

一 室の明神の神職、加茂（賀茂）神社へ

播州の室の明神に仕える神職の者が、従者を連れて、京都の加茂神社に参詣する。

室明神の神職と従者（加茂川の）清らかな流れの水上を尋ねて、清らかな流れを溯って、加茂の社へ参ろう。

神職　そもそも私は、播磨国の室の明神（現・兵庫県たつの市御津町室津にある賀茂神社）にお仕えする神職の者です。ところで都の賀茂神社の神と当社、室の明神は御一体ですが、これまで参詣したことはありません。このたび思い立って都の賀茂神社へお参りしようと急いでいます。

神職と従者　播磨瀉、室の港のほのぼのと明ける頃、

従者　室の港のほのぼのと明ける頃、

神職と従者　旅に立つ。飾磨地方で有名な、褐色に染めた旅衣をまとい、そのあたりを、徒歩で

1. The Priest Serving Muro no Myōjin Goes to Kamo Shrine

A priest who is serving the Deity of Muro no Myōjin in Harima Province visits Kamo Shrine in Kyoto with his servants.

Priest Serving Muro no Myōjin and Servants

Visiting the upper reaches of the clear Kamo River, going upstream of the clear flow, we shall visit Kamo Shrine.

Priest　The one who stands before you is a Shinto priest, serving the Deity of Muro no Myōjin in Harima Province (Kamo Shrine located at the present Murotsu in Mitsu-cho, Tatsuno City, Hyōgo Prefecture). By the way, Muro no Myōjin is the same deity as the deity enshrined in Kamo Shrine in Kyoto. I however have not visited the Kamo Shrine in Kyoto yet. I therefore decided to visit the Kamo Shrine in Kyoto to offer prayers and am rushing there.

Priest and Servants

The Harima Lagoon, when the dawn dimly lights the Muro harbor,

Servants　when the dawn dimly lights the Muro harbor,

Priest and Servants

we depart. In traveling attire dyed in brown produced in the famous Shikama region, we are passing the area on foot. Taking a boat, we are traveling to the capital off in the distance. Behind the mountains of Kyoto, beautiful as the shining moon, is Kamo Shrine. We arrive at Kamo Shrine.

(The script of the Shimogakari-Hosho School includes the following phrase.)

Priest Since I came in haste, I have already arrived at Kamo Shrine. Looking at the riverside, there is a brand new altar, at which are offered Shinto *hei* sticks with white cotton cloth and into which an arrow with white feathers is stuck. I will ask the reason for this arrangement when someone passes by.

Servants It would be a good idea.

## 2. Women Who Came to Draw Water Appear in Front of the Group of Priest

Two village women appear together in front of the priest and servants. They say that they come to draw water to offer deities at Mitarashi-gawa River, where provides a cool leafy shade in the evening.

### Village Woman and Accompanying Woman

The Mitarashi-gawa River (flowing in front of the shrine) flows clearly following the holy will of the deity. The pure flow goes to the riverbed of the Kamo River. We go in front of the deity.

行き、舟に乗ってはるか遠くの都に上る。輝く月のように美しい都の山蔭にある加茂の社に着いた、加茂の社に着いた。

\*下掛宝生流に以下の着き台詞がある

神職 急いで参りましたので、加茂の社に着きました。またこの川辺を見ると真新しい

壇が築かれ、白木綿しらいうの幣帛をあしらって、白羽の矢が立っています。誰か来たら、そのわけを尋ねましょう。

従者 そうなさるとよいでしょう。

## 二 神職一行の前に現れた、水汲みの女たち

神職らの前に、里の女が二人連れで現れる。夕暮れの木陰も涼しい御手洗川に、神前の水を汲みに来た、と言う。

里の女と  
連れの女

(神社の前を流れる) 御手洗川は、神の御心のままに清く澄み、その清らかな水は加茂川の河原に流れ、私たちは神の御前に出る。

## Accompanying Woman

If we pray honestly, the world of humans (filled with faults),

## Two Women

just as a path leading us to the woods of Tadasu, will be corrected by the deity.

## Village Woman

It is the middle of the year, passing around the middle of the sixth month (June in the lunar calendar), the moon starts to wane, and autumn is close at hand. The river of holy purification (the Kamo River) where we celebrate the festival of purification for the summer end on the last day of June is...

## Two Women

swept by a cool wind, and our hearts are cleared by evening ripples in the breeze. Holding a pail, although we do not have well-rounded faces, as far as our lives go, we bring ourselves in front of the deity and pray for them. Our deed embodies our cloudless hearts.

Making a vow to rely on this deity, we shall draw the water for relying on (the water offered to the deity).

At the stream of Mitarashi-gawa, under the shade of trees in summer where the stream refreshingly sings,

## Accompanying Woman

under the shade of trees in summer where the stream refreshingly sings,

## Two Women

at the top of a tree in the woods of Tadasu, a little cuckoo is singing although the season of its first call has already passed. To its late call, hesitant to leave, so just once again, we listen intently.

連れの女

素直に祈るならば、(過ちの多い)人の世も、

里の女と  
連れの女

糺の森へ続く道のように、神が正してくださいさるだろう。

里の女

一年の半ば、月の半ばを過ぎる水無月(旧暦六月)の、月齢もだいぶ進み秋も間近な折、晦日に夏越しの禊祭を行う御禊川(加茂川のこと)は、

里の女と  
連れの女

風も涼しく、立つ夕波に心も澄み渡る。水桶を持ち、円満な顔とはいえない身ながらも、命の限り、神の前に歩みを運び、お参りする身は、曇りのない心を顕しているのだ。

この神を頼りとする誓いを立てて、寄る辺の水(神前に湛える水、手向けする水)を汲もうよ。

御手洗の、川瀬の音も涼しげに響く夏の木蔭の、

連れの女

川音も涼しげに響く夏の木蔭の、

里の女と  
連れの女

糺の森の梢で、初音をすっかり過ぎたけれど時鳥ホトギスが鳴いている。なお過ぎかねて去りがたく、今ひとたび、と耳を立てれば通り雨がして、雲に光の影を宿し、夕暮れの色に染める日も翳ってきた。夏の暑さにも縁のないこの川隈かわぐま(流れのくねるところ

A brief rain passes with the clouds embracing hint of lights. The light dying us in the color of evening becomes shaded. At the curve of a river, we never feel the heat of summer. Even without drawing water, the shade under a tree at the curve of a river is comfortable. Even without drawing water, the leafy shade is cool and friendly to us.

### 3. Priest Asks the Story about the Stuck Arrow and Women Narrate Its Legend

When the priest asks about the altar into which an arrow with white feathers is stuck, the women tell the divine story associated with Kamo Shrine.

Priest Excuse me, but could I ask a question of you ladies who draw water from this stream?

Village Woman

Sir, you look unfamiliar in this neighborhood. Are you visiting here to offer prayers?

Priest Yes certainly, you are quite observant. I am a priest serving the Deity of Muro no Myōjin in Harima Province. This is my first time to visit this shrine. When I see the riverside, I find a newly-built altar which is offered Shinto hei sticks with white cotton cloth and into which an arrow with white feathers is stuck. It seems that the precinct is revered rather deeply. Why on earth is that?

Village Woman

Oh, you are a priest of the shrine of Muro no Myōjin. You might not know the history that your shrine and our shrine enshrine the same symbol of the god. This very arrow is said to be the symbol of the deity or also be a possession of the deity.

ろ)では、水を汲まなくても木蔭は親しみやすい、水を汲まなくても木蔭は涼やかで親しみやすい。

### 三 神職は矢立の謂れを尋ね、女は伝説を語る

神職が白羽の矢を立てた壇について問いかけると、女は、加茂の社にまつわる神の物語を教える。

神職 もし、こちらの水を汲む女性にお尋ねしたいことがございます。

里の女 こちらは、このあたりではお見かけしないお方ですね。どちらからお参りにいらしたのですか。

神職 よくご覧になっていますね。私は播州の室明神の神職ですが、初めてこちらの社に参りました。まずこの川のほとりを見ますと、新しく築いた壇に、白木綿の幣をあららい、白羽の矢を立てたものがあります。しかも大変に篤く信仰されている様子です。これは一体全体、どういうことでしょうか。

里の女 あら、室の明神の神職の方でいらつしやいますか。室の明神と当社とは、御神体が同じであるという由緒をご存じないのでしょいか。こちらの矢こそ、御一体の神体

Although the entity is revealed in public, please respectfully worship it.

Priest Truly there are a number of mysteries of all kinds. Among those, could you please tell me the details of the story associated with this arrow in particular?

Village Woman

With regard to the deity, we generally should abstain from saying much about the holy entity itself. I however tell you some general stories.

Once upon a time, a woman called Hada no Ujinyo lived in this village of Kamo. She drew water every morning and evening at this riverside and offered it to the deity. One day an arrow with white feathers floated downstream and caught in her pail. When she picked it up and stuck it in her hut, she unexpectedly became pregnant and gave birth to a boy. When the boy became three years old, the people sitting in a circle asked him who his father was. Then, the boy pointed and faced toward the arrow. Suddenly the arrow transformed into thunder, ran up into the sky, and became a god. This is the Deity of Wakeikazuchi.

Accompanying Woman

Also, both the mother and the son became deities. The three Kamo Shrines (which enshrine the arrow, mother, and son) seem to be sacred places.

Village Woman

I feel hesitant to talk about the deities like this. About the true mystery, this silly...

神職

とも、御神物とも言われているのでございます。あからさまにお祀りしてありますが、どうか深くご信仰くださいませ。

まことに神秘の事柄は、さまざまに数多くあるわけですが、そのうちで、この矢の謂れを詳しく語っていただけますか。

里の女

おおむね、神のことにつきましては、詳らかにするものではないのですが、しばらく、大まかなところを明かしましょう。

昔、この加茂の里には、秦の氏女という人がいた。毎日、朝晩にこの川のほとりで水を汲み、神に手向けていた。ある時、川上から白羽の矢が一つ流れてきて、水桶に止まった。それを取って帰り、庵に挿していたところ、秦の氏女は、思いもよらず懐妊し、男の子を生んだ。その子が三歳になった時、車座に集まった人々が、「父は誰か」とその子に向かって問いかけたところ、子は矢を指してそちらを向いた。すると、この矢はたちまちのうちに雷となって天に上がり、神となった。これが別雷わいいかずちの神である。

連れの女

その母も子も神となり、(矢、母、子を祀った)加茂三所は、神所となっているのだとか。

里の女

このようにお話しすることも憚られる。本当の神秘については、愚かな

## Two Women

...person before you would never know it as she remembers her place. But this arrow with white feathers proclaims the arrival of the reign of a dauntless warrior who might have a white sacred arrow. For millions of the generations to come, it will show the will to bring down (the dignity of deities) in both the ways of the warrior and scholar.

## 4. Priest Asks the Identity of the Village Woman Who Draws Water

After narrating the myth, the village woman draws water while talking about a lesson quoting the case of Kamo River. When the priest, who senses the uniqueness of the woman, asks her identity, she only responds that she is a deity and disappears.

Priest Listening to it carefully, it is such a precious story. Well, well, the arrow belongs to ancient times. In this period of the last and decadent Dharma, why do we claim even a different arrow, which is not the arrow of the legend, as a deity?

Village Woman It is truly natural for you to be suspicious of it. There is however nothing to separate different arrows. Everything...

Priest ...depends on our hearts. Whether it is clear or murky...

Village Woman ...it all exists within the same stream. Variously...

Priest ...the stream of the Kamo River changes its name.

里の女と  
連れの女

身の上の私が、わきまえて知ることもないが、白真弓を持つような、猛き武人の治世を告げ知らせるのがこの白羽の矢。八百万代の末代までも、文武両道に（神の威光を）残す志を表す。

## 四 水を汲む女を不審に思い、身の上を問う神職

女は神話を語った後、加茂川を引き合いに教訓などを述べながら水を汲む。ただ者ではない様子を感じた神職が「どういう方か」と問うと、女は神であると告げ、姿を消す。

神職 よくよく聞けば有難いことだ。さてさて、その矢は（大昔の）上代のもので、末

代の今、その矢に当たらない、異なる矢までも御神体と称するのはなぜか。

里の女 まったく不審なさるのもごもつともだが、とかく隔てはないものであり、何事も

神職 心次第で澄むも濁るも

里の女 同じ流れのうちであり、さまざまに

神職 加茂の川瀬も呼び名が変わり、



## Village Woman

It is called Shirakawa River downstream.

## Priest

Yet, it is called Kamo River upstream.

## Village Woman

Even in the Kamo River,

## Village Woman and Priest

it changes its name.

## Group Reciters

It is also called the creek of Ishikawa or Semi. Because of its pure flow, because of its clear flow, even the moon visits the stream to reflect its face. Regardless of whether it is clear or cloudy, it is the same stream. What should you doubt if you think about things deeply? [Whether the arrow is old or new does not matter.] Time flies like an arrow. Years accumulate. Passed time will never come back even though we miss it. What will not return to us is the water just passing by. The flow will never end, and this endless flow is the water offered to the deity.

Now, we shall draw the water. Well, we shall draw the water.

When you draw water, your heart will be purified. I wonder what sort of the place the upstream of Kamo River is.

## Two Women

Where will it be? The stream which traveled beneath a rock and roots of pine trees creates a pearly splash like a cascade and forms a roaring rapid current. It is the Kibune River.

里の女

下流は白川、

神職

上流は加茂川、

里の女

またその加茂川でも

里の女と神職

名は変わり、

地

石川や瀬見の小川と言われ、その清らかなゆえに、その清らかなゆえに、月も流れを尋ねて影を映すという。澄んでも濁っても同じ川、深く思いいたせば、何を疑うことがあるうか。〔矢の新旧などたいしたことではない〕光陰は矢のように早く過ぎて年を経ていく。それを惜しんでも帰らない。帰らないのはもとの水、流れはとうてい尽きることもなく、この絶えない流れこそ、手向けの水である。

さあさあ水を汲もうよ、さあさあ水を汲もうよ。

水を汲めば、心も清々しくなる。加茂の川瀬の上流はどういうところだろうか。

里の女と  
連れの女

どのあたりだろうか、巖の下や松の根方を、潜るように通ってきた流れが瀧のよう  
な白玉を吹き、音を上げる急流となったのが貴船川。

Kamo	Story
Reciters	The Ōi-gawa River which looked dried up had the fall of autumn leaves, covering its surface.
Two Women	The rapid stream of the Tonase at the foot of Mount Arashi-yama seems to draw kudos.
Reciters	(Upstream) if you draw water from the Kiyotaki-gawa River, the deep snow in the peak of the mountain would melt.
Two Women	We shall wait for the sunrise to draw water.
Reciters	Waves of the Otowa Cascade (on Mount Hiei) are not drawn.
Two Women	Having the splash of the wave, my head is whitened like snow.
Reciters	Holding a pail, or holding gray hair,
Two Women	they are both about myself.
Reciters	Everyone knows that aging comes closer to you just like the approach of dusk. A day is passing even without our knowing whether it is a dream or a truth. The setting sun reflects on the water. Drawing the pure water and obtaining the heart of a deity which represents the power of birth. We shall understand the heart of the god.
Priest	Oh how precious it is! Well, well, may I ask who on earth you are,

地 水もなく見えた大井川には、紅葉が雨と降りかかり、水面を隠していたというが、

里の女と 嵐山の麓の戸無瀬の急流も、世の中に名を流しているようだ。

地 (その上流の) 清瀧川の水を汲むのなら、高嶺の深い雪が融けるだろうから、

里の女と 朝日を待つてから汲もうよ。

地 人に汲まれない(比叡山の) 音羽の瀧波を、

里の女と 受けて頭は雪のように白くなるが、

地 水桶を戴くのも、白髪を戴くのも

里の女と いずれ身の上のことと

地 誰もみな知ることとなる。老いは夕暮れのように間近に来るもの。今日の日も、夢

かうつつかはかなく過ぎる。西に移る日の影が映っているが、濁りのない水を掬<sup>むす</sup>び、  
産<sup>むす</sup>霊の力を顕す神の心を汲もうよ、神の御心を汲もうよ。

神職 ああ、本当に何と有難いことだろうか。さてさて、このように詳しくお語りになる



the woman who is describing the details of such a story?

#### Village Woman

How foolish it is to ask who I am. Don't you know? I emerged to announce the virtue of the deity who defends the Emperor, if the deity is welcomed, following its holy heart.

Reciters Oh how embarrassing. Revealing the identity of such a shameful look would make myself sordid. I shall never tell you my name, but I am a serene, exalted deity. Immediately after her words, the deity hides herself within the white cloth of *hei* sticks. The deity disappears.

### 5. The Story and Dance by a Deity of a Lower-ranking Shrine

After the incarnation of the deity disappears, a deity of a lower-ranking shrine who serves the Deity of Kamo no Myōjin appears. He announces that Kamo Shrine protects the Imperial Palace and narrates the story of the arrow with white feathers told by the village woman once again. After his story, he tells that he was ordered to comfort the priest of Muro no Myōjin and dances one piece before leaving.

### 6. The Deity of Mioya Appears in the Shape of a Celestial Maiden and Dances Beautifully

The Deity of Mioya, who was the mother, appears to announce that she protects the reign of the Emperors and performs the dance of celestial maiden gorgeously.

あなたは、一体どういとお方でしょうか。

里の女 誰か、とはなんとも愚かな物言いだ。お前は知らないのか。神の御心に沿って、神をお迎えするのなら、大君おおきみを守る神の徳を告げ知らせようと、頭われ出て来たのだが、

地 まったく恥ずかしいこの姿。恥ずかしい我が姿の本体を顕せば、浅ましくもなるだろう、名ばかりは知らせることはないが、やんごとなき貴い神であるぞ、と言うや、木綿いとうしで四手「白い幣帛」に紛れて、神はお隠れになった、神隠れなさった。

### 五 末社の神の物語と舞

神の化身が消えた後、加茂の明神に仕える末社の神が現れる。加茂神社は王城を守護すると告げ、里の女が語った白羽の矢の物語を、改めて語る。その後、室明神の神職を慰めるよう命を受けたと言い、一曲舞って退く。

### 六 天女の姿で現れた御祖神の華麗な舞

母の神である御祖神みおやのかみが現れて、君の御代を守ることを告げ知らせ、絢爛華麗な天女ノ舞を舞う。

## Celestial Maiden

Oh, such a precious moment. I settled at this Kamo Shrine and offer motherly love to anyone, even those who has no tie with Buddhahood in this vast and boundless world. The virtue of this Deity of Mioya should be respected. I protect the pure, cloudless reign.

Reciters I should protect. I should protect. The grace of the Emperor fills at this moment,

## Celestial Maiden

and has reached to this very moment to save people.

Reciters The devotion of the people reached the deity, and the deity shows herself to us. Such beautiful looks and brilliant ornaments. Seeing her ethereal appearance is such a wonderful occasion.

[*Tenno-no-mai* (dance of celestial maiden)]

An upbeat and airy dance performed by a celestial maiden acted by *tsure* (the companion of *shite*). A flute, small and large hand drums, and a drum perform with this dance.

Reciters The mountains of Kamo and the green of the Mitarashi-gawa River. The mountains of Kamo and the green of Mitarashi-gawa River. The green of the mountain and the green of the river stand out against each other. Soaking my sleeves, which stand out against the foliage, I cool myself. I cool myself. While I moisten the bottom of my dress, the mountains, rivers, grasses, and trees, everything sways wildly. At this very moment, the Deity of Wakeikazuchi makes his appearance.

天女

ああ、今この時は、まことに有難い折である。私はこの加茂の宮を居に定めて、大無辺の世界で仏道に縁の無い人々をすら、わが子のように思つて慈しむ。この御祖みおやの神の徳は尊ばれるべきだろう、曇りのない清浄な御代をお守りする。

地 守るべきだ、守るべきだ、君の恵みも今、この時（に満ちて）

天女 まさしく人々を救う時に至った。

地 人々の信心が通じて、神は姿を見せ、優れた顔かたちの、美しい装飾の数々を帯びた、

妙なるお姿を目の当たりにする。ああ、有難いことだ。

「天女ノ舞」

ツレの天女が舞う、明るく軽やかな舞。笛・小鼓・大鼓・太鼓で奏する。

地 加茂の山なみと御手洗川の緑の影と、加茂の山なみと御手洗川の緑の影と、山の緑

と川面の緑が映し合つて、緑に映える袖を水に浸し、涼みをとる、涼みをとる。こ  
うして裳裾を潤す折に、山も河も草木も大きく揺らぎ、今まさに、別雷わけいかずちの神が姿を

現わされた。

### 7. Deity of Wakeikazuchi Appears and Shows His Dignity with Thunder

Deity of Wakeikazuchi who was the son (although the arrow is described as the incarnation of Deity of Wakeikazuchi in this story, normally the son is enshrined as the Deity of Wakeikazuchi) dynamically and airily enters the stage. He creates thunder and dumps rain in order to show his dignity. After that, Deity of Mioya flies away to the woods of Tadasu, and Deity of Wakeikazuchi goes to the sky and enters into the void.

[*hayafue* (fast flute)]

Deity of Wakeikazuchi vigorously dashes on the gangway bridge and enters the stage with the fast and wild rhythm of small and large hand drums and a drum, as well as the sound of a Japanese flute producing a high tone.

Deity of Wakeikazuchi

First of all, I am the Deity of Wakeikazuchi, who protects the Imperial Palace in this capital city and rightly sorts the ways of the ruler and the ruled.

Reciters One day, I transform into various demi-gods or benign deities and fly the void.

Deity of Wakeikazuchi

Another day I descend to earth and become a means of saving people. I change my shape variously...

Reciters ...in order to soften his majesty to communicate with the creatures in the secular world and he makes ties with people. How precious his figure is.

[*maibataraki*]

A series of movements through which Deity of Wakeikazuchi represents his blessings and mercy. A flute, small and large hand drums, and a drum perform during this dance.

七 別雷神が姿を現し、雷を轟かせて威光を示す

子の神である別雷神（わけいかずちのかみ）（物語では矢が別雷神とされるが、本来は子が別雷神として祀られている）が豪壮に、そして軽快に登場する。雷を轟かせて雨を降らし威光を顕わす。その後、御祖神は紵の森へ飛び去り、別雷神は天へのぼり、虚空へ入っていく。

〔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、別雷神が橋掛かりを勢いよく駆け、舞台に入ってくる。

別雷神

そもそもこの私は、都の王城を守り、君臣の道を正しく分別する別雷神である。

地

ある時は諸天、善神となって虚空を飛行し、

別雷神

または国土に降り立ち、人々を救う方便として、さまざまなかたちを取って、

地

威光を和らげて世俗に交わり、人々と縁を結ばれる。そのお姿の何と有難いことだろう。

〔舞働〕

別雷神が、祝福や恵みを表して立ち廻る所作。笛・小鼓・大鼓・太鼓で奏する。

Kamo	Story
Deity of Wakeikazuchi	Calling a storm at any time, he stays at his palace in the sky.
Reciters	Calling a storm at any time, he stays at his palace in the sky.
Deity of Wakeikazuchi	Deity of Wakeikazuchi wears clouds and fog,
Reciters	and flashes lightning. In a dew drop on a leaf of rice,
Deity of Wakeikazuchi	His holy self inhabits. Even at such a moment, thunder rumbles loudly.
Reciters	He makes rain. The sound of his approaching footsteps...
Deity of Wakeikazuchi	echo indistinctly (in the distance) as the rain fell
Reciters	echo indistinctly (in the distance) as the rain fell and are rumbling and roaring (up close). When the time of the drum of the thunder god arrives, a bumper crop of grains is realized, and the land is protected. When the land is peacefully ruled, it is virtue of this deity. He therefore shows his dignity. After presenting his prestige for a while, the Deity of Mioya flies away to the woods of Tadasu. She flies away and enters. Then, Deity of Wakeikazuchi pushes aside the clouds and fog accompanying Him, climbs the path to the sky. Deity of Wakeikazuchi climbs the path to heaven and goes up to the void.

別雷神

風雨を随時に呼び起こし、空のお宮にいる。

地

風雨を随時に呼び起こし、空のお宮にいる

別雷神

別雷神は雲、霧を穿ち、

地

稲妻を光らせ、稲葉の露にも

別雷神

宿り、その瞬間にも雷は鳴り響き、

地

雨を起こし、降らせながら来る足音は

別雷神

(遠くでは) ほろほろと

地

(遠くでは) ほろほろと響き、(近づいては) とどろとどろと踏み轟かす。雷神の持つ鼓の 때가 至れば、五穀豊穡も実現する。国土を守り、御代の治まる時にはこの神徳のおかげであると、威光を顕わされる。しばらくそうしておいでになった後、御祖神は 糺の森へ飛び去り、飛び去ってお入りになると、別雷神は、なお立ち添うように籠る雲、霧を分けて、天上への路をよじ登り、別雷神も天上への路をよじ登り、虚空にお上がりになった。

## Kamo

### Synopsis

One summer, a priest who serves the deity Muro no Myōjin in the Province of Harima (present southeastern part in Hyōgo Prefecture) visits Kyoto and enters the Kamo Shrine which, he has heard, enshrines the same god as Muro no Myōjin. At the shrine the priest notices an altar into which is thrust an arrow which has white feathers. On this occasion, the women in the village arrive to draw water. The priest takes the opportunity to ask the women about the story of the altar.

The village women tell the priest that the arrow with white feathers embodies the deity of Kamo Shrine, or Muro no Myōjin itself, and describe the detail of its history. "Once upon a time, Hada no Ujinyo who lived in the village of Kamo came to the river every day and drew water to offer the deity. One day, an arrow with white feathers was caught in her pail. She brought it back and stuck it in the eaves of her house, and then she was blessed with a baby boy. When the boy became three years old, he said that his father was the arrow. Then, the arrow immediately transformed into thunder, in other words, the god of Wakeikazuchi, and ran up into the sky."

Furthermore, they explain that the mother also became a deity, and the arrow, mother, and son are enshrined in three shrines of Kamo. After their story, they start to draw clear water from Kamo River. Since the woman knows the details of the story, the curious priest asks her name. She however refuses to tell her name as it is a shameful act and only reveals her identity as a deity before disappearing.

There then appears before the priest a deity of a lower-ranking shrine, who narrates the story again and dances. After a while, the Deity of Mioya finally reveals itself in the form of a celestial maiden. She beautifully performs the dance of a celestial maiden. Furthermore, the deity of Wakeikazuchi also briskly appears and shows his divine dignity by calling forth a thunderstorm. Eventually, the deity of Mioya flies to the woods of Tadasu, the deity of Wakeikazuchi goes up to the void.

### Highlight

This piece which comprises a story around a myth related to the famous Kamo Shrines in Kyoto belongs to the *waki-noh* (the *noh* of gods, the first group *noh*). In the first half, *shite* plays a female character who produces an elegant atmosphere and narrates the myth closely. In the last half, the deity of Mioya, who transforms a celestial maiden, gracefully dances and the deity of Wakeikazuchi dashes around the stage and thunders out his steps imitating the thunder. This piece is filled with highlights.

In ancient times, this piece was known as "Yatate Kamo," and a structure into which sticks an arrow is placed on the stage.

It is summer. This is a refreshing *noh* drama, which make us feel the enhanced loveliness of the clear Kamo River. Summer heat in Kyoto would be eased when we see this piece.

Schools	All five. The Chinese characters used by the schools differ; the characters "賀茂" are used in the Kanze and Kita schools, while "加茂" is used in the others	
Category	The First group <i>noh</i> , <i>wakinoh-mono</i>	
Author	Komparu Zenchiku (some parts are created by Hosho Tayū, according to one tradition.)	
Subject	"Kamo Jinja Engi (History of the Kamo Shrines)" etc.	
Season	Summer (June in the lunar calendar)	
Scenes	Kamo Shrine in Yamashiro Province (Kyoto)	
<i>Tsukurimono</i>	<i>Yatate</i> (a cubic or a round structure made of bamboo to support an arrow)	
Characters	<i>Mae-shite</i>	Village woman
	<i>Nochi-shite</i>	Deity of Wakeikazuchi
	<i>Mae-tsured</i>	Village woman
	<i>Nochi-tsured</i>	Celestial maiden (Deity of Mioya)
	<i>Waki</i>	Priest serving at Muro no Myōjin
	<i>Waki-tsured</i>	Two or three servants
	<i>Ai</i>	Deity of a lower-ranked shrine
Masks	<i>Mae-shite</i>	<i>Zō</i>
	<i>Nochi-shite</i>	<i>Ōtobide</i>
	<i>Mae-tsured</i>	<i>Ko-omote</i>
	<i>Nochi-tsured</i>	<i>Ko-omote</i>
	<i>Ai</i>	<i>Noborihige</i>
Costumes	<i>Mae-shite</i>	<i>kazura</i> (wig), <i>kazura-obi</i> (belt for a wig), <i>iroiri karaori</i> (outer robes with scarlet in patterns), <i>kitsuke / surihaku</i> , and a pail.
	<i>Nochi-shite</i>	<i>aka-gashira</i> (long red wig), <i>tō-kanmuri</i> (a type of crown worn by gods or Chinese emperors), <i>awase-kariginu</i> (lined <i>kariginu</i> -style <i>kimono</i> ), <i>kitsuke / atsuita</i> , <i>hangire</i> (or <i>hangiri</i> ; a type of <i>hakama</i> ), <i>koshi-obi</i> (belt), and a Shinto <i>hei</i> stick.
	<i>Mae-tsured</i>	<i>kazura</i> , <i>kazura-obi</i> , <i>iroiri karaori</i> , <i>kitsuke / surihaku</i> , (and a pail).
	<i>Nochi-tsured</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> (a type of <i>kimono</i> ), <i>kitsuke / surihaku</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
	<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.
	<i>Waki-tsured</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 type of coarsely woven knee-length <i>kimono</i> ), <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 20 minutes	

## 加茂／賀茂（かも）

### あらすじ

播磨国（今の兵庫県南西部）の室の明神に仕える神職の者が、ある夏、京都を訪れ、室の明神と御神体が同じと聞く加茂（賀茂）神社に参ります。神職はそこで、白羽の矢を立てた祭壇があるのに気づきました。折しも、里の女たちが水を汲みにやってきたので、神職はその祭壇について、謂れを尋ねます。

里の女たちは神職に、この白羽の矢は加茂神社、室の明神の御神体そのものだと教え、その謂れを細かく述べ伝えます。「昔、加茂の里に住む秦氏の女が、毎日川に出て、神に手向ける水を汲んでいた。ある時、一本の白羽の矢が水桶に止まったので、それを家の軒に挿したところ、男の子が産まれた。その子は、三歳になった時、父はこの矢である、と言った。すると、矢はすぐさま雷、すなわち別雷神となって天に上った」

さらに、その母も神となり、矢、母、子の三神が加茂の三社に祀ってあることを教えた後、女は、そのまま加茂川の清らかな水を汲みはじめます。神職は女が詳しく物語を知っているの、興味を抱き、名を尋ねます。女は名を告げるのは浅ましい、と名乗らず、ただ自らが神であることを明かし、消え失せます。

残された神職の前に、末社の神が現れ、あらためて神話を語り、舞を舞います。しばらくすると、いよいよ御祖神が、天女のかたちをとって姿を見せ、美しい天女の舞を舞います。さらに、別雷神も勢いよく登場し、雷雨を呼び起こして神威を示します。やがて御祖神は糺の森へと飛び去り、別雷神は虚空へ上がっていきました。

### みどころ

京都の有名な加茂（賀茂）の社にまつわる神話を題材にした、協能です。前半では女性のシテが登場して、気品のある雰囲気醸し出しながら、神話を丁寧に語ります。そして後半は、天女に変わった御祖神がたおやかに舞い、威勢の良い別雷神が舞台を駆け、雷鳴を擬した拍子を踏み轟かせるなど、みどころは尽きません。

古くは「矢立賀茂」という名の曲で、作り物に矢を立てた台を置きます。

季節は夏。加茂川の清流の麗しさが際立つような、爽快な能です。京都の夏の酷暑も、この能を見ると、和らぐような気がします。

流儀 五流にあり。観世流、喜多流では「賀茂」、他流儀は「加茂」と表記  
分類 初番目物、協能物  
作者 金春禅竹【一説に一部宝生大夫作と伝えられる】  
題材 「賀茂神社縁起」ほか  
季節 夏（6月）  
場面 山城国【京都】加茂神社  
作り物 矢立

登場人物 前シテ 里女  
後シテ 別雷神  
前ツレ 里女  
後ツレ 天女（御祖神）  
ワキ 室明神の神職  
ワキツレ 従者二、三名  
アイ 末社の神

面 前シテ 増（そう）  
後シテ 大飛出（おとおびで）  
前ツレ 小面  
後ツレ 小面  
アイ 登髭（のぼりひげ）

装束 前シテ 鬘、鬘帯、紅入唐織（いろいろからおり）、着付・摺箔（すりはく）、水桶  
後シテ 赤頭、唐冠（とうかんむり）、袷狩衣（あわせかりぎぬ）、着付・厚板、半切（はんぎれ／はんぎり）、腰帯、幣  
前ツレ 鬘、鬘帯、紅入唐織（いろいろからおり）、着付・摺箔（すりはく）、  
[水桶（流儀により持つ場合と持たない場合がある）]  
後ツレ 天冠、黒垂、長絹、着付・摺箔、白大口、腰帯、扇  
ワキ 大臣烏帽子、袷狩衣、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20分

加茂／賀茂（かも） Kamo ©2017 the-noh.com

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