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# Memorandum of Nō Plays *Takasago* and *Uneme* (Lady in Waiting) Composed by Zeami

TAKAO Yūta

Key Words: Kanze Zeami, *Takasago*, *Uneme*, *sōmoku jōbutsu*

## 1. Introduction

The Nō play *Kakitsubata* 杜若 (The Iris) is thought to be composed by Komparu Zenchiku 金春禪竹 (1405-c.1470)<sup>1</sup>. In my previous paper<sup>2</sup>, I have already shown the details of the theory of Buddhahood for the Nonsentient (*sōmoku jōbutsu* 草木成仏) related to the seed of idea for *Kakitsubata*'s theme and plot, and reread it based on the conclusions. In order to clarify the theory, I have deciphered *Gokyōshō Shichōki* 五教章視聽記 owned by the Ōsu library (Ōsu bunko 大須文庫) at Shimpukuji 真福寺. It is a commentary produced by Ninshun 任舜 (1424-?), the chief monk of Shimpukuji, from his record of lecture by Shigyoku 志玉 (1383-1462) on *Kegon Gokyōshō* 華嚴五教章 at Tōdaiji 東大寺 begun on November 12, 1446. Shigyoku is the Kegon scholar monk who belonged to Tōdaiji Kaidan' in 東大寺戒壇院 and also commented *Rokurin Ichiro no ki* 六輪一露之記 (the treatise on the six circles and one drop of dew) written by Zenchiku. *Gokyōshō Shichōki* has got attention recently. The logic of Buddhahood for the Nonsentient of *Gokyōshō Shichōki* leaps from the Kegon school and leads to worldview like the Esoteric Buddhism. Furthermore, the way of seeing things in such a state is similar to theory of Annen 安然 (c.841-c.915)<sup>3</sup>, a prominent the Tendai 天台 scholar monk.

Such an understanding of the theory of Buddhahood for the Nonsentient, which was shared across sects, seems to be already shared in the world of Nō before Zenchiku. The present paper, therefore, confirms it through the lyrics of Nō plays *Takasago* 高砂 and *Uneme* 采女 (Lady in Waiting) composed by Zeami 世阿弥 (1363?-1463?).

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<sup>1</sup> See Itō Masayoshi 伊藤正義. *Yōkyoku shū jō* 謡曲集上. *Shinchō Nihon koten shūsei* 新潮日本古典集成. Shinchōsha, 1983.

<sup>2</sup> Takao Yūta 高尾祐太. “Nō *Kakitsubata* no kōsō to chūsei no sōmoku jōbutsusetsu” 能《杜若》の構想と中世の草木成仏説. *Chūsei bungaku* 中世文学 68 (2023), pp.85-93.

<sup>3</sup> Takao Yūta. “Nō *Bashō* no kōsō to sōmoku jōbutsusetsu” 能《芭蕉》の構想と草木成仏説. In *Shūkyō geinō to shite no nōgaku* 宗教芸能としての能楽, ed. Takahashi Yūsuke 高橋悠介. Bensei Shuppan, 2022, pp.198-214.

## 2. Shigyoku's theory of Buddhahood for the Nonsentient

Let us begin with an overview of Shigyoku's theory of Buddhahood for the Nonsentient<sup>4</sup>. *Gokyōshō Shichōki* records discourses on the theory of Buddhahood for the Nonsentient, which is not found in previously known records of lecture by Shigyoku. The entire text<sup>5</sup> of the central part of the discussion says (I divided it into two parts, I and II):

I. Question: So, in this perfect teaching, is there a potential of attaining Buddhahood in the Nonsentient such as plants and trees?

Response: Yes, because the truth permeates sentient being and natural world. However, do not think that the Nonsentient awakes aspiration for Buddhahood and trains itself. As sentient beings attain Buddhahood, the Nonsentient attain Buddhahood because the natural world also shares the truth with sentient beings.

II. When summarizing the content of this perfect teaching, originally there is no distinction between sentient beings and Buddha. Moreover, delusion and enlightenment are one and the same. However, we make three distinctions: the sentient world, the Nonsentient world and the enlightenment world—These are collectively called *Sanshu seken* 三種世間 (three types of worlds)—. Therefore, natural world and sentient beings of ten realms—hell-being, hungry ghost, animal, asura, human, God, Śrāvaka, pratyekabuddha, bodhisattva and Buddha—are one mind of the single reality realm as a whole. There is no sentient being who does not possess the three types of worlds. The statement that the three types of worlds are the body is as explained above. Therefore, if even one ant is missing, it cannot be said to be department arising from the Dharma realm. Therefore, four postures—walking, standing, sitting and lying down—, activities that are inherently fully endowed with Buddhahood, pleasures of heavenly beings, hell fire, galloping of boars and deer across mountains and fields, fish swimming in river and sea, sounds of birds flying in the sky, movement of huge-whale-like-fish, flapping of *shōmei* 螻蛄: extremely small insects that nest in the eyelashes of mosquitoes, and just as willows are green and flowers turn red, all of these forms as they are, possess the three types of worlds, and are the whole of the single reality realm. The natural world and sentient beings of ten realms are each in their own forms, but at the same time they are the movements of three types of worlds, the voices of three types of worlds, the

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<sup>4</sup> For details, refer to my manuscript (Takao 2023).

<sup>5</sup> Regarding *Gokyōshō Shichōki*, there is an introduction to Noro Sei 野呂靖. “Fuichi kokushi Shigyoku no kegon gaku: Shimpukuji zō *Gokyōshō Shichōki* wo chūshin ni” 普一国師志玉の華嚴学: 真福寺蔵『五教章視聽記』を中心に. *Indogaku bukkyōgaku kenkyū* 印度学仏教学研究 63:2 (2015), pp.624-630. In this paper, the quotations from *Gokyōshō Shichōki* are based on the paper-printed photographs of it owed by the Ōsu bunko.

behaviors of three types of worlds. When we remove the false distinctive characteristics of mosquitoes and flies and see it correctly, we realize that three types of worlds themselves were actually flying.

I. 問。今此円教意、於<sub>レ</sub>非情草木<sub>ニ</sub>可<sub>レ</sub>有<sub>レ</sub>覺性<sub>ニ</sub>乎。答云、通<sub>レ</sub>依<sub>レ</sub>及<sub>レ</sub>正<sub>ニ</sub>故可<sub>レ</sub>爾也。雖<sub>レ</sub>然、不<sub>レ</sub>可<sub>レ</sub>有<sub>レ</sub>自發心修行之義。隨<sub>レ</sub>有<sub>レ</sub>情成仏<sub>ニ</sub>、非情依<sub>レ</sub>報<sub>ニ</sub>故可<sub>レ</sub>成仏也。

II. 凡此円教意、生仏未分・迷悟一際位一法界心上、立<sub>レ</sub>三種世間<sub>ニ</sub>故、十界依正全体即一法界心。一有情無<sub>レ</sub>不<sub>レ</sub>具<sub>レ</sub>三種世間<sub>ニ</sub>。云<sub>レ</sub>三種世間<sub>ニ</sub>為<sub>レ</sub>其身心<sub>ニ</sub>、此意也。故蟻子一闕、一法界縁起不<sub>レ</sub>可<sub>レ</sub>云。故行住坐臥四威儀、箇々円成作業、天上樂、八熱炎、山野猪鹿奔走、江海鱗介遊戲、虚空飛鳥鳴音、鯨鯢動揺、蠅螟翅、柳翠花紅粧等、皆是具<sub>レ</sub>足<sub>レ</sub>三種世間<sub>ニ</sub>、一法界全体也。十界依正顯<sub>レ</sub>自<sub>レ</sub>々<sub>ニ</sub>當<sub>レ</sub>相<sub>ニ</sub>、是即其三世間<sub>ニ</sub>揺<sub>レ</sub>、其三世間音、其三世間振舞<sub>レ</sub>故、去<sub>レ</sub>蚊虻<sub>ニ</sub>成<sub>レ</sub>正覺<sub>ニ</sub>時、何不<sub>レ</sub>飛<sub>レ</sub>其器世間<sub>ニ</sub>隨<sub>レ</sub>乎。(『五教章下視聽記上』32丁裏・33丁表)

In I, *Gokyōshō Shichōki* says that the Nonsentient can attain Buddhahood as long as Buddhahood for the Nonsentient follows becoming a buddha of sentient beings. In another passage, it further says “Do not believe that the Nonsentient has the potential of attaining Buddhahood, rather than merging the form of the Nonsentient with the Buddha nature of sentient beings 以<sub>レ</sub>性融<sub>レ</sub>相<sub>ニ</sub>之外、不<sub>レ</sub>許<sub>レ</sub>直<sub>ニ</sub>有<sub>レ</sub>覺性<sub>ニ</sub>也 (『五教章視聽記上』23丁裏)” based on *Kegonkyō Tangeki* 華嚴經探玄記 written by Hōzō 法藏, the third patriarch of the Kegon school. Such thinking is the traditional position of Kegon school.

In II, *Gokyōshō Shichōki* says that everything from “four postures” to “willows are green and flowers turn red” possesses three types of worlds and is whole of the single reality realm. *Gokyōshō Chōshō* 五教章聽抄 written by Shōken 聖憲 (1307-1392) actually affects the leap of theory from I to II. He learned *Kegon Gokyōshō* from Jōyo 盛誉 (1273-1362), the Kegon scholar monk belonged to Kumedadera 久米田寺. In this period, Kumedadera was a scholarly temple where the Kegon school and the Shingi-Shingon 新義真言 school influenced each other<sup>6</sup>. It is why Shōken, a scholar monk of Shingi-Shingon school, studied under Jōyo. The leap of theory of Buddhahood for the Nonsentient from I to II occurred in such connection with Esoteric Buddhism.

Now, let us take a look at the worldview, when we think that the whole of truth is not divided into all things, but appearing as individual things. The following text is written about *Takuji-kempō-shōge-mon* 託事顯法生解門 (Anything can be made an example for the

<sup>6</sup> See Noro Sei. “Jōyo *Muchūgi* ni miru nambokuchōki no Kegon gaku” 盛誉『夢中戲』にみる南北朝期の華嚴学. *Indogaku bukkyōgaku kenkyū* 70:2 (2022), pp.682-688.

explanation of the truth of interdependence of all things), one of the *Jūgen-mon* 十玄門 (ten profound approaches).

Regarding things in front of us, there are distinctions such as one or many, long or short, high or low, shallow or deep, coarse or fine, noble or lowly and attractive or ugly. Therefore, nothing is the same as one another. When we look closely into one thing however, we will find that it has many different meanings such as being both similar and different, one and many, and they can freely blend together without interfering with each other. Since truth contains all things, a thing, the manifestation of the whole truth, in front of us naturally contain an infinite Dharma-realm. A thing appears as itself according to the perception of the viewer. It is why it is named *Takuji-kempō-shōge-mon*. 此諸法上、同類・異類、一・多、大・小、長・短、高・下、浅・深、麁・細、貴・賤、好・醜等種々差別、彼此不同也。然<sup>ドモ</sup> 拳<sup>レバ</sup> 此<sup>ヲ</sup> 一法、即同即異・即一即多等諸義頭、無<sup>レ</sup> 有<sup>ク</sup> 障<sup>ル</sup> 礙<sup>コト</sup>、融通自在也。此即真理具<sup>ル</sup> 無<sup>レ</sup> 尽<sup>ル</sup> 法<sup>ル</sup> 故、真理全現之一事、当体自具<sup>ル</sup> 無<sup>レ</sup> 尽<sup>ル</sup> 法<sup>ル</sup> 界<sup>ル</sup>。隨<sup>テ</sup> 所<sup>ル</sup> 生<sup>ル</sup> 解<sup>ル</sup> 即<sup>レ</sup> 顯<sup>ル</sup> 其<sup>ル</sup> 法<sup>ル</sup> 故、名託事頭法生解門<sup>ル</sup>。(『五教章中視聽記<sup>下</sup>』25丁表)

In this way, the idea that a single object contains infinite possibilities of meaning is similar to the theory of the Buddhahood for the Nonsentient of Annen. The Buddhahood for the Nonsentient is not simply a matter of plants and trees attain Buddhahood. This is an important issue how all things would appear in the state of enlightenment.

As noted above, it seems that the idea of the Buddhahood for the Nonsentient was already shared in the world of Nō before Zenchiku. I will take a look at two pieces composed by Zeami, in the following sections.

### 3. Reconsidering the lyrics of Nō play *Takasago*

*Kuse* クセ in the Nō play *Takasago* 高砂<sup>7</sup> says:

By the way, Chōnō 長能 said “Every voice of sentient beings and sound of the Nonsentient is poetry. Even plants, soil, and sound of wind and water, *bambutsu no komoru kokoro ari* 万物の籠もる心あり. For instance, trees in the forest sway in the spring breeze and crickets chirp in cold dew. They all are poetry.”

しかるに長能が言葉にも、有情非情のその声、みな歌に洩ることなし。草木土砂、風声水音まで、万物の籠もる心あり。春の林の東風に動き、秋の虫の北

<sup>7</sup> Yokomichi Mario 横道万里雄 and Omote Akira 表章. *Yōkyoku shū jō* 謡曲集上. *Nihon koten bungaku taikei* 日本古典文学大系. Iwanami Shoten, 1960.

露に鳴くも、みな和歌の姿ならずや。(p.223)

There is no common interpretation of the underlined part due to its difficulty in understanding.

- (1). Even plants, soil, and the sound of wind and water, everything possesses deep feelings.  
かの草木や土砂、風の声水の音に至るまで、皆深い心持ちがこもつてゐるのである。

(*Yōkyoku taikan* 謡曲大観)

- (2). It is the expression based on *Kokin wakashū jo kikigaki sanryū shō* 古今和歌集序聞書三流抄: “Chōnō’s *shiki* 私記 (personal note) says ‘For instance, trees in forest sway in the spring breeze and crickets chirp in cold dew. I believe that they all are poetry’”. Since lyrics from “even plants” to “*kokoro ari*” are also based on “every sound of all things is poetry”. It means “Every sound of all things is poetry of the heart”.

『三流抄』に「長能之私記ニ云…春ノ林ノ東風ニ動キ、秋ノ虫ノ北露ニ啼モ、皆是、歌ト見ヘタリ」とあるのによる。「草木土砂…心あり」も「森羅万象ノ音声ハ皆是歌也」(同上)により、万物の音はみな籠められた心の歌だ、の意

(*Shinchō Nihon Koten Shūsei* 新潮日本古典集成)

- (3). I guess it means that all things contain a heart (poetry).

万物には心(詩情)が籠もっている、というほどの意か

(*Nihon koten bungaku taikei* 日本古典文学大系)

- (4). Sound of everything, even plants, soil, and the sound of wind and water, contains a heart of *waka* 和歌.

草木や土砂、風の声水の音までも、万物の音に和歌の心がこもっている。

(*Shimpen nihon koten bungaku zenshū* 新編日本古典文学全集)

Regarding (1), the commentary “everything possesses deep feelings” is an incorrect interpretation of the text. (3) and (4) have similar commentaries, but it is unreasonable to compensate for the poetry and the heart of *waka*. *Kokin wakashū jo kikigaki sanryū shō*<sup>8</sup> mentioned in (2) states as follows:

Question: Not only sentient beings possess the five elements (*gogyō* 五行). Plants, trees, dust and sand all possess five elements. Moreover, Chōnō’s *shiki* said “*waka* is a essence (*tai* 体) of five elements. The essence of *waka* is *écriture*. The virtue of *waka*

<sup>8</sup> Katagiri Yōichi 片桐洋一. *Chūsei Kokinshū chūshakusho kaidai (2)* 中世古今集注釈書解題(二). Akao Shōbundō, 1973.

is to convey the meaning. For instance, trees in forest sway in the spring breeze and crickets chirp in cold dew. I believe that they all are poetry.” Therefore, whether sentient beings or the Nonsentient, their voice and sound are poetry. Why does the *kana-jo* 仮名序 of *Kokin wakashū* 古今和歌集 says that every voice of sentient beings is poetry?

Response: Kino Tsurayuki 紀貫之 only mentioned sentient beings because he wanted to imply the meaning of the Nonsentient by writing about sentient beings. In spite of every sound of all things is poetry.

又問、五行具足スル事、有情ノミニ非ズ。草木塵沙、皆五行具足ノ体詞也。其上長能之私記ニ云、和歌ハ是五行体、詞ニ書ヲ体トシ、心ヲ知ルヲ徳トス。春ノ林ノ東風ニ動キ、秋ノ虫ノ北露ニ啼モ、皆、是、哥ト見ヘタリ。和歌ノ体也ト云。サレバ、有情非情トモニ、其声皆哥ト見ヘタリ。何ゾ、必、生トシイケル者ノ声、皆、哥ト云哉。

答云、森羅万象ノ声ハ皆是哥也トイヘドモ、先ヅ生アル者ヲ挙テ非情ヲ下ニ籠メンガ為ニ、貫之有情計リヲ挙ル也。(pp.227-228)

It is certain that the lyrics of *Takasago* are based on *Kokin wakashū jo kikigaki sanryū shō*, but there remains a question as to whether the underlined part correspond to “every sound of all things is poetry” in *Kokin wakashū jo kikigaki sanryū shō*. Moreover, I tentatively translated “*bambutsu no oto wa mina komerareta kokoro no uta da* 万物の音はみな籠められた心の歌だ” as “Every sound of all things is poetry of the heart”, but the meaning is not clear.

I presume that it means simply that all things are possessed in everything from plants and soil to the sound of wind and water. This is the same logical structure as seen in the previous section in the theory of Buddhahood for the Nonsentient, that everything possesses the truth, and moreover, truth encompasses all things. *Kurumaya-bon* 車屋本, the books of lyrics produced by Torikai Dōsetsu 鳥養道晰 (?-1602) and *Shimogakari* 下掛り: Komparu-ryū 金春流, Kongō-ryū 金剛流 and Kita-ryū 喜多流, write the lyrics for this part as “*bambutsu wo komuru kokoro ari* 万物をこむる心あり”. Probably, it is corruption form of “*bambutsu no komoru kokoro ari* 万物のこもる心あり” based on *Kokin wakashū jo kikigaki sanryū shō*. The change from “no の” to “wo を” is probably a result of more clearly indicating the meaning mentioned above. When interpreted in this way, it remains however necessary to explain how the inclusion of all things is connected to the fact that it is a *waka*. The key to connect them is the *Waka darani setsu* 和歌陀羅尼説, the idea of regarding *waka* as similar to mantra. Let us see *Shasekishū* 沙石集<sup>9</sup> (1283) written by Mujū 無住 (1227-1312), which was compiled at the same time as *Kokin wakashū*

<sup>9</sup> Watanabe Tsunaya 渡辺綱也. *Shasekishū* 沙石集. *Nihon koten bungaku taikei* 日本古典文学大系. Iwanami Shoten, 1966.

When I think about *waka*, (···) I find that although it has few words, it contains many meanings. *Waka* is the same as *sōji* 惣持 (mantra is translated into Chinese as total 惣 retention 持). *Sōji* means mantra.

和歌ノ一道ヲ思トクニ、(中略)又言スクナクシテ、心ヲフクメリ。惣持ノ義アルベシ。惣持ト云ハ、即陀羅尼ナリ。(p.223)

The significance of the translation of mantra into Chinese as *sōji* is explained in *Bonji shittan jimo narabini shakugi* 梵字悉曇字母并积義<sup>10</sup> of Kūkai 空海 (774-835) as follows:

What we call dhāraṇī 陀羅尼 is a Sanskrit word. It is translated as *sōji* in Chinese. *Sō* 惣 means to include everything, and *ji* 持 means to preserve. It means that a single character possesses infinite sentences of teachings, one thing contains all things, one meaning contains infinite meanings and one voice contains infinite virtues. Therefore, it is called inexhaustible storehouse.

所謂陀羅尼者、梵語也。唐翻云惣持者、惣者惣撰。持者任持。言於一字中惣撰无量教文、於一法中任持一切法、於一義中撰持一切義、於一声中撰蔵無量功德。故名无尽蔵。(pp.101-102)

Mujū said that *waka* and mantra are similar in that they contain a lot of meaning in a few words. In this respect, everything that encompass all things shares the same characteristics as *waka*. This common feature connects all things and *waka*.

Therefore, *Utaishō* 謡抄<sup>11</sup> has already shown the correct interpretation of this part.

“Even plants, soil, and the sound of wind and water” probably means that everything, even plants, trees, soil, sand, and the sound of wind and water, is poetry.

“All things” means that everything contains all things within itself.

サウモクドシヤフウセイスイヤン  
草木土砂風声水音マデ 草ヤ、木ヤ、土ヤ、沙ヤ、風ノコエ水ノヲトマデ歌ノ  
コハロナルベシ。  
バンブツ  
万物 ヨロヅノ物ヲコムル也。(p.328)

<sup>10</sup> In *Teihon kōbōtaishi zenshū* 定本弘法大師全集. Vol.5, Mikkyō bunka kenkyūjo, 1993.

<sup>11</sup> In *Nihon shomin bunka shiryōshūsei* 日本庶民文化史料集成. Vol.3: Nō 能. San ichi shobō, 1978. According to Itō Masayoshi's explanation of this book, Compilation of *Utaishō* began in 1595 by order of Toyotomi Hidetsugu 豊臣秀次, but the project came to a halt when he committed suicide within the same year. After that, the remaining materials were reorganized by the people involved, and it is thought that around 1600, they were arranged into the form we see today.



#### 4. Reconsidering the lyrics of Nō play *Uneme*

In this section, I will discuss following lyrics in *Kake-ai* 掛合 in the Nō play *Uneme* 采女<sup>12</sup>.

Originally, *nin-nin onaji busshō nari* 人々同じ仏性なり. What doubts can there be? There is no doubt that everything from the fish living in the water to plants and land will attain Buddhahood.

もとよりも<sup>ニンニン</sup>人々同じ仏性なり。なに疑ひもなみの上、水の底なる<sup>ウロクズ</sup>鱗類や、乃至草木国土まで、悉皆成仏疑ひなし。(pp.165-166)

Conventional interpretations are consistent regarding this under line part.

- (1). Every human being has the potential to attain Buddhahood.

人間は誰でも仏となるべき素質を持つてゐるのです。

(*Yōkyoku taikan*)

- (2). “*nin-nin onaji busshō nari*” means that every human being has equally Buddha nature.

「人々同仏性」は、人間は皆同じく仏性を備えている、の意。

(*Shinchō Nihon Koten Shūsei*)

- (3). Every human being has same potential to attain Buddhahood.

人というものはだれも同じく仏となり得る性質のもの。

(*Shimpen nihon koten bungaku zenshū*)

However, as in (2), the text that says “*nari nari*” (it means to be) should not be interpreted as “has” (*sonaeteiru* 備えている). Also it is incorrect to translate “*onaji*” (meaning same) into “*onajiku*” (meaning in the same way) as in (2) and (3). Regarding (1), the interpretation is similar to these. Simply, it means that every human being is the same one Buddha nature. As the second section, the one and only absolute truth becomes a single thing as a whole. Therefore, there is no doubt that everything from fish that live in water to plants, trees, and land will attain Buddhahood.

*Utaishō* has stated accurately as follows:

Regarding “*nin-nin onaji busshō nari*”, Buddha nature (*busshō* 仏性) means possessing a nature that contains all things and is fully endowed with enlightenment.

人々同仏性ナリ 仏性ト云ハ、万法具足シテ覚カケザル性ヲ納タリト云事也。

(p.468)

<sup>12</sup> Itō Masayoshi. *Yōkyoku shū jō. Shinchō Nihon Koten Shūsei*. Shinchōsha, 1983.

## 5. Readings' Ends

In this paper, I have presented new interpretations of the lyrics of the two pieces Nō composed by Zeami, based on the understanding of the theory of Buddhahood for the Nonsentient in medieval period. It remains however necessary to explore how Zeami came to know about such theories. Therefore, it is effective to focus the effect of scholarship at Tōfukuji 東福寺. Such a effect is seen in Nō play *Kiyotsune* 清経 composed by Zeami<sup>13</sup>. It is necessary to clarify the actual state of scholarship at Tōfukuji and the relationship between Zeami and the network of Zen 禪 monks affiliated with Tōfukuji.

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<sup>13</sup> Takao Yūta. “Nō *Kiyotsune* to Zeami wo meguru kankyō” 能《清経》と世阿弥をめぐる環境. *Kokugo to kokubungaku* 国語と国文学 101:6 (2024).

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## 世阿弥作の能《高砂》と《采女》に関する覚書

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本稿は、拙稿「能《杜若》の構想と中世の草木成仏説」（『中世文学』第68号、2023年6月）の補遺として、拙稿で明らかにした中世の草木成仏説の実相を踏まえて、世阿弥作の能《高砂》と《采女》の二曲の詞章について近現代の諸注とは異なる解釈を試みたものである。

万物を包摂する真理が分節されるのではなく、その全体を挙げて一つ一つの事物になるという論理構造を踏まえれば、《高砂》の「草木土砂、風声水音まで、万物の籠もる心あり」は、素直に「草木土砂、風声水音」に至るまで、あらゆるものに万物が内包されていると読むべきであり、《采女》の「もとより人々同じ仏性なり」は、本来的に人々は同じ一つの仏性（真理）そのものである、と解釈すべきであることを指摘する。いずれも夙に『謡抄』が示していた読みである。