

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

### 1. Imperial Messenger Arrives at the Sacred Palace in Ise

An imperial messenger, attended by servants, appears on the stage and announces that he will travel to Ise Grand Shrine in order to bring offerings of precious things. He and his retainers set out and arrive at Saigū\*1 Palace (within the precincts of Ise Grand Shrine) on the day before the first day of spring. They decide to wait until the night grows late, hoping to see who comes to the palace to hang a wooden votive tablet there.

\*1 Saigū (or Saikū, Itsuki-no-miya): the palace in which resides a royal maiden devoted to serving the deity of Ise Grand Shrine on behalf of the emperor. The royal maiden herself was also referred to as *saigū*.

#### Imperial Messenger (Minister Kinyoshi) and His Retainers

Shall we go visit Ise Grand Shrine, which has protected the people since the dawn of this country, since the dawn of this country.

#### Imperial Messenger

The man before you is a man in the service of the emperor. Today, His Imperial Majesty deigns to offer many treasures to the Inner Shrine (Naiku) and Outer Shrine (Geku) of Ise Grand Shrine. I am just about to head to the province of Ise as His Majesty's messenger. [I am Minister of the Left / Minister of the Right Kinyoshi (or Kin'nō), who serves Emperor Ōi. His Imperial Majesty, who faithfully prays to Ise Grand Shrine, makes an offering of numerous treasures to the shrine. /His Imperial Majesty makes an offering of numerous treasures to Ise Grand Shrine. Having received his orders, now I am leaving to pay his respects to Ise Grand Shrine.]

\* は流儀によって異なる場合を示す。

### 一 勅使、伊勢齋宮に着く

従者を連れた勅使が登場し、伊勢神宮に宝物を捧げに行くことを知らせ、旅立つ。一行はちようど節分の日に伊勢齋宮※1に着き、絵馬を掛ける人を見ようと夜を待つ。

※1 齋宮（さいぐう、さいくう、いつぎのみや）…天皇の代わりに、伊勢の神に仕える皇族の女性（伊勢齋王）が住む宮のこと。また伊勢齋王を齋宮とも言った。

勅使（大臣公能）一行

国をお開きになつてそのまま、国をお開きになつてそのまま、世をお守りになる伊勢のお宮にお参りしよう。

勅使

この私は、今の帝にお仕える臣下です。さてこのたび、伊勢の内宮、外宮へ数多くの宝物をご奉納なさいますので、その勅使として、これから伊勢国へ下るところです。（私は、大炊の帝に仕える左大臣／右大臣公能きんのう／よしという者です。さて我が君は、伊勢大神宮に信仰篤く、数々の宝物をご奉納なさいます。／伊勢大神宮に数々の宝物をご奉納なさいます。その勅命を受けて、ただ今、伊勢大神宮へ参詣いたします。）

## Entourage of the Imperial Messenger

This is Matsumoto, where winds travel over the tops of the pine trees.

Servants This is Matsumoto, where winds travel over the tops of the pine trees.

## Entourage of the Imperial Messenger

We have just traversed the grassy plains of Awazuno, where the larks fly up high and then swoop down. We cross the long bridge in Seta and at Nojishinohara, we sleep outdoors. We spend the night in dreams. We spend the night in dreams.

## Imperial Messenger

Since we made haste, we have already arrived at the sacred palace in the precincts of Ise Grand Shrine. Tonight is the eve of the first day of spring [Tomorrow is the first day of spring]. I heard that there is a local custom of offering *ema* (wooden votive tablet) on the eve of the first day of spring. Let's stay here tonight and see who comes to hang up the wooden votive tablet. [I'd like to see who comes to hang up the wooden votive tablet.]

Servants Yes, please do as you wish.

## 2. The Old Man and Old Woman Appear

In the darkness of night, an old man and old woman, who look like a couple, appear out of thin air. They appreciate the calmness of this New Year's Eve and laud the emperor whose reign has brought peace and tranquility to his realm.

勅使一行

風が梢の上を渡る松本や、

従者たち

風が梢の上を渡る松本や、

勅使一行

雲雀が高く飛んでは落ちてくる粟津野の、草の茂みに分け入って越え、勢田の長橋を渡り、野路篠原で野宿し、夢を見て一夜過ごすことだよ、夢を見て一夜過ごすことだよ。

勅使

急いで参りましたので、早くも伊勢国の齋宮に着きました。今夜は節分ですが（明日は立春ですが）、このあたりでは絵馬を掛ける習わしがあると耳にはさんでいます。今夜はここに滞在し、絵馬を掛ける者を見ようと思ひます。（どういう者が絵馬をかけるのか、見ようと思ひます。）

（従者たち）

（そのようになさってください。）

## 二 老翁、老嫗が現れる

闇夜に老夫婦と思しき老翁、老嫗が忽然と現れる。穏やかな年の暮れを喜び、天下泰平の御代を讃える。

## Old Man, Old Woman

After this year ends and the new year (spring) comes, everyone's hearts will be rejuvenated. How splendid to continuously receive blessings from the gods.

## Old Woman

I see a hint of spring in the clouds and the mist.

## Old Man, Old Woman

This pleasant, calm atmosphere at the year's end has confused me. Are we still in the previous year or are we already in the new year?

Old Man The *Book of Documents*, one of the five Chinese classics, describes a peaceful reign as follows: "horses are allowed to run free in the flowering mountains and oxen are tethered in the grove of peach trees. (In other words, horses and oxen are used in farming, not warfare.)"

## Old Man, Old Woman

These are all the sayings of wise men. [These are all the proverbs of wise men.]

## Old Man, Old Woman

This is true not only in China, for it is the same in my country, under the reign of our wise emperor. The entire realm enjoys peace in this emperor's reign. "We pray that the reign of our emperor continues for years as uncountable / As the innumerable grains of sand on a beach." Just as this old poem says, we shall pray for the long-lasting prosperity of our Imperial Majesty's reign, for we truly appreciate its blessings.

Were we to inquire about the ancient era of the gods,

## Old Man, Old Woman [Old Woman only]

this imperial succession has continued, from one emperor to the next, for many, many years.

老翁、老嫗  
(老嫗のみ)

皇位を次々に継承され、長い年月を経ってきたが、

遠い神代のことを聞けば、

それは中国のみならず、わが国の聖天子の御代も同じこと。時世につれて、今の御代も天下泰平である。「わたつみの濱の真砂を数へつつ、君が千年のあり数にせん(浜辺の砂が数えきれないように、わが君のご寿命も限りのないようにお祈りしよう)」という古歌のように、わが君の御代の長い繁栄を祈念し、なお有難く思うことだよ。

老翁、老嫗

皆、聖人のなさることであるよ。(皆、聖人の諺であるよ。)

老翁、老嫗

中国の書経では、太平の世を「馬を華山(花山)の野に放ち、牛を桃林に繋ぐ」(戦に使った牛馬を農耕に使う意)というが、

老翁

去年と言ってよいのか、新年と言ってよいのか、わからないほど、長閑な年の暮れだ。

老翁、老嫗

雲も霞も春めいて、

老嫗

年も改まって春になれば、人の心も若々しくなるが、それにつけても、久しい神のお恵みは、まことに有難い。

老翁、老嫗

Old Man, Old Woman

This imperial succession has continued, from one emperor to the next, for many, many years, and ever since a human emperor ascended to the throne, he and descendants have continued to receive the blessings of the gods, and thereby they have, from one reign to the next, peacefully ruled the whole realm [the land]. Even humble people like ourselves look up in gratitude to his supremely Imperial Majesty, and every day and night, we are honored to serve in this palace. Every day and every night, we are honored to serve in this palace.

### 3. Old Man and Old Woman Hang Up the Wooden Votive Tablets

The imperial messenger talks to the old man and old woman and asks about the ritual of hanging up a wooden votive tablet. The old man and old woman explain that they hang up a tablet that predicts the weather of the coming year, which helps people prepare for it. Then, the old man insists upon hanging up a votive tablet with the picture of a white horse (represents the sun), while the old woman insists upon hanging up a tablet with a black horse on it (which means rain). In the end, they agree to hang up both wooden tablets as a prayer for balanced weather in the new year.

Imperial Messenger

Hello, I'd like to ask you a question. [How mysterious. Although it is very late at night, I hear voices. I'd like to ask a question to the people who are talking.]

Old Man Are you talking to us? How may I help you?

Imperial Messenger

I heard that in these parts, there is a custom of hanging up and displaying a wooden votive tablet on this night. Is this true?

Old Man Yes, we are going to hang up a wooden votive tablet.

老翁、老嫗

皇位を次々に継承され、長い年月を経てきたが、人皇となって後代の御子孫まで、神代のお恵みを受け継がれて、御代は（国は）天下泰平に治まっている。下々の私たちまでも、はるかな尊い君を有難く仰ぎ、こうして毎日、昼夜にわたって宮仕えする、昼夜にわたって宮仕えするのだ。

三 老翁、老嫗、絵馬を掛ける

勅使は老翁、老嫗に声をかけ、絵馬を掛ける行事について聞く。二人は自分たちが絵馬を掛けると言い、掛ける絵馬により、来たる年の天候の傾向を知り、人々が備えをするのだと解説する。そして老翁の白絵馬（晴天）、老嫗の黒絵馬（雨天）のどちらを掛けるかで争うが、最後には、晴れも雨も適度になるようにと、二つの絵馬を一緒に掛ける。

勅使 やあ、こちらの方々にお尋ねしたいことがあります。（不思議だ、もはや夜半を過ぎたが、

人の声や音が聞こえるぞ。話している人たちにお尋ねしたいことがあります。）

老翁 私たちのことですか。何事でしょうか。

勅使 今夜、こちらで絵馬を掛ける習わしがあると聞きましたが、本当ですか。

老翁 はい、この私たちが絵馬を掛けるのですよ。

## Imperial Messenger

Would you tell me the story behind the custom of hanging up a wooden votive tablet?

Old Man Because all living beings, even all human beings, are ignorant and without wisdom, we hang up a wooden votive tablet that lets them predict, by the color of the horse painted on it, the weather of the coming year. This helps people prepare, for instance, if there will be heavy rains in the coming year.

## Imperial Messenger

Well, then, what kind of wooden tablet are you going to hang up tonight that will predict the weather of the coming year?

## Old Woman

Whether it rains or shines does not change the fact that these blessings are received from the gods. We must have the boon of rain [the boon from Heaven and Earth], which strengthens people and brings them happiness. Let's hang up a wooden votive tablet of a horse as pitch black as the road at night (as a dark road, as the path leading to the underworld), and enrich this land.

Old Man Wait a minute. Honesty and simplicity are what the gods ask of farmers. [When it comes to farming, the gods rejoice in the honesty and simplicity of farmers.] Let's hang up my wooden votive tablet, which will please the people.

## Old Woman

If you employ such logic, then I have an even better reason to hang up my tablet.

## Old Woman (Old Man)

Poems effortlessly move the world and have the beneficial effect of soothing the fierce emotions of invisible demons.

勅使

絵馬を掛けるのには、どういう謂れがあるのでしょうか。

老翁

一切衆生、人間すべてが愚かで無智なことから、馬の毛色によって、明年の天候の有様を占い、また雨の多い年にも備えをさせるためです

勅使

さて今夜は、どういう絵馬を掛けて、来年の天候の有様を占うのですか。

老嫗

神の御恵みはいずれも変わりはないのですが、まずは、雨露(天地)の恵みを受けて、民も勇んで喜ぶように、よみぢ(夜の道、暗い道、黄泉路)の黒の絵馬を掛けて、国土を豊かにいたしましょう。

老翁

ちよつとお待ちなさい。耕作では素直さが神の御心にも叶うのです。(耕作については、素直さを神もお喜びになるでしょう。)まず私の絵馬を掛けて、民を悦ばせようと思います。

老嫗

そんな理屈を言われますなら、私にもそれに負けない理由がありますよ。

老嫗(老翁)

歌というものは、力を込めなくても天地を動かし、目に見えない鬼神の猛々しい心を和らげる功德があります。

老嫗

「八雲立つ」の歌※2をはじめ、「天霧る雪のなべて降る」の歌※3にしても、雨に連なる雲や雪を讃えており、嫌ってなどいませんよ。「八雲立つ」の歌をはじめとして、雨

## Old Woman

Remember the poems including the one starting with “Yakumo tatsu... (Eight clouds rise)”<sup>\*2</sup> composed by Susanoo-no-mikoto, and the one with “Snow falls.”<sup>\*3</sup> Everyone sings the praises of clouds and snow, which are associated with rain. So they do not dislike rain. [There are poems, including the one starting with “Yakumo tatsu... (Eight clouds rise...)” so people do not dislike rain.]

<sup>\*2</sup> Poem starting with “Yakumo tatsu...”: According to legend, this poem was composed by a god, Susanoo-no-mikoto, and is the very first poem ever written in the Japanese language. “In Izumo, / Land of Eight Clouds Rising, / I build an eight-layered fence / To protect my wife— / A fence of Eight Clouds Rising!”

<sup>\*3</sup> Poem about “The sky is filled with falling snow”: “Where have the plum blossoms gone? I cannot see them as the sky is filled with falling snow.” Written by Kakinomoto no Hitomaro.

Old Man We are only wasting time by arguing like this.  
We shall hang up both wooden votive tablets so that world will be a place enjoyed by everyone.

Old Woman You are quite right. Until last year, we have hung up only one tablet,

Old Man but for the first time this year, we will hang up both of them side by side,

Old Man (Old Woman)  
so that it will rain,

Old Woman (Old Man)  
and it will shine.

Old Man (Old Woman)  
For the wellbeing and happiness of the people,

Old Woman (Old Man / Old Man and Old Woman)  
please give these blessings...

を嫌うことなどありませんよ。)

※2 「八雲立つ」の歌…素戔嗚尊が詠んだとされる「八雲立つ出雲八重垣妻ごめに八重垣作るその八重垣を（八雲湧ぎ立つ出雲の地、そこに設ける妻の新居には、守りの垣を幾重にもめぐらそう、その八重垣のような雲だよ）」の歌。和歌の始めと伝わる。

※3 「天霧る雪のなべて降る」の歌…柿本人麻呂の詠んだ「梅の花それとも見えず久方のあまぎる雪のなべて降れば（白梅の花はどこにあるのだから、空一面に雪が降っているから、わからない）」の歌。

老翁 こうしてお互いに言い争っていても、ただ無為に時が過ぎるばかりだ。

老翁 さあ、二つの絵馬をかけて、万民が楽しむ世としよう。

老翁 本当におっしゃる通りです。今までは一つずつ絵馬をかけていましたが、

老翁 今年初めて二つ一緒にかけて、

老翁（老嫗） 雨を降らし、

老翁（老翁） 日を照らし、

老翁（老嫗） 人民が安楽を得る

老翁（老翁） お恵みを

Reciters to the world. We will pray to the gods and hang up wooden votive tablets. May they bring prosperity to this land.

#### 4. The Old Couple Reveals Their Identity and Leave

The old couple starts to make poems including the word, “hang.” After making poems, they reveal that they are the deities who serve the two principal gods of Ise [they are the two principal deities of Ise who appear here tonight having transformed themselves into an old couple]. After that, they disappear into the darkness and vanish before the imperial messenger.

Reciters “On the day of the horse races during the Kamo Festival, on the day of the horse races during the Kamo Festival, even the attendants of the spectators are sumptuously dressed. Horses adorned in sacred colored paper strips are lined up and start running. The sound soothing your ears is the wind travelling over the wisteria flowers hanging from the branches of pine trees. So beautiful and lovely are the white clouds that trail across the cherry blossoms blooming in mountains.

The poem created by Monk Henjō is well structured but lacking in sincere feelings. For example, he adored the figure of a woman in a picture. In vain, he felt attracted to women, which was pathetic. Although Henjō wrote a poem \*4 about twining strings together, he could tie a horse with his twined rope but he could not tie down a woman’s heart. The more that a woman resents / that her man is running / between her and another woman, / the deeper grows her desire for him, / so much so / that she wants to meet him, / even in her dreams.”

\*4 Poem starting with “Entwined on pale green strings,” by Monk Henjō: “Entwined on pale green strings / Are glistening pearls of dewdrops / Such is the willow in spring.”

地 かけていただけれますように。かたじけなくも神に祈願申し上げ、絵馬をかけますよ、国土を豊かにいたしましょう。

#### 四 老夫婦は正体を明かして去る

老人二人は、「かける」という言葉を組み入れた歌を謡い出す。その後で、自分たちは、伊勢二柱の神に仕える神々である（伊勢二柱の神であり、老夫婦に化身して現れた）と明かし、闇にまぎれて勅使の前から姿を消した。

地 「賀茂の祭のひおりの日（馬競べの日）、賀茂の祭のひおりの日に、見物の隨身は華やかに装い、色紙の幣をかけて馬が並び、駆け出していく。耳に優しく聞こえるものは、松にかかり、松風にゆれる藤の花。嶺に咲く桜に、棚引く白雲のかかる様子も、花のように美しい。

僧正遍昭の歌は、かたちは良いが、誠が少ない。たとえば、絵に描かれた女の姿を愛でて、むなしく浮気心を動かすようなもので浅ましい。遍昭には「浅緑糸よりかけて」の歌※4がある。その歌にある浅緑の糸では、馬は繋げても、人の心は繋げないものである。男が二道かけて（二股をかけて）二人の恋人に通うのを女が恨んでも、その女の恋心はつより、深く思いをかけて、夢の中でも逢いたく思うものだよ」

※4 「浅緑糸よりかけて」…僧正遍昭の歌。「浅緑糸よりかけて白露を玉にもぬける春の柳か（浅緑の糸を縋り合わせ、白露

Old Man Although we used to come here secretly to hang up the wooden tablet, tonight we appear before you and

Reciters exchange words with you. Now, we have nothing to hide. We are the gods serving the two principal gods of Ise, Amaterasu Ōmikami (the Sun Goddess) and Tsukuyomi-no-mikoto (the Moon God). Believe us, for if you do, we will show you more miracles. We can perform a sacred *kagura* dance that has been handed down since ancient times. Saying so they disappear into the darkness of night. They disappear into the darkness of night. [exchange words like this. Now, we have nothing to hide. We are two gods residing in Ise. We transformed ourselves into an old couple and appeared here tonight. Believe us, and have no doubts. At dawn, wait for us at the Inner Shrine or the Outer Shrine, and we will meet you again. So saying, they disappear in the darkness of night. They disappear into the darkness of night.]

[Interlude]

#### 5. Appearance of Ogres from Hōrai Island [Deities of a Subordinate Shrine]

Two or three ogres living on Hōrai Island appear with precious gifts for the emperor (invisibility cloak, horn of plenty, et cetera). They summarize the story of the first half and perform a dance. [A deity of a subordinate shrine appears, narrates the story of the first half, and performs a fertility dance.]

を玉と貫いて留めているような春の柳だよ」

老翁

人目を忍んで絵馬をかけていたが、今宵は姿を現して、

地

こうして言葉を交わした。この上は、包み隠すこともない、私たちは、伊勢の二柱の神（ここでは天照大神「日の神」と月読命「月の神」のこと）に仕える神である。信じなさい、信じれば、なおも奇特を見せよう。久しく伝わる神の神楽を真似て見せようと言い、夜にまぎれて消え失せた、夜にまぎれて消え失せた。（こうして言葉を交わした。この上は、包み隠すこともない、私たちは、伊勢の二柱の神である。夫婦に化身して現れたのだ。信じなさい、信じれば、疑いもない。夜が明ける頃に内宮、外宮で待っていて、また逢おうと言い、夜にまぎれて消え失せた、夜にまぎれて消え失せた。）

〔中入〕

#### 五 蓬萊島の鬼（末社の神）が登場する

帝へ捧げる宝物（隠れ蓑、打ち出の小槌など）を持って、蓬萊山の鬼が二、三体登場する。前半の物語を要約して語り、舞を舞う。（末社の神が現れて、前半の物語を語り、豊穰の舞を舞う。）



## 6. The Gods Make their Appearance

Amaterasu Ōmikami appears with the two gods and they perform dances while re-enacting the mythic story of “Amano Iwato.” They laud the security of the nation and the peaceful reign of the entire realm.

Amaterasu Ōmikami (*Shite*, the lead character) is female in the Kanze and Kongoh Schools, but male in the Hōshō and Kita Schools. The two *nochi-tsure* (supporting roles) are a god and goddess in the Kanze, Kongoh and Hōshō Schools, but they are two heavenly maidens in the Kita School. [In recent years, the Kita School has tended to perform a special “Female Version” of this performance. In that case, the *nochi-shite* (Amaterasu Ōmikami) is female and performs a dance. The *nochi-tsure* are a god and a goddess. The goddess dances first, after which the god performs a fast-paced dance.]

Reciters There are no clouds in the sky. The god Tsukuyomi appears. He reveals his sacred self in the sparkling moonlight.

Amaterasu Ōmikami

I am the ruler of this land of Japan and the first ruler among the Five Terrestrial Gods who governed the land (Amaterasu Ōmikami, Ameno Oshihomimi-no-mikoto, Ninigi-no-mikoto, Ugaya-Fukiaezu-no-mikoto, Hoori-no-mikoto). I am Amaterasu Ōmikami.

Reciters When the gods soften their divine powers and engage with living beings, bestowing blessings upon them, it is just as the water of Isuzu River..., When the gods soften their divine powers and engage with living beings, bestowing blessings upon them, it is just as if the waters of the Isuzu River...

Reciters (Amaterasu Ōmikami)

were stirred up and made waves.

## 六 神々が姿を現す

天照大神と二神が登場し、「天の岩戸隠れ」の神話の故事を再現しながら、舞を舞い、国土安穩、天下泰平を寿ぐ。

\*シテの天照大神は、観世流と金剛流が女体で、宝生流と喜多流が男体。またツレは観世流、金剛流、宝生流が男神と女神の二神となる一方、喜多流が天女二名となる。(喜多流は近年、「女体」の小書「特殊演出」で演じられることが多い、その場合、天照大神が女体となり神舞を舞う。ツレは男神と女神の二神となり、女神が神楽を舞い、その後を受けて男神が急之舞を舞う)

地 空にはまったく雲もなく、月読の明神が、月光の輝きに尊いお姿を現して、お出でになった。

天照大神 私は、この秋津島、すなわち日本の国を統治する者であり、地神五代(天照大神、天忍穗耳尊、瓊瓊杵尊、鸕鷀草葺不合尊、彦火火出見尊)の祖、天照大神である。

地 和光利物(神仏が威光を和らげて、世と交わり、恵みを与えること)は御裳濯川(五十鈴川)の、和光利物は御裳濯川の、

地(天照大神) 水が蹴立てられて、波が生まれるようなものである。

Reciters The blessings of the gods, which bring salvation to all living beings, fill the sky. Auspicious clouds shining in five colors trail across the sky. How wonderful that the gods [the goddess of the sun] appear(s) before us.

Amaterasu Ōmikami

This place was famous in ancient times as the Saigū Palace, in which a royal maiden resided.

Reciters This place was famous in ancient times as the Saigū Palace, in which a royal maiden resided. However, much time has passed, and the shrine precincts have fallen into ruin. How splendid that events from the age of the gods are re-enacted in these precincts. [How splendid that the gods pay a visit to these precincts.]

◆Dances Performed by Each School

Kanze School: [*chu-no-mai*]

Amaterasu Ōmikami (female) performs a medium-paced dance, accompanied by a flute, small and large hand drums, and a drum.

Kongoh School: [(Dignified) *kami-mai*]

Amaterasu Ōmikami (female) performs a sacred dance. This goddess dances slightly heavier and quieter, compared to the fast-paced, brisk dance performed by a god. The dance is accompanied by a flute, small and large hand drums, and a drum.

地 それにしても衆生救済の恵みが空に満ちて、五色の雲が輝き渡り、神々（日の神）が御姿をお見せ下さったのは、まことに有難い。

天照大神 ここは齋宮として、昔は名高いところであった、

地 ここは齋宮として、昔は名高いところであったが、年を経て、神垣も乱れがちになっていた。そこで神代の昔の出来事を現されるというのは、有難いことだよ。（そこに神が姿を現されるのは、有難いことだよ。）

◆各流儀の舞

観世流…[中之舞]

天照大神（女体）が舞う、速すぎず、遅すぎない中庸の舞。笛・小鼓・大鼓・太鼓で奏する。

金剛流…[(位のある) 神舞]

天照大神（女体）が神舞を舞う。男神が舞う常の颯爽としたスピード感のある神舞よりも、位のあるやや静かな神舞となる。笛・小鼓・大鼓・太鼓で奏する。

Hōshō and Kita Schools: [*kami-mai*]

Amaterasu Ōmikami (male) performs a fast-paced, brisk sacred dance.  
The dance is accompanied by a flute, small and large hand drums, and a drum.

## Amaterasu Ōmikami

In ancient times, I hid behind the rock door of the cave, Amano Iwato.

Reciters I hid behind the rock door of Amano Iwato to punish an evil god. Both the sun and the moon hid behind the door, plunging the world into eternal darkness. How long did this darkness last?

## God and Goddess (Goddess Only / Two Heavenly Maidens)

All of the gods lamented this state of affairs.

Reciters All of the gods lamented this state of affairs and tried to cheer up Amaterasu Ōmikami. Holding twigs of cleyera trees decorated with blue and white strips of fabric, they sang songs and performed *Karakami* (a dance offered to the gods) and *Saibara* (an ancient song).

“*Chihaya furu...*”

## ◆Dances Performed by Each School

Kanze and Kongoh Schools: Shift to *kami-mai* (dance by a god) from *kagura* (dance offered to the gods).

After the goddess (Ameno-Uzume-no-mikoto) performs a sacred *kagura* dance, the god (Tajikarao-no-mikoto) performs a fast-paced, brisk dance of a god (*kami-mai*). These performances are accompanied by a flute, small and large hand drums, and a drum.

宝生流・喜多流…「神舞」

天照大神（男体）が舞う、颯爽とした速い神の舞。笛・小鼓・大鼓・太鼓で奏する。

天照大神 昔、天の岩戸に閉じ籠って、

地 天の岩戸に閉じ籠って、悪神を懲らしめようと、日と月の二つの輝きを隠し、常闇の世とした。いつまで続くのかと、

男女二神（女神のみ／天女一人） あらゆる神々がこれを嘆き、

地 あらゆる神々がこれを嘆いて、どうにかしてご機嫌を取ろうと、青和幣あおにぎでと白和幣しろにぎでをつけた榊葉を取り、いろいろ様々に謡い、神楽の韓神からかみ（神楽の曲名）、催馬楽さいばら（古代の歌謡）を奏した。

「千早振る（神にかかる枕詞）」

## ◆各流儀の舞

観世流・金剛流…「楽」の途中から「神舞」へ  
まず、女神（天鈿女命）が神聖な舞である神楽を舞った後、男神（手力雄命）が颯爽とした速い

Hōshō School: [*kagura*]

A sacred dance performed by a god and goddess accompanied by a flute, small and large hand drums, and a drum.

Kita School: [*kagura*]

A sacred dance performed by two heavenly maidens, accompanied by a flute, small and large hand drums, and a drum.

## Amaterasu Ōmikami

This is so amusing!

Reciters This is so amusing! Forgetting herself, Amaterasu Ōmikami cracked open the door of the cave of Amano Iwato and enjoyed watching the dance. Then, Tajikarao-no-mikoto [Tajikarao-no-Myōjin] slid open the rock door and pulled on the goddess's robes, coaxing her (him) out of the cave.

As Amaterasu Ōmikami has never forgotten how amusing that performance was, she (he) has always resided in Takamagahara (Heaven). Since then, the world has always been lit by the radiance of the Sun Goddess, the entire realm has been well-reigned and enriched, and the light of the sun and the light of the moon have long shone brightly on this peaceful land of springtime, continuing on forever more.

神舞（急之舞にも）を舞う。笛、小鼓、大鼓、太鼓で奏する。

宝生流…〔神楽〕

男神、女神と一緒に舞う、神聖な舞。笛、小鼓、大鼓、太鼓で奏する。

喜多流…〔神楽〕

天女二人と一緒に舞う、神聖な舞。笛、小鼓、大鼓、太鼓で奏する。

天照大神 ああ、面白い、

地 面白いよ、と知らず知らずに天の岩戸を少し開いて、お喜びになると、いつまでも

岩戸を閉じたままにしてはならないと、手力雄命（手力雄の明神）が岩戸を引き開け、大神の御衣に縋って、お連れ出し申しあげたのであった。

この珍しい神遊びの面白かったことをお忘れにならず、天照大神は高天原に留まられた。それ以来、天地は再び明るく照らされ、よく治まって国土も豊かに、月光、日光が長閑に輝く天下泰平の春が、久しく続くのだよ。

## ***Ema / En'ma*** (Wooden Votive Tablet)

### Synopsis

Around the end of the year, the emperor (Emperor Ōi) sent an imperial messenger with offerings of treasures to Ise Grand Shrine. The messenger arrives at Saigū Palace in Ise\*. The messenger hears about a ritual on New Year's Eve (the day preceding the first day of spring, according to the lunar calendar), on which a wooden votive tablet will be hung up and displayed. He therefore decides to witness the ritual before going back to Kyoto. When the night grows late, an old man and old woman come to pray at the shrine. The old man has a wooden votive tablet on which a white horse is painted, and the old woman has one on which a black horse is painted. These paintings of horses predict the weather; the white horse means it will be sunny while the black horse means it will rain. The tablet displayed at the shrine at the end of the year predicts the weather of the next year. Every year, either a tablet with a white horse or a black horse is put on display. The two of them insist upon hanging up the tablet he or she is holding: "This year, let's offer this white horse tablet." "We shall offer this one with a black horse." The old man and old woman argue with one another. In the end, however, they hang both tablets side by side. They decide to pray for both sunny days and rainy days so that people can enjoy well-balanced weather. The old man and old woman reveal that they are the two gods of Ise (two gods serving to the two principal gods of Ise) who have transformed themselves into this couple. They tell the messenger to look for them at dawn and then disappear into the darkness.

The male god and female god (or two celestial maidens) appear before the messenger, and then Amaterasu Ōmikami, the Sun Goddess, makes an appearance. The three of them perform a dance depicting the scene of Amano Iwato in mythology (the legend that Amaterasu Ōmikami hid in a cave behind a massive rock door). The gods laud the prosperity of the nation.

\*Saigū (or Saikū, Itsuki-no-miya): It is the palace in which resides a royal maiden devoted to serving the deity of Ise Grand Shrine on behalf of the emperor (Ise no Saiō). The royal maiden herself was also referred to as *saigū*.

### Highlight

In olden days in Japan, the first day of spring was considered to be the first day of the new year. Therefore, *Setsubun* (the day preceding the first day of spring) was New Year's Eve. In the palace of a sacred royal maiden serving at Ise Shrine, there was a building in which to hang up and display wooden votive tablets (*Ema-den* or *Ema-dō*, the Hall of Wooden Votive Tablets). Every New Year's Eve, a votive tablet was secretly hung up in that hall. People predicted the weather of the coming year by the picture on the tablets. If the tablet hung up on display had a white horse on it, they expected the new year to have more sunny days, while if it had a black horse on it, they expected more rainy days. People believed that this wooden votive tablet was put on display by divine will. This play, *Ema* (Wooden Votive Tablet), which describes this ancient ritual of hanging up and displaying a wooden votive tablet, includes the very special episode of "Amano Iwato" (the mythological episode in which the Sun Goddess, Amaterasu Ōmikami, hides in a cave), and prays for the peace and security of the nation.

A prop of a palace is placed on the stage and used for different purposes in the first and second halves. In the awe-inspiring atmosphere of *Kami-Noh* (Noh Featuring the Gods) created by the calm and invigorating chants, the palace and its closed door exudes divine presence. In the first half, the old couple suddenly appear out of the darkness and hang up the wooden votive tablets of white and black horses. In the second half, the prop is used to describe the scene in which Amaterasu Ōmikami hides herself behind a rock door and then makes her appearance. Interesting scenes are created in and outside of the prop of the palace. The audience will feel that they have traveled back in time and are witnessing the mysterious ritual of hanging up the wooden tablet as well as a moment in the mythic realm of the gods. Through this play, we can experience the unsophisticated, sincere beliefs that the Japanese people have held since ancient times.

The scene of "Amano Iwato Kakure" in the second half differs considerably according to the school. Comparing these differences is one way of enjoying this play.

## Ema/En'ma (Wooden Votive Tablet)

Schools	Four schools (Kanze, Hōshō, Kongoh, and Kita). The title is pronounced "En'ma" in the Kita School.		Costumes	<i>Mae-tsure</i>	<i>Ubagami</i> (wig with gray hairs used for aging female characters), <i>kazura-obi</i> (band for a wig), <i>mizugoromo</i> , <i>karaori</i> with no scarlet in pattern (a short-sleeved kimono outer robe worn by female characters) or <i>atsuita</i> , <i>kitsuke / surihaku</i> (short-sleeved kimono, worn as the innermost layer of the costume of a female character) or <i>kitsuke / muji-noshime</i> (short-sleeved kimono with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), and a wooden votive tablet of a black horse.
Category	The First group Noh, <i>Waki Noh-mono</i> , <i>Kami Noh-mono</i>			<i>Nochi-tsure</i> (Ameno-Uzume-no-mikoto [a goddess])	<i>kuro-tare</i> (a black wig with hair extending slightly longer than the shoulder) or a wig, <i>tengan</i> , <i>kazura-obi</i> , <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 or scarlet), <i>koshi-obi</i> , a fan, and Shinto <i>hei</i> stick.
Author	Unknown (according to legend, someone from the Kongoh family)			<i>Nochi-tsure</i> (Tajikarao-no-mikoto [a god])	<i>kuro-tare</i> or a long black wig, <i>sui-kanmuri</i> (a headdress worn by a god dancing sacred dances) or <i>kazaori-eboshi</i> ( <i>eboshi</i> -style headdress) (gold), <i>happi</i> -style kimono or unlined <i>kariginu</i> -style kimono, <i>kitsuke / atsuita</i> , <i>hangire</i> or <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a fan, and a twig of the sacred cleyera tree.
Subject	Unknown			<i>Waki</i>	<i>Daijin-eboshi</i> ( <i>eboshi</i> -style headdress worn by ministers), <i>awase-kariginu</i> , <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
Season	Winter (December, the evening of New Year's Eve according to the lunar calendar)			<i>Waki-tsure</i>	<i>Daijin-eboshi</i> , <i>awase-kariginu</i> , <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
Scenes	Saigū (Sacred Palace of the Royal Maiden of Ise Shrine) in Ise Province			<i>Ai</i> (ogre from Hōrai Island)	<i>Oni-zukin</i> (a hood worn by ogre characters), <i>atsuita</i> worn in <i>tsuboori</i> style, <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.
<i>Tsukurimono</i>	Palace (small palace)			<i>Ai</i> (deity of a subordinate shrine)	<i>Massha-zukin</i> (a type of hood), <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> , and a pair of gaiters.
Characters	<i>Mae-shite</i>	Old Man			
	<i>Nochi-shite</i>	Amaterasu Ōmikami [female in Kanze and Kongoh Schools, male in Hōshō and Kita Schools]			
	<i>Mae-tsure</i>	Old Woman			
	<i>Nochi-tsure</i>	Ameno-Uzume (a goddess), Celestial Maiden			
	<i>Nochi-tsure</i>	Tajikarao-no-mikoto (a god) [in Kanze, Hōshō, and Kongoh Schools] or a Celestial Maiden [in Kita School]			
	<i>Waki</i>	Imperial Messenger (Ōinomikado Kinyoshi, Minister-of-the-Left)			
	<i>Waki-tsure</i>	Imperial Officer's Servants (two)			
	<i>Ai</i>	Ogres from Hōrai Island (two or three), or a deity of a subordinate shrine			
Masks	<i>Mae-shite</i>	<i>Koushijō</i> , <i>Kojō</i> , etc.			
	<i>Nochi-shite</i>	If it is a goddess, use <i>Zō</i> , <i>Masukami</i> , etc. If it is a god, <i>Ayakashi</i> , <i>Mikazuki</i> , <i>Tōgō</i> , etc.			
	<i>Mae-tsure</i>	<i>Uba</i>			
	<i>Nochi-tsure</i>	(Ameno-Uzume [a goddess], Celestial Maiden) <i>Ko-omote</i> , etc.			
	<i>Nochi-tsure</i>	(Tajikarao-no-mikoto [a god]) <i>Mikazuki</i> , <i>Ayakashi</i> , <i>Kantan-otoko</i> , etc.			
	<i>Ai</i>	(Ogre from Hōrai Island) <i>Buaku</i>			
	<i>Ai</i>	(Deity of a subordinate shrine) <i>Noborihige</i>			
Costumes	<i>Mae-shite</i>	<i>Jō-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length kimono), <i>kitsuke / kogōshi-atsuita</i> (thickly woven kimono with small check patterns), <i>hakama</i> in <i>ōkuchi</i> -style (white) (not worn sometimes), <i>koshi-obi</i> (belt), a fan, (a cane) and a wooden votive tablet of a white horse.	Number of scenes	Two	
	<i>Nochi-shite</i>	If it is a goddess, a wig of <i>suberakashi</i> style (a wig with hair hanging on both sides) or <i>tengan</i> with Phoenix design (crown for heavenly beings and female court ladies), unlined <i>kariginu</i> -style kimono (white) or white <i>awase-kariginu</i> (a lined long-sleeved style kimono worn by male characters, especially gods and other dignified characters), <i>kitsuke / shiroaya</i> (pure white silk kimono, as white represents a high rank), <i>hakama</i> in <i>ōkuchi</i> -style (scarlet), <i>koshi-obi</i> , and a fan. If it is a god, a long black wig, <i>tō-kanmuri</i> (a type of crown worn by gods or Chinese emperors), <i>kariginu</i> -style kimono, <i>kitsuke / atsuita</i> (a type of short-sleeved kimono mainly worn by male characters), <i>hangire</i> (a type of <i>hakama</i> worn by strong characters such as demons, gods, and warriors), <i>koshi-obi</i> , and a fan.	Length	1 hour 40-50 minutes	

## 絵馬 (えま/えんま)

### あらすじ

ある年の暮れ、時の帝（大炊帝）の臣下が、宝物を捧げる勅使として伊勢神宮に遣わされ、齋宮※に参拝しました。節分（昔の大晦日）の夜、絵馬が掛けられる行事があるというので、勅使はそれを見物してから帰京しようと待っていました。すると夜更けになって、老翁と老嫗が参詣しにきました。老翁は白い馬の描かれた絵馬を持ち、老嫗は黒い馬の描かれた絵馬を携えています。実はこの絵馬は、それぞれ意味があり、白い絵馬は晴れを占い、黒い絵馬が雨を占うもので、掛けられる絵馬により、翌年の天の恵みがわかるというもので、毎年どちらかの絵馬が掛けられていました。二人は、「白い絵馬を掛けよう」「黒い絵馬を掛けましょう」とそれぞれ自分の絵馬を掛けることを主張し、言い争っていましたが、最後には、お互いの絵馬を並べて掛けました。晴雨がうまく合わさって、万民が楽しむ世にしようと祈願することにしたのです。そして二人は、自分たちは伊勢の二柱の神（伊勢二柱の神に仕える神）だと明かし、夜明けにまた逢おうと言い、闇にまぎれて勅使の前から姿を消しました。

やがて勅使の前に、まず男神と女神（天女二人）が現れ、そして天照大神が登場しました。三者は、舞をはさみながら、神話に描かれる「天の岩戸隠れ」の様子を再現して見せた後、国土の繁栄を寿ぎます。

※齋宮（さいぐう、さいくう、いつきのみや）：天皇の代わりに、伊勢の神に仕える皇族の女性（伊勢齋王）が住む宮のこと。また伊勢齋王を齋宮とも言った。

### みどころ

昔は立春が新年と考えられ、節分の日は大晦日とされていました。伊勢の齋宮には絵馬を掛ける建物（絵馬殿、絵馬堂）があり、毎年の大晦日の夜に、誰も知れずここに絵馬を掛け、そこに描かれた絵で翌年の天候が占われるという行事がありました。絵馬に白い馬があれば晴天が多く、黒い馬があれば雨が多くなると判断され、これは神意により掛けられたと人々は認識していたのです。齋宮絵馬の行事に、日本神話のなかでも、とりわけ特別な「天の岩戸隠れ」のエピソードを結びつけて、国土安穏を祈願し、天下泰平を寿ぐ内容としたのが、「絵馬」の能です。

穏やかで清々しい謡が神能らしい雰囲気を作る中、扉を閉ざした宮の作り物が、前・後半でその役割を代えながら存在感を出しています。前半では、闇の中に忽然と現れた老夫婦が、白と黒、両方の絵馬を掛ける場面、後半では岩戸の中に天照大神が入り、あらためて出てくる場面など、宮の内外で印象的な見せ場が展開されます。この能を観ていると、時として時空を越え、不思議な齋宮絵馬の行事の世界、神々が垣間見せる神話の世界に、ふと引き込まれる感覚をも覚えます。日本人が昔から持ってきた、素朴な祈りの心に触れるかのようです。

後半の「天の岩戸隠れ」のところは、流儀により、大きな違いがあります。それぞれ見比べてみるのも面白いでしょう。

流儀	四流（観世、宝生、金剛、喜多）にあり。喜多流では「えんま」と言う
分類	初番目物、脇能物、神能物
作者	不明（金剛某とも）
題材	不明
季節	冬（旧暦12月、節分の夜）
場面	伊勢国齋宮
作り物	宮（小宮）
登場人物	前シテ 老翁 後シテ 天照大神【観世・金剛は女体、宝生・喜多は男体】 前ツレ 老嫗 後ツレ 天鈿女命（女神）、天女 後ツレ 手力雄命（男神）【観世、宝生、金剛】または天女【喜多】 ワキ 勅使（大炊御門左大臣公能） ワキツレ 従者二人 アイ 蓬莱島の鬼二、三人、または末社の神
面	前シテ 子牛耐、小耐など 後シテ 女体時は増、寸髪（ますがみ）など、男体時は怪士（あやし）、三日月、東江など 前ツレ 姥 後ツレ （天鈿女命【女神】、天女）小面など 後ツレ （手力雄命【男神】）三日月、怪士、邯鄲男など アイ （蓬莱島の鬼）武悪 アイ （末社の神）登髭
装束	前シテ 耐髪、水衣、着付・小格子厚板、白大口（はかずに着流しの場合も有）、腰帯、扇、(杖)、白絵馬 後シテ 女体時は、鬘垂髪（かづらすべらかし）（天冠鳳凰立）、白単狩衣（白地袴狩衣）、着付・白綾、緋大口、腰帯、扇。男体時は、黒頭、唐冠、狩衣、着付・厚板、半切、腰帯、扇 前ツレ 姥鬘、鬘帯、水衣、無紅唐織（厚板）、着付・摺箔（着付・無地熨斗目）、黒絵馬 後ツレ （天鈿女命【女神】）黒垂（鬘）、天冠、鬘帯、長網、着付・摺箔、白大口（色大口）、腰帯、扇、幣 後ツレ （手力雄命【男神】）黒垂（黒頭）、透冠（金風折烏帽子）、法被（単狩衣）、着付・厚板、半切（白大口）、腰帯、扇、榊枝 ワキ 大臣烏帽子、袴狩衣、着付・厚板、白大口、腰帯、扇 ワキツレ 大臣烏帽子、袴狩衣、着付・厚板、白大口、腰帯、扇 アイ （蓬莱島の鬼）鬼頭巾、壱折・厚板、括袴（くくりばかま）、脚絆 アイ （末社の神）末社頭巾、末社頭巾、縷水衣（よれみずごろも）、括袴、脚絆
場数	二場
上演時間	約1時間40～50分

絵馬 (えま)  
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