> (long-sleeved <i>kimono</i> worn with a sleeveless robe and a pair of <i>hakama</i> trousers with trailing hems) or <i>Kyogen-kamishimo</i> (tops and bottoms of <i>kimono</i> for <i>Kyogen-kata</i>), <i>Kitsuke / dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), <i>koshi-obi</i> , a fan, and a small sword.
Number of Scenes	Two	
Length	About 1 hour 20 minutes	

女郎花 (おみなめし)

あらすじ

九州・松浦潟の僧が都へ向かう途中、摂津国の山崎を訪れます。野原には女郎花の花が咲き乱れていて、僧は一本手折ろうとします。そこに花守の老人が現われ、花を折ろうとする僧をとがめます。女郎花の歌についてやりとりしていく中で、旅僧はいったん女郎花をあきらめますが、旅僧の風流心を認めた老人は女郎花を持ちかえることを許し、さらに二人は石清水八幡宮へと参ります。そして、山陰にある男塚と女塚は夫婦の塚であって、女は都の人、男は小野頼風であろうと老人は言い置いて、月の輝く夜に木陰へと消えていきます。

旅僧は山下に住む男から、女郎花に関するいわれを聞き、会った男が小野頼風ではないかと示唆されます。夜、旅僧が経を読んでいると、頼風とその妻の亡霊が現われ、往時を回想します。妻は契りを結んでいた頼風が自分のもとへ来なくなったことを恨み悲しんで、放生川に身を投げたのです。妻の亡骸を塚に埋めると、そこから女郎花が生え出ます。しかし頼風が近付くと女郎花は離れていきます。悲しんだ頼風は、後を追うように自らも川へと身を投げました。邪淫の悪鬼に責め立てられる地獄の様子を語った頼風は、成仏を願って消え去るのです。

みどころ

男女の亡霊が出てくる能は本作の他にも「通小町」や「船橋」、「錦木」などがありますが、いずれも古い時代に作られたものが多く、素朴な味わいや古風な趣が感じられます。

前場では、老人と旅僧による、美しい女郎花にまつわる歌問答が行われ、風流を感じさせながらも二人の意地が垣間見える、情緒ある場面が続きます。一方、後場は雰囲気が一変し、小野頼風夫婦の亡霊が現われ、まず妻が頼風への恨みを語ります。頼風が地獄での苦しみを語る「カケリ」の場面は、妄執の激しさが描写されており、本作のみどころとなっています。

前場と後場、それぞれ対照的でありながら、終始一貫して流れる女郎花のイメージが作品全体を趣深く風情あるものになっています。

流儀 五流にあり
分類 四番目物
作者 不明
題材 不明
季節 秋
場面 山城・男山八幡

登場人物 前シテ 老人
後シテ 小野頼風
ツレ 頼風の妻
ワキ 旅僧
アイ 山下の者

面 前シテ 三光尉、笑尉、朝倉尉など
後シテ 若男、邯鄲男、中將、今若など
ツレ 小面

装束 前シテ 尉髪、水衣、着附・無地熨斗目、腰帯、扇
後シテ 金緞鉢巻、黒垂、黒風折烏帽子、単狩衣、着附・厚板、白大口、腰帯、扇
ツレ 鬘、鬘帯、唐織着流、着附・摺笄
ワキ 角帽子、水衣、着附・無地熨斗目、腰帯、扇、数珠
アイ 長上下 (狂言上下にも)、着附・段熨斗目・腰帯、扇、小刀

場数 二場
上演時間 約1時間20分

女郎花 (おみなめし)
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