

一 勅使、嵐山へ向かう

時の帝の命を受けて、勅使が嵐山の桜の開花の様子を見に行く。

勅使と従臣 吉野の桜から種を取った、吉野の桜から種を取った、嵐山へ桜を見に、急いで行こう。

勅使 そもそも私は、時の帝にお仕えする臣下です。さて、大和国吉野の千本の桜は、名花として名高いが、都から大変遠方であり、花見にお出かけなさるのも難しいことです。そこで、その千本の桜を嵐山に移植なさいました。この春の花の様子を見てきなさいという勅命を受けて、このように嵐山へ急いでいるのです。

勅使と従臣 都には、とうていあると思えないほど見事な嵐山の山桜、

従臣 都には、とうていあると思えないほど見事な嵐山の山桜、

勅使と従臣 吉野の千本桜を移して植えた桜はこれだ、というのだから、今まさに訪ねて見ようではないか。吉野の花は雲かと眺め、歌に詠んだ歌人がいたが、その名残の花だと

1. Imperial Emissary Goes to Arashiyama

With a mission from the emperor, an imperial emissary visits Arashiyama to check the cherry blossoms there.

Imperial Emissary and His Retainers We shall hurry to Arashiyama to see the cherry trees transplanted from Yoshino, transplanted from Yoshino.

Emissary The man before you is an emissary of His Imperial Majesty. Now, although the Thousand Cherry Blossoms in Yoshino in Yamato Province is renowned for its magnificent view, it is located very far from Kyoto and difficult for His Majesty to visit. Therefore, he ordered those cherry trees in Yoshino to be transplanted to Arashiyama. With his order, I am rushing to Arashiyama to check out how they bloom in this spring.

Emissary and Retainers

Cherry blossoms in Mount Arashiyama, I don't think we can see anything similar in the city of Kyoto.

Retainers Cherry blossoms in Mount Arashiyama, I don't think we can see anything similar in the city of Kyoto.

Emissary and Retainers

They are the cherry blossoms transplanted from the renowned Thousand Cherry Blossoms in Yoshino. We shall go and see them now. A poet described the cherry blossoms in Yoshino as clouds of flowers. When you observe the blossoms in Arashiyama from a distance with the knowledge that they are related to the famous flowers in Yoshino, they look even more beautiful! What a great view of the cherry blossoms, what a beautiful view of the cherry blossoms!

[The following phrases are included in the play by Shimogakari Hosho School.]

Emissary We hurried and have already arrived in Arashiyama. We shall peacefully enjoy the cherry blossoms.

A Retainer It is a great idea.

2. The Emissary's Group Meets an Elderly Couple

An elderly couple who is taking care of cherry blossoms appear in front of the emissary and his retainers. The couple lauds the flowers.

Old Man and Woman Guarding Cherry Trees

We live in Arashiyama and take care of cherry trees. The mountain cherry blossoms in Arashiyama are supremely beautiful. They grow so high just as if they were delivering clouds of cherry blossom flowers to Heaven.

Old Woman

They are the cherry trees transplanted from the Thousand Cherry Trees in Yoshino.

Old Man and Woman

That is why they generously share the long lasting flourishing view of spring.

思いつつ、遠くから見ればなおのこと、その美しさも際立つ。ああ、美しい花の景色だよ、ああ、美しい花の景色だよ。

(下掛宝生流に以下の着き台詞がある)

勅使 急いで参りましたので、早くも嵐山に着きました。心静かに花を眺めることといたしましう。

従者 そうなさるとよいでしょう。

二 勅使一行、花守の老夫婦と出会う

勅使らの前に、花守の老夫婦、尉(男性の老人)と姥(老女)が現れ、花を賛美する。

尉と姥 この花守の住む嵐山の山桜は、この上なく美しく、梢は花の雲を天上に届かせるよ。うだよ。

姥 (吉野の) 千本桜を移し植えたものだから、

尉と姥 幾久しく栄える春の景色を広げているよ。

Old Man We are a couple who takes care of cherry blossoms in Arashiyama.

Old Man and Woman

Since the mountains in Yoshino are too far from Kyoto, His Imperial Majesty does not visit the place. However, His Majesty decided to transplant the renowned Thousand Cherry Blossoms in Yoshino to Arashiyama and ensured them to posterity. This is the story worth passing down. We are grateful for the Emperor's great mercy!

Truly, the blessing of His Imperial Majesty is as high as a mountain, and the spring sky under his peaceful reign is so beautiful.

Under the beautiful sky, the carriages are heading to destinations inside and outside Kyoto to enjoy cherry blossoms. How great those carriages look! What a wonderful view! Thills of the oxcart point towards Arashiyama in the west. The sun has already moved to the west. Moving clouds create shadows. In Arashiyama cherry blossom petals are falling off in the white water running down the racing river of the Tonase, and it looks like a cascade of flowers. This view represents the eternal prosperity of the reign of His Imperial Majesty. This view represents the eternal prosperity of the reign of His Imperial Majesty.

3. Emissary Talks to the Elderly Couple

The imperial emissary sees a couple who worships cherry blossoms. When the wondering emissary asks the reason why to the elderly couple, they tell him that the cherry trees in Arashiyama are sacred because they were transplanted from Yoshino. Furthermore, they mention that these cherry trees still receive visits from the Deities of Komori and Katsute in Yoshino. Then, after revealing that they are the two deities visiting from Yoshino, they ride on a cloud and fly to the south.

尉

私たちは、嵐山の花の世話をする、花守の夫婦です。

尉と姥

都から離れた吉野の山には、帝も花見にお出かけなさらないのですが、その有名な吉野の千本桜の花を、この嵐山に移し植えて、後の世にも伝わるようになさったのです。語り継がれるにふさわしい、まことに有難い、君の恵みですよ。

まことに頼もしい帝の恵みは山のように高く、泰平に治まる御代の春の空も麗しいことだよ。

その麗しい空の下、素晴らしいのはこの都の、素晴らしいのはこの都の、内外に通う花見の車だよ。牛車の轆ながえ（牛を繋ぐために、車の前部に突き出させた柄のところ）も西の嵐山に向かう。日は西へ廻り行き、行く雲が日陰を生む嵐山の、戸難瀬とがなせの川の急流を落ちる白波も、落花を浮かべた花の滝のようだ。久しき栄えをあらわす景色だよ、久しき栄えをあらわす景色だよ。

三 勅使、老夫婦と語る

花に礼拝する夫婦を見て不審に思った勅使が、その理由を問う。老人は、嵐山の桜は、神木であると言い、吉野から移植されて、今でも木守、勝手の二神が訪れると語る。そして自分たちがこそが、その二神であると知らせ、西から南へ雲に乗って飛んでいく。

Arashiyama	Story
Emissary	Excuse me, but may I ask you something?
Old Man	Yes, are you talking to me?
Emissary	Watching what you did, you swept and purified the grounds under the many cherry trees and worshipped the cherry blossoms. Would you mind explaining why you do that?
Old Man	It is natural that you wonder what we are doing. These thousands of cherry trees in Arashiyama are all sacred. That is why we clean under the trees and worship them.
Emissary	You said something strange. Is there any story which tells us that these thousands of cherry trees are holy?
Old Woman	The cherry trees in Arashiyama were transplanted from Yoshino. The Deities of Komori and Katsute in Yoshino therefore miss these trees and still secretly visit here.
Emissary	Oh, I see. Why did they decide to transplant many cherry trees in Arashiyama? The word “storm (<i>arashi</i>)” is in its name, which seems to indicate that here is not a suitable place to cherish cherry blossoms.
Old Man	That is the blessing will of the deities who show miracles by revealing their power and making wonderful cherry blossoms.

勅使

そちらのお方にお尋ねしたいことがございます。

尉

私のことでしょうか。

勅使

拝見しますと、こんなにもたくさん木の下の下を掃き清め、花に向かって礼拝なさっています。いったいどういうことでしょうか。

尉

まったく不審に思われるのも、もつともなことです。この嵐山の千本桜は、皆ご神木なのです。ですからこうして木陰を清め、礼拝するのです。

勅使

不思議なことをおっしゃいますね。この嵐山の千本桜が神木であるという謂れがあるのですか。

姥

嵐山の千本桜は、吉野の花を移し植えたものですから、木守、勝手の神が惜しみ給い、人知れず今もこの花にお姿を現しになるのですよ。

勅使

そういうことですか。花にはふさわしくない嵐という名を持つ嵐山を、花の名所とお定めになったのは、どういうことでしょうか。

尉

それこそ神力を示し、素晴らしい花を咲かせるという不思議なことを現そうという神のお恵みなのです。

Old Man and Woman

How wonderful the power of the deity is! In this world ruled by their blessings, even in the place called “stormy mountain,” with the divine winds,

Reciters ...no flower will fall off. They must overcome the winds. Actually, we are the divine couple, the Deities of Komori and Katsute. Well, we just revealed our identity in loud voice, but please do not tell this to anyone else.

The wind blown over the Grotto Shō (a grotto in Yoshino used for the training of Shugen-dō), the wind blown over the Grotto Shō must howl the verity of the universe as revealed by the Buddha’s Law. It is the same as the mountain cherry blossoms in Arashiyama. The water in Natsumi (Yoshino) River is pure and reflects the clear moon lights of shining verity. Even though this world is contaminated by Five Sins (evils that appear in the last and decadent Dharma), the various sources of water for this Ōi River will never run dry.

Well, well, shall we protect the cherry blossoms? Now, shall we protect the cherry blossoms? Spring wind fills up the sky, spring wind fills up the sky, and even though the wind breaks branches of trees in my garden, if a gust of sacred wind blows, our mind will be cleared up just as the divine power clears off our cloud of delusion. These thousands of mountain cherry trees grow peacefully, don’t even rasp their branches under the stormy winds in Arashiyama. The sun starts to set. Wait until the night matures. We will see you again tomorrow. Then, the old couple rides on a cloud that looks like Yoshino mountain cherry blossoms, and fly south over the mountains in the west, which glow in the sunset. They fly away to the south.

[Interlude]

〔中入り〕

さあさあ花を守ろうよ、さあさあ花を守ろうよ。春の風が空に満ちて、春の風が空に満ちて、庭木をへし折ることがあっても、神風を吹き返せば、妄想の雲を神の力が晴らすように、晴れ晴れとなるに違いない。この千本の山桜は、嵐山の風が吹いても、枝も鳴らず、長閑なものだ。日も既に暮れてきた。夜をお待ちなさい。明日も会いましょうと、吉野の山桜のような雲に乗り、(老人たちは)夕陽の残る西山を経て、南の方へ行ってしまった、南の方へ行ってしまった。

の源はつきることはない。

五濁(末法の世の悪)にまみれていても、この嵐山を流れる大堰川おおいがわのたくさんの川筋の源はつきることはない。

野川の別名)の水は清く、真理の輝きを示す澄んだ月の光を照らしており、この世が菜摘川なつみがわ(吉野山の別名)の水は清く、真理の輝きを示す澄んだ月の光を照らしており、この世が五濁(末法の世の悪)にまみれていても、この嵐山を流れる大堰川おおいがわのたくさんの川筋の源はつきることはない。

地

前は嵐山であろうとも、

花は散ることはあるまい。風にも勝つだろう。勝手、木守の夫婦の神というのは、実はこの私たちである。声高に言ってしまったが、人にはお知らせなさいませぬように。

地

まったく頼もしい神の力、恩恵により治まるこの世では、吉野の神風が吹けば、名前は嵐山であろうとも、

尉と姥

4. Deity of a Branch Shrine Appears

Deity of a branch shrine appears in front of the imperial emissary and his retainers who are waiting until the night falls. The deity narrates the story associated with the cherry trees in Arashiyama and shows them a dance.

[In case of a special staging feature, *Saru-muko* (monkey groom) is performed: They are scenes of a wedding where a male monkey in Yoshino comes to marry with a female monkey in Arashiyama. Many *kyōgen-kata* dressed as monkeys appear on stage, including the roles of father-in-law monkey and groom monkey with monkey masks. They speak in monkey language such as “*kyaa kyaa*” and perform their scenes boisterously.]

5. Deities of Komori and Katsute Appear

Two deities, Komori and Katsute, appear in front of the imperial emissary and perform the dance of celebration.

Reciters Holy Yoshino, transplanted the Thousand Cherry Trees in holy Yoshino, at Arashiyama, it is auspicious that deities visit and play sacred music and dances. It is auspicious that deities play sacred music and dances.

Deities of Komori and Katsute
A variety of...

Reciters flowers are blooming. They are all in full bloom, look like white snow covering all over.

Deities of Komori and Katsute
This must be provided by the Deities of Komori and Katsute.

四 末社の神の登場

夜を待つ勅使一行の前に、末社の神が現れ、嵐山の桜の謂れを語り、舞を舞う。

(小書・猿智の場合…吉野の猿が嵐山の猿へ智入りしたという設定で、その智入りの様子を演じる。猿の面をつけた舅猿、智猿ほか多くの猿に扮した狂言方が登場し、「キヤアキヤア」など猿語も交えながら、にぎやかに演じる。)

五 木守、勝手の神の登場

勅使の前に、木守、勝手の神が現れ、寿ぎの舞を舞う。

地 三吉野の、三吉野の千本桜の種を植えて、嵐山の地で、あらたかに神が来臨して神

遊び(神の奏楽・舞、神楽のこと)なさるのは、めでたいことだ、この神遊びはめでたいことだ。

木守と勝手 いろいろの

地 花こそ入り混じっているけれど、一面の白雪のような花盛りだ。

木守と勝手 これは木守、勝手の神の

Reciters This must be their blessing. Evergreen of pine trees contrasts favorably with cherry blossoms.

Deities of Komori and Katsute

Just like the Mount Aone-ga-mine (in Yoshino) is here,

Reciters Just like the Mount Aone-ga-mine is here, we can also see Mount Ogurayama. Saga-no-hara spreads and Ōi River runs at its foot. The rocks in the river are washed by the rapid stream. See, Mount Kameyama is there. Let's celebrate the eternal prosperity of the reign of His Imperial Majesty, jubilate and shout "Yorozu-yo, Yorozu-yo (thousands of years, thousands of years)!" We shall perform holy dances. *Chihaya-furu...* (poetic epithet paired with the word "deity").

[*chū-no-mai*]

With divine dignity, the Deities of Komori and Katsute dance together at a medium pace.

Reciters Hand drums in sacred music sound clear. Hand drums in sacred music sound clear. We flip and trail the long and thin sleeves of our exquisite silk *kimono*. When the deities dance secret numbers of holy dance one after another, and the imperial emissary has been highly impressed, a gust of wind blows from the south. How miraculous! The wind brought wonderful fragrance and an auspicious trail of clouds. The golden light is shining in the air. It must be the Deity of Zaō Gongen*. He will pay a visit here.

*Zaō Gongen: The main deity enshrined and worshipped in Kimpusen Temple in Yoshino. Zaō Gongen is unique to Japanese Buddhism.

地 恵みだろうよ。松の色も青々と映え

木守と勝手（吉野の）青根が峯がここに、

地 青根が峯があたかもここにあるように、小倉山も見える。その向かいには嵯峨の原、

下には大堰川が流れ、岩に白波がかかっている。亀山も見える。君が代の万歳を祝い、「よろづ代、よろづ代」と囃せよ、囃せよ、神遊びの舞を舞おう。千早降る（神の枕詞）。

〔中ノ舞〕

木守、勝手の神々が一緒に舞う。神らしい荘厳さを保ちつつ、中くらいの速さで舞う。

地

神楽の鼓の音色は澄んで、神楽の鼓の音色は澄んで、羅綾（薄い高級な絹織物）の袂を翻しては翻す。舞楽の秘曲をいくつも舞い、（勅使が）深く感銘を受けているところに、不思議なことに、南の方から吹いてくる風に、素晴らしい香りが漂い、めでたい雲がたなびき、金色の光が輝きを放つ。こちらに蔵王権現※が来られるのか。

※蔵王権現：吉野山中の金峰山寺の本尊。日本独自の仏。

菩薩の一人である蔵王権現が姿を現し、衆生を救う誓いを示し、木守、勝手の神とは一体であり、呼び名が違うだけであるという姿を見せて、花々と戯れた後に久しく栄えるようにと、世を寿ぐ。

〔早笛〕

すばやく激しく打つ小鼓、大鼓、太鼓のリズム、高音域を奏でる笛の音に乗って、蔵王権現
が舞台に入ってくる。

地 和光利物わこうりもつ（仏が偉大な姿を隠し、衆生と交わって利益をなすこと）の御姿、和光利物の御姿だよ。

蔵王権現 私は、仏の住む都を出て、

地 聖俗混じるこの人間たちの世俗世界の塵に交わり、金剛界（知）、退蔵界（理）の両
部を備えて、一足を上げて、

蔵王権現 悪業に嵌った衆生の苦しみを助け、

地 さてまた虚空に手を上げて、

6. Deity of Zaō Gongen Appears

Zaō Gongen, one of the Bodhisattva, appears. The deity vows to save all living creatures and indicates that the Deities of Komori and Katsute are also manifestations of the Deity of Zaō Gongen but they are just called by different names. After playing with the cherry blossoms, he wishes the world eternal prosperity.

[*hayabue* (fast flute)]

With the music of small and large hand drums and a drum in fast and fierce rhythm, together with a melody of Japanese flute in high pitch, the Deity of Zaō Gongen enters the stage.

Reciters Look at the deity who usually hides its magnificent identity, communicates with every living thing, and bestows his blessings! Look at the holy self of the deity!

Zaō Gongen

I departed from the sacred capital city where Buddhas live,

Reciters ...and dumped myself in the dust of this earthly world where both sacred and secular people live. With the Diamond Realm of ultimate wisdom and the Matrix-store Realm of ultimate reason, I lift my leg

Zaō Gongen

...and save the creatures suffering under their bad karma.

Reciters I swing my arm

Zaō Gongen

...to instantly sweep away all the earthly desires filled up in this painful world, and

Reciters I banish evils.

Zaō Gongen

I illuminate the land by the light emitted from the Buddha's compassionate eyes. I show my vow to protect all living creatures. Then, he shows the fact that the Deities of Komori, Katsute, and Zaō Gongen are all one; its doppelgangers are called in different names. After revealing himself, the Deities climb on Mount Arashiyama, run over the cherry trees, and play with the flowers. Arashiyama shines as bright as Kimpusen (mountains) in Yoshino, and the thousands of cherry blossoms shine too. The spring of shining cherry blossoms must flourish forever.

蔵王権現

たちまちのうちに、苦しみに満ちたこの世の煩惱を払い、

地

悪魔を調伏する

蔵王権現

青蓮しょうれんのまなざし（仏の眼）より光を放ち、国土を照らし、衆生を守る誓いを顕にする。そして、木守、勝手、蔵王権現は一体であり、分身が異なる名で呼ばれているという、その姿を示し、それぞれが、嵐の山によじ登り、花に戯れ、梢を駆けていく。それはさながらこの嵐山も、吉野金峰山であるかのように光輝き、千本の桜も輝く。光輝く千本の桜の咲く春は、幾久しく栄えることだよ。

Arashiyama

Synopsis

An emissary of the Emperor received His Imperial Majesty's order to check the cherry trees in Arashiyama, located west of the city of Kyoto. These trees had been transplanted from Yoshino in Yamato Province to Arashiyama. When the emissary in charge of the imperial mission arrives in Arashiyama, he finds the cherry trees beautiful and in full bloom.

He meets an elderly couple who takes care of the cherry trees. The couple purifies the ground under the trees and bow deferentially before the cherry blossoms. Observing their incomprehensible acts, the imperial emissary asks why they do that. The couple answers that they worship the cherry trees because the trees in the mountains in Yoshino are sacred, so these transplanted trees in Arashiyama are sacred as well. Furthermore, they mention that the Deity of Komori and the Deity of Katsute from Yoshino sometimes visit Arashiyama. Their divine power protects the blossoms from the wind and makes the cherry blossoms bloom exquisitely even in the harsh environment of Arashiyama (meaning "Stormy Mountain"). Then the couple reveals that they are actually the Deities of Komori and Katsute. The two gods tell the emissary to wait until night falls, and they ride away on a cloud towards the south from the mountain in the west.

When night falls, the Deities of Komori and Katsute appear in front of the emissary and dance. When he has been thrust into the dance, a gust of fragrant wind blows from the south, an auspicious trail of clouds appears, and in the fullness of golden light, The Deity of Zaō Gongen* reveals his muscular self. The Deity of Zaō Gongen shows his vow that he communicates with all creatures, saves them from sufferings, dismisses evils, and protects the land of His Imperial Majesty. He also indicates that he and the Deities of Komori and Katsute consist of a holy trinity; they are just called by different names. Then the deities climb Mount Arashiyama, play with the cherry blossoms, fly over the trees, and bless the shining beauty at the peak of the spring.

*Zaō Gongen: The main deity enshrined and worshipped in Kimpusen Temple in Yoshino. Zaō Gongen is unique to Japanese Buddhism.

Highlight

This is the drama for spring, staged in Arashiyama in Kyoto, which is gorgeously dressed by cherry blossoms in full bloom. Since ancient times, the Japanese have cherished cherry blossoms and the surrounding scenery. Among many Noh dramas which revolve around the theme of cherry blossoms, "Arashiyama" embodies Japanese people's old and natural belief that, "Gods live in cherry trees."

The name "Arashiyama" contains the word "*arashi*," which means a storm that is strong enough to blow flowers off trees. But unlike its rough name, this Noh piece describes an earnest wish and a prayer for the peaceful and beautiful world, which lasts without being beaten down by the "storm," i.e., many evils and difficulties in this world.

Just like other *Waki-Noh* pieces, the story is quite simple. But audience of this drama will thoroughly enjoy the world of cherry blossoms, which develops godly, purely, and beautifully in front of their eyes.

A *kyōgen* performed during the intermission sometimes includes a special staging feature, called "*Saru-muko*". In this performance, a number of *kyōgen-kata* who dress like monkeys appear on stage and perform the happy wedding banquet scene where a male monkey in Yoshino marries a female monkey in Arashiyama. Except for some parts, most of the conversation is made by "monkey-language," i.e., onomatopoeic words such as "kyakyakya" or "kyaa, kyaa." This is very fun and unique must-see performance. Although this is a part of "Arashiyama", *Kyōgen* lovers sometimes perform this "*Saru-muko*" part alone.

Schools	All five	
Category	The First group Noh, <i>Wakinoh-mono</i> , <i>Kōjin-mono</i>	
Author	Komparu Zenpō	
Subject	Unknown	
Season	Spring (March in the lunar calendar)	
Scenes	Arashiyama in Yamashiro Province (Kyoto)	
<i>Tsukurimono</i>	a platform to erect an artificial cherry tree	
Characters	<i>Mae-shite</i>	Old Man Taking Care of Cherry Trees
	<i>Nochi-shite</i>	Deity of Zaō Gongen
	<i>Mae-tsure</i>	Elderly Wife of the Old Man
	<i>Nochi-tsure</i>	Deity of Komori
	<i>Nochi-tsute</i>	Deity of Katsute
	<i>Waki</i>	Imperial Emissary
	<i>Waki-tsure</i>	Two or three Retainers
	<i>Ai</i>	Deity of branch shrine
Masks	<i>Mae-shite</i>	<i>Jō</i>
	<i>Nochi-shite</i>	<i>Ōtobide</i>
	<i>Mae-tsure</i>	<i>Uba</i>
	<i>Nochi-tsute (Komori)</i>	<i>Ko-omote</i>
	<i>Nochi-tsute(Katsute)</i>	<i>Kantan-otoko</i>
	<i>Ai</i>	<i>Noborihige</i>
Costumes	<i>Mae-shite</i>	<i>jō-gami</i> (type of wig worn by the performer who plays the role of elderly male), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / kogōshi-atsuita</i> (thickly woven <i>kimono</i> with small check patterns), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> (belt), a fan, and a <i>sugi-houki</i> (broom of cedar)
	<i>Nochi-shite</i>	long red wig, <i>awase-kariginu</i> (lined <i>kariginu</i> -style <i>kimono</i>), <i>kitsuke / atsuita</i> , <i>hangire</i> (a type of <i>hakama</i>), <i>koshi-obi</i> , and a fan
	<i>Mae-tsure</i>	<i>uba-gami</i> (a type of wig used for the roles of aging women), <i>kazura-obi</i> (belt for a wig), <i>mizugoromo</i> , <i>ironashi atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters with no scarlet in patterns), <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a <i>sugi-houki</i>
	<i>Nochi-tsute (Deity of Komori)</i>	<i>tengan</i> (crown for celestial bodies and female court ladies), <i>kuro-tare</i> (a black wig with hair extending slightly longer than the shoulder), <i>chōken</i> (an unlined, long-sleeved elegant garment worn by dancing female characters), <i>kitsuke / surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a fan, and a branch of cherry tree
	<i>Nochi-tsute (Deity of Katsute)</i>	<i>kin-kazaori-eboshi</i> (<i>eboshi</i> -style headdress (gold)), <i>iro-hachimaki</i> (colored head band), unlined <i>kariginu</i> -style <i>kimono</i> , <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a fan, and a branch of cherry tree
	<i>Waki</i>	<i>daijin-eboshi</i> (<i>eboshi</i> -style headdress worn by ministers), <i>awase-kariginu</i> (a lined long-sleeved style <i>kimono</i> worn by male characters especially gods and other dignified characters), <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan
	<i>Waki-tsure</i>	Same as the <i>Waki</i>
	<i>Ai</i>	<i>Massha-zukin</i> (a type of hood worn by lower-ranked priests), <i>yore-mizugoromo</i> (a long-sleeved garment with a transparent appearance, worn by male and female characters of lesser standing), <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking the bottoms up at the knee with a string), and a pair of gaiters
Number of scenes	Two	
Length	About 1 hour and 30 minutes	

嵐山（あらしやま）

あらすじ

時の帝に仕える臣下が、大和国吉野から、都の西方の嵐山に移植した桜の様子を見てくるようにという勅命を受けます。勅使として嵐山に着いた臣下は、美しく咲き誇る桜を目の当たりにします。

勅使は、そこで花守の老人夫婦に出会います。木の下を清め、花に向かって礼拝する姿を不審に思い、勅使はなぜかと問いました。すると老人夫婦は、神木である吉野の桜を移植したのだから、嵐山の桜も神木である、だから礼拝している、と答えます。さらに、吉野の木守の神、勝手かたての神が時折訪れる、その神の力により、嵐山というものの美しい名を持つこの地でも、風で花が散らされることなく、美しく咲くのだと語ります。そして夫婦は自分たちこそが、その二神であると明かし、夜を待てと勅使に告げ、雲に乗って西の山から南のほうへと飛んで行きました。

夜になると木守の神、勝手かたての神が勅使の眼前に現れ、舞を舞います。勅使が感動して見入っていると、南方から芳しい風が吹き、めでたいかたちの雲がたなびき、金色の輝きに満たされて、蔵王権現*が力強い姿を現します。蔵王権現は、衆生とともに交わりつつ、その苦しみを助け、悪魔を退けて、国土を守る誓いを立てていることを表します。そして木守の神、勝手かたての神は蔵王権現と一体であり、呼び名が違うだけであることを示した後、嵐山によじのぼって、花に戯れ、梢を駆けて、光り輝く春の盛りを寿ぐのでした。

*蔵王権現：吉野山中の金峰山寺の本尊。日本独自の仏

みどころ

満開の桜に華やぐ京都・嵐山を舞台とした、春の能です。古来、日本人は、桜とその景色を非常に大切にしてきました。桜をテーマにした能は、たくさんありますが、「嵐山」は日本人が抱いてきた、「桜の木には神々が宿る」という自然な思いを、まさに体現した能です。

そして、嵐山には、嵐という花を吹き散らす言葉が含まれているのですが、「嵐」の名に象徴される多くの困難や悪にも負けずに、平和で美しい世界が続いてほしいと願い、祈る人々の心の深さを表した能だともいえます。

物語そのものは脇能らしく、至ってシンプルですが、神々しく清らかに、そして美しく開かれていく桜の世界をじっくりと味わえるでしょう。

また中入りの間狂言には、「猿さる言ごんごん」という小書（特殊演出）がつく場合があります。これは、猿の格好をした大勢の狂言方の役者が登場し、吉野の猿が嵐山の猿のところに登り入るとする趣向で、めでたい酒宴を繰り広げるというものです。一部を除いて、会話は「キャキャキャ」「キャッキャッ」「キャアキャア」などの猿語で行われます。とてもユニークで楽しい演出ですから、ぜひご覧きたいと思います。狂言の会などで「猿言」だけで演じられる場合もあります。

流儀 五流にあり
分類 初番目物、脇能物、荒神物
作者 金春禪鳳
題材 不明
季節 春（旧暦3月）
場面 山城国（京都）嵐山
作り物 台（桜の木立て）

登場人物 前シテ 花守の老人
後シテ 蔵王権現
前ツレ 花守の姥
後ツレ 木守（こもり）の神
後ツレ 勝手（かつて）の神
ワキ 勅使
ワキツレ 従臣二、三名
アイ 末社の神

面 前シテ 尉（じょう）
後シテ 大飛出（おおとびで）
前ツレ 姥
後ツレ（木守）小面
後ツレ（勝手）邯鄲男
アイ 登髭（のぼりひげ）

装束 前シテ 尉髪、水衣、着付・小格子厚板、白大口、腰帯、扇、衫袴
後シテ 赤頭、袷衣あわせかりぎぬ、着付・厚板、半切（はんぎれ／はんぎり）、腰帯、扇
前ツレ 姥鬘、鬘帯、水衣、紅無厚板、着付・摺箔（すりはく）、衫袴
後ツレ（木守）天冠、黒垂、長絹、着付・摺箔、白大口、腰帯、扇、桜の枝
後ツレ（勝手）金風折烏帽子、色鉢巻、単羽衣、着付・厚板、白大口、腰帯、扇、桜の枝
ワキ 大臣烏帽子、袷衣、着付・厚板、白大口、腰帯、扇
ワキツレ ワキと同じ装束
アイ 末社頭巾、縷水衣（よれみずごろも）、括袴（くくりばかま）、脚絆

場数 二場
上演時間 約1時間30分

嵐山（あらしやま）
Arashiyama ©2014 the-noh.com

発行：2014年4月20日（ver 1.1）
編集：the 能ドットコム編集部 <http://www.the-noh.com>（e-mail: info@the-noh.com）
発行：（株）カリバーキャスト

本テキストは the 能ドットコム編集部によって編集されたものであり、実際に上演される内容と異なる場合がありますので、ご了承ください。本テキストの著作権は、（株）カリバーキャストおよび「the 能ドットコム編集部」が所有しています。本テキストの全部または一部を無断で複製（コピー）することは、著作権法で禁じられています。

The text in this article has been edited by the-noh.com editorial department, so there may be differences from lines used in actual performance. Copyright of this text is the property of Caliber Cast Ltd. and the-noh.com editorial department. Unauthorized reproduction of all or part of this is forbidden under copyright law.

本テキスト作成にあたって、主に下記の文献を参照しています。

『日本古典文学大系 謡曲集下』横道萬里雄・表章 校注 岩波書店
『日本古典文学全集 33 謡曲集（一）』

小山弘志・佐藤喜久雄・佐藤健一郎 校注・訳 小学館
『能楽手帖』権藤芳一 著 巖々堂
『能楽ハンドブック』戸井田道三 監修 小林保治 編 三省堂
『能・狂言事典』西野春雄・羽田和 編集委員 平凡社
各流謡本