

Note: Kyogen “*Fukuro* (Owl)”.

Kyogen has developed along with “Noh” as a series of stage performance since Muromachi Period (14-15c). The former represents a short comic story showing a daily lives, and the latter is a rather long tragicomic story including dreams, past memory, ghost stories. The used words are the same as several centuries ago.

Since 3-4 years ago, one of Okazaki citizens’ cultural activities, a Kyogen group has trained and performed twice a year, in Okazaki Castle and Nara Noh theatres. Yeyasu and Hideyoshi are well known as a Noh-Kyogen lover. At the 4th Stensen symposium, we present a Kyogen “Owl”.

Taro, the younger brother, has changed his temper since he returned from the mountain work. His elder brother was worried about this and asked a mountain monk who has taken care of the brothers. When the monk arrived and started to pray, suddenly Taro made a strange cry “Hohhoon!”. The mountain monk noticed that the cry is the same as an Owl, and understood that the owl got into Taro. While the mountain monk re-started to pray using a seal that the owls dislike, however...

弟の太郎は山仕事から帰って以来様子がおかしくなっていました。心配になった太郎の兄は日頃お世話になっている山伏に診てもらおうと、山伏に来てもらいました。

山伏が祈り始めると、太郎は「ホッホーン」とおかしい鳴き声をあげたではありませんか。山伏はこれは梟の鳴き声だとピンときて、梟がとりついたものだと判断しました。山伏は梟が嫌がる烏の印(からすのいん)で祈っていると…。

The photographs below are from “Oba-ga-sake” not from “Owl”. The aunt of Taro brews a nice sake, but she always denies to give Taro any sake. Then Taro wore a mask of Evil and visits aunt’s home. Masataka played Taro and performed as drinker and evil ‘Oni’. How is Masataka on the stage “Owl” at OCC in the evening of December 1st?



狂言

狂言は今から 700 年前の室町時代（14 世紀）に、能とともに演じられる舞台芸術として確立しました。「能と狂言」を総括して能楽といいます。能の演目の多くは、「歴史上の人物が登場する貴族的な社会」を描く優雅で柔和、典麗な美的情趣に彩られた象徴劇です。対して、狂言は「笑い」を基調としたセリフ劇、現代でいうコメディです。狂言では「喜怒哀楽」や「人間ならではのおかしさ」などを、庶民的な観点から「喜劇的」に描きます。狂言の登場人物は、「大名・主人・太郎冠者・婿・女・出家・山伏」などと漠然とした人物像です。また、「神・老人・動物（猿～狐）・蚊の精・蟹の精…」などの特殊な役は、能と同様に、「狂言面」と呼ばれる面（おもて）を使用します。能と狂言は当初から同じ舞台上で交互に演じられてきました。象徴的な理想美を追求する能とユーモアを写實的に表現する狂言は、人間性の本質を表現するにあたって、相互に補完的な役割を担って今日まで伝承されてきました。近年、能楽は、舞台芸術として国内外で高い評価を得ており、2001 年にはユネスコの世界無形遺産の一つに選ばれています。

流派

狂言の流派（家系：グループ）は、現在、大蔵流と和泉流の 2 派が現存しています。大蔵流は、南北朝時代（13 世紀）に仏教の一派である天台宗の学僧「玄恵法印（げんえいほういん）」を流祖とし、大蔵彌弥右衛門が室町時代（14 世紀）に確立したといわれています。

舞台

能楽は、能楽堂という老松が描かれた専用の劇場で演じられます。三間四方という 5 メートル強の正方形の演技スペースに橋掛かりという細長い登場空間がつながっています。本舞台正面奥の壁である「鏡板」（かがみいた）には老松が描かれています。神が乗り移った老松の前で演者が能楽を披露したという逸話から能舞台が創られました。演者は、松の前で演じるわけですから、本来なら（お客さんに背を向けて）、お客さんに後ろを向いて演じるのですが、それではお客さんに失礼なので、前に鏡を置いたように、正面に松を見ただけで演じているのです。ですから、能舞台の背景画を、鏡板と言うのです。

Kyogen

Kyogen was established 700 years ago during the Muromachi period (the 14th century) as a performing art to be presented alongside *noh*. The term *noh-gaku* is used to refer to the two styles, *noh* and *kyogen*, together. Most *noh* plays are allegorical portrayals of historical figures in an aristocratic society, steeped in elegance, gentleness, and refined aesthetic sentiment. Conversely, *kyogen*, based on the *warai* tradition, is dialogue-driven—what would be called a “comedy act” today. Its themes center on emotional highs and lows, humanity’s quirks, and similar subjects presented as comedy with a folksy point of view. *Kyogen*’s loosely-drawn characters include *daimyo* (feudal lords), masters, the servant Taro Kaja, sons-in-law, women, monks, and *yamabushi* (mountain ascetics). As in *noh*, special roles—gods, old men, animals such as monkeys and foxes, mosquito and crab fairies—call for masks known as *kyogen-men*. *Noh* and *kyogen* performances took turns sharing the same stage from the very start. *Noh*, rich in symbolically perfect ideals of beauty, and *kyogen*, with its realistic expressions of humor, have continued through the years in their complementary roles that reveal the true nature of humankind. Recently *noh-gaku* has received much recognition in and outside Japan, and in 2001 it was designated an Intangible Cultural Asset by UNESCO.

The Schools

There are currently two *kyogen* schools that have evolved from former troupes: Ohkura and Izumi. The Ohkura school is said to be descended from the works of the 13th-century scholarly priest Gen’ei Hoin of the Tendai sect of Buddhism and established by Ohkura Yaemon in the Muromachi period (the 14th century).

The Stage

Noh-gaku is performed on a *noh-gakudo*, a special stage decorated with ancient pine trees. Its square performance area has three open sides measuring just over five meters each, connected by the *hashi-gakari*, a long and narrow bridge from which the actors make their entrances. A painting of ancient pines graces the *kagami-ita*, or “mirror board”, that serves as the back wall. The *noh-gakudo* was modeled after an anecdote about an actor performing *noh-gaku* in front of an ancient pine inhabited by a god. Since the actor was in front of the tree, he would have to face the god and turn his back on his audience. This is an impolite way to treat one’s audience, however, so he acted instead as if a mirror had been placed before him and performed facing that instead—hence the term *kagami-ita* for the stage’s background painting.