

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

1. Zhang Liang Delivers a Prologue

Zhang Liang appears on the stage. He introduces himself and after talking about his dream, rushes to the dirt-paved wooden bridge in Xiapi.

Zhang Liang

I am Zhang Liang, an official in the service of Emperor Gaozu of the Han Dynasty. Although I am extremely busy as a government official and have no free time, one night I had a strange dream. In the city called Xiapi, there is a wooden bridge paved with dirt. When I happened to be taking a break on the bridge, an old man on horseback passed by. The old man intentionally dropped his left shoe and ordered me to pick it up and put it on his foot. / When I happened to be taking a break at the bridge, an old man on horseback appeared out of nowhere and passed by. I do not know why, but he intentionally dropped his left shoe and ordered me to pick it up and put it on his foot. I wondered who he thought he was, ordering me to do such a thing, but I followed his order because the old man had such a noble bearing, like someone quite extraordinary. Besides, we should treat any old person with respect, just like our own parents, so I picked up the shoe he had dropped and put it back on his foot. Then, the man / old man told me, “Your determination is genuine. Five days from today, come back to this place. I will teach you the secret principles of military strategy.” Just as the old man was saying this, I woke up. Counting the days, this is the fifth day after I had the dream. So I am rushing there to the wooden bridge paved by dirt in Xiapi. / the bridge in Xiapi. / Xiapi.

張良
ちようりよう

* は、流儀によって異なる場合を示す。

一 張良、口上を述べる

張良が登場し、名乗りを上げて、夢の内容を語った後、下邳の土橋に急ぐ。

張良

漢の高祖の臣下、張良というは、この私である。私は公務に多忙で暇がない身であるが、ある夜、不思議な夢を見た。下邳という所に土橋があるのだが、自分がその土橋で、何気なく休んでいたところ、馬に乗った一人の老人と行き会った。するとその人は左の杳くさを落として、自分に「その杳を取って履かせよ」といった。／自分がそこで何気なく休んでいると、どこからともなく馬に乗った老人が現れ、行き会った。その人はいつたいたいどうしたことか、左の杳を落として、自分に「その杳を取って履かせよ」といった。自分にこのようなことをいうのは何者だろう、といぶかしく思ったが、その老人は気高く、ただ者ではない様子であったし、また年寄りも貴んで親同然と思うべきであるから、その杳を拾って履かせた。その時、その人は「老人はこう言った。「お前には誠の志がある、今日から五日目にここへ来なさい。兵法の奥義を授けよう」そのように語ったところで、夢から覚めた。日を数えてみれば、今日がちょうど五日目になるので、これから下邳の土橋 / 下邳の橋の上 / 下邳に急いでいくのである。」

Day is already dawning. Day is already dawning. I proceed with concern for arriving late, as the road ahead to Xiapi is still very long. When the sun is shining brightly atop the mountain rise, I finally arrive at the bridge in Xiapi, where the river makes ripples. I arrive at the bridge / on the bridge in Xiapi.

2. Old Man Scolds Zhang Liang for Arriving Late

As Zhang Liang arrives late, the old man is angry and scolds Liang. The old man says that Liang was not worth waiting for and that Liang should leave immediately, but gives him another chance to return to the same place five days later in the middle of the night. Promising that he will wait for Liang again, the old man disappears.

Old Man Well, well! You are late, Zhang Liang. You broke the promise you made to an aged man. I have been counting the toll of the morning bells and waiting for you here, but the time of our promised meeting has already passed.

Group Reciters

It was not worth waiting for you. Go home now. It was not worth waiting for you. Go home now. Although I say such a thing, if your determination to gain the secrets is still genuine and if you come back five days from today, arrive early in the darkness of night, I will certainly be here to meet you again and as promised, bestow upon you the secret principles of military strategy. Don't be late next time, Zhang Liang. The old man said so angrily and vanishes into thin air. He vanishes into thin air.

早くも夜が明けていく、早くも夜が明けていくので、刻限に遅れたかと気に留めながら進めば、その道ははるかに遠く、山の端の白み渡った頃に、ようやく川波の立つ下邳の土橋についた、下邳の土橋／橋の上についた。

二 時刻に遅れた張良、老人に叱られる

張良が遅く着いたので、老人は怒り、張良を叱る。待つ甲斐もなかった、早く帰れと言いがらも、老人は、今日からまた五日目の夜半にもう一度ここに来れば、また待っているぞ、と張良に改めてチャンスを与え、消える。

老人 おお、時刻に遅れたぞ、張良よ。年老いた者との約束を、お前は違えたのだ。私は

先程からここに来て、暁の鐘の音を数えながら、お前を待っていたのに、もはやその時刻は過ぎてしまった。

地 待つ甲斐もなかったぞ、早く帰れ、待つ甲斐もなかったぞ、早く帰れ、とは言え、

お前になお、誠の志があるならば、また今日から五日目に当たる日の、まだ暗い夜半にここへ来たならば、私もまた、必ずここにいてお前に出逢い、約束の通り兵法の奥義を伝えよう、今度は遅れるなよ、張良よ、と老人は怒りのままに語り、かき消すように消えていった、かき消すように消えていった。

[Shite leaves stage for interlude]

Liang Oh no, he is furious. I wonder who he is... There is no reason why I have to respect / follow the man when I know nothing about who he is or where he is from... But to receive the secret principles of military strategy, pass them down to future generations, and be called the master of military strategy,

Reciters / Liang

that is what I have in mind.

Reciters If I consider that he was testing the seriousness of my determination to receive the secret principles of military strategy, then I cannot be bitter about leaving empty-handed. I will come back here again. Having cheered himself up, Zhang Liang returns home. Having cheered himself up, he returns home.

[Waki leaves the stage for interlude]

3. Servant of Zhang Liang Narrates What Has Happened Thus Far

A servant of Zhang Liang appears and narrates the episode of his master having a strange dream. In the dream, Zhang Liang put a shoe on an old man's foot and was promised to be given the secret principles of military strategy. Although the old man scolded Liang for being late for their promised meeting, he still gave Liang another chance. The servant then reveals that the old man is a sage called Huang Shigong. He further mentions that as this is the day that his master will return to the bridge, he has been preparing to depart with his master. However, it seems that he has been told by his master that he will go out alone today, so the servant leaves the stage.

「シテ中入」

張良 これは大変だ。とんでもなく、お怒りになっているぞ。それにしても、どういう人

物か、来歴もわからない御方に、私がこれほどまでに恐れ尊ぶ／従う理由はないのだが……。ただ兵法の奥義を授かり、後の世に遺し伝え、兵法の師といわれたいと、

地／張良 思っている。

地 その志を試そうと、兵法伝授の志を試そうとしていたのだと思えば、今、何も得ず

して帰っても恨みに思うことはない。またここに来よう、と張良は元気を出して帰った、元気を出して帰った。

「ワキ中入」

三 張良の従者、今までのいきさつを語る

張良の従者が登場し、張良が不思議な夢を見たこと、夢の中で老人に沓を履かせ、兵法奥義を授かる約束をしたこと、約束に遅れた張良が老人から責められるが、もう一度チャンスをもらったことを語り、この老人は黄石公という仙人だと明らかにする。張良が土橋に出かけ

4. Zhang Liang Arrives at the Bridge and Waits for Huang Shigong

On the fifth day, during the night, Zhang Liang arrives at the dirt-paved wooden bridge. Under the moonlight of early dawn, he can find no sign of anyone walking on the bridge. He is confident and delighted that he has arrived earlier than the old man.

Liang A poem says, “A dais of jade is covered with autumn frost. An old black crane raises a shrill cry to the sky. It is deep autumn in the Gorge. A monkey cries sadly to the moon at dawn.” This mountain path is indeed lonely, just like the poem.

Reciters In the clear night sky, the morning moon shines its cold light. Looking across from between the mountains, the bridge over the river in Xiapi is completely covered in white frost, and it seems that no one has yet crossed the bridge this morning. I am glad. My wish will soon come true. So thinking, when Liang looks to the far distance, in this moment at dawn, someone is coming toward this bridge from a long way off, whipping his horse to hurry it.

る日であり、お供の準備をしていたが、張良から一人で出かけると伝えられた様子で、退く。

四 張良、土橋に着き、黄石公を待つ

五日目、張良は、深夜のうちに土橋に着いた。有明の月の光のもと、橋を見れば人が通った跡もなく、老人に先んじて着いたことがわかり、喜ぶ。

張良

詩句に「玉の台は秋の霜で覆われ、年を経た黒い鶴が一声高く、天に向かって鳴く。巴峽の秋も深まり、明け方になれば、猿が哀しげに月に叫ぶ」と詠まれたが、この山道は、実に物寂しい限りだ。

地

有明の月も、曇りなく冴えわたる夜更けに、山の間から見渡せば、下邳の川に架かる橋が降りた霜で白く覆われているのが見え、今朝はまだ誰も渡った人がいない様子だ。ああ嬉しい。今、早くも願いがかなえられるぞ。そう思いつつ向うを見ると、この曉に、遙か彼方から馬に鞭を打ち、急いで来る人影がある。

5. Huang Shigong Appears and Tests Liang

Huang Shigong appears on his horse. He praises Zhang Liang's dedication and calls Liang closer to him to talk. Seeing that Liang is approaching him, Huang Shigong throws his shoe into the river once again, in order to confirm the sincerity of Liang's intention. Although Liang immediately jumps into the water to retrieve the shoe, the rapid current and rocks prevent him from reaching it.

[Ōbeshi]

Entrance music for a *tengu* (long-nosed goblin) or a demon king, performed by a Japanese flute, small and large hand drums, and a drum. Huang Shigong (*shite*) makes his entrance when this music is played.

[Hayafue]

Some schools use the quiet music of *hayafue* when Huang Shigong makes his entrance.

Huang Shigong

This old man is called Huang Shigong. Zhang Liang, who is in the service of Emperor Gaozu of Han, devotes himself to his official duties, sincerely respects his imperial majesty, and fulfills his responsibilities to the people around him. Furthermore, he is brave, extraordinary intelligent, quite capable, and

Reciters governs the country very well with thoughts of empathy for the people,

五 黄石公が現れ、張良を試す

黄石公が馬に乗って現れ、張良の心がけを褒め、話をしようと呼び寄せる。近づいてくる張良を見て、黄石公は、今一度、その志を確かめようと、履いていた沓を、川に投げ込んだ。張良はすぐに飛び込んで取ろうとするが、急流と岩に阻まれ、近づけなかった。

【大應】おおべし

笛、小鼓、大鼓、太鼓で奏される、天狗や魔王などの登場楽。シテの黄石公が、この登場楽に乗って現れる。

【早笛】

流儀によつては静かな早笛を登場楽とする。

黄石公

そもそもこの私は、黄石公という名の老人である。漢の高祖の臣下、張良という人は、公務に専念し、君臣の別を重んじ、義理を全うして、勇猛な心を持ち、人並み外れた知恵があり、才幹に秀でて、

地 よく国を治め、民をあわれむ志は、

Huang Shigong

so that he is known in the heavens and instantly,

Reciters the gods respond to him. Now, directly,

Huang Shigong / Reciters

I will teach you the secret principles of military strategy. Serve Emperor Gaozu with these strategies,

Reciters annihilate his enemies, encourage your fellow warriors, and use these strategies to govern this world. Now, I will teach the strategies to Zhang Liang. I hasten my horse on and rush to this place. Zhang Liang, who has been looking at Huang Shigong from a distance, notices that he looks different from when he met him some days ago. Today, Huang Shigong's sparkling eyes sharply survey everything around him and he emits a shining aura. Awed by his dashing momentum, Zhang Liang humbly awaits the arrival of Huang Shigong at a foot of the bridge.

Huang Shigong

Well, well, well, Zhang Liang. Good. You have arrived early today. Come closer to me and I will talk to you.

Liang Liang then stands, straightens up his garments and headdress, and walks up to the bridgeway above him.

Huang Shigong

Oh, he is really a capable man. While thinking so, Huang Shigong decides to once again test Liang's determination.

Reciters On horseback, his shoe, on horseback, his shoe is thrown over there, into the river. Liang immediately follows it and tries to grab the shoe as it floats away. However, the extremely rocky

黄石公

天に通じ、忽ちのうちに、

地

諸仏も感応なさるのだ。今こそ、直に、

黄石公 / 地

兵法の奥義を伝え、それを以て高祖に伝え、

地

敵を平らげ、味方を勇気づけ、天下を治める手段にさせよう。さあ、その考えを張良に伝えよう、と馬を急がせて来訪なさった。その姿を、張良は遙か遠くから見ていたが、黄石公の様子は、前に会った時と違い、眼光鋭くあたりを払う勢いで、その姿は輝くばかり。その威勢を張良は恐れ、橋の袂にかしこまり待っていた。

黄石公

やあやあ、張良よ、よしよし、早く来たな。さあもつと近くへお寄りなさい、話をしよう。

張良

その時、張良は立ち上り、着物、冠を整えて、遙かな土橋へ上って行った。

黄石公

おお、実に才幹の優れた男だと思いつつも、なお今一度、張良の心を試してみようと考えて、黄石公は、

地

履いていた沓を馬上から、履いていた沓を馬上から、彼方の川に投げ落した。すると張良は、続いて飛んで下り、流れて行く沓を取ろうとした。しかし、この下邳の

Xiapi River is full of extremely sharp rocks that prevent him from standing still in the swift current. The stream's rapids pound him sharply, like shooting arrows. In such a swift current, the shoe floats away, bobbing up and down in the water, and there is no way to grab hold of it.

6. Huang Shigong Provides the Secrets of Strategies to Liang Who Gets the Shoe Back

A giant snake appears, picks up Huang Shigong's shoe, and attacks Zhang Liang. Liang calmly unsheathes his sword, forces the snake to retreat, and wins back the shoe. When Liang puts the shoe on Huang Shigong's foot, Huang Shigong bestows upon Liang the secret principles of military strategy. The giant snake reveals that it is an incarnation of the Bodhisattva Guanyin and after promising to become Liang's guardian deity, it rises up into the sky. Huang Shigong performs a miracle by transforming himself into a yellow boulder.

Reciters At that moment, something very strange is happening, as the river billows up, and

[*hayafue*]

Entrance music performed when *shite* or *tsure*, in the role of a dragon-god or a demon, quickly enters the stage. This is a fast-paced rhythm performed by a Japanese flute, small and large hand drums, and a drum. In "Chō Ryō," the giant snake appears when this *hayafue* music is played.

Reciters Something very strange is happening, as the river billows and dense mist suddenly darkens the area. From between the waves, a giant snake vigorously leaps out. It quickly flickers its scarlet

河底は、険しい岩場になっており、足を踏み留めることもできなかった。早瀬の水流は矢を射るかのように鋭く落ち、杵はその急流を浮き沈みしながら流れていくため、杵を取る手立てはまるまるとなかった。

六 杵を取り戻した張良に、黄石公が兵法を授ける

大蛇が現れ、黄石公の杵を拾い、張良に襲いかかった。張良は冷静に剣を抜いて立ち向かい、大蛇を退け、杵を取り戻し、黄石公に履かせた。黄石公は張良に兵法の奥義を伝授した。大蛇は観音の化身であると明かし、張良の守護神となって天に上がり、黄石公は黄石に変化する奇瑞を見せた。

地 その時、不思議なことに、川が波立って、

〔早笛〕

龍神、鬼神などのシテ、ツレが素早く舞台に入る時に、笛、小鼓、大鼓、太鼓で奏される早いテンポの登場樂。「張良」では、早笛に乗って、大蛇が登場する。

地 不思議なことに、川が波立って、急に霧が立ち込めて暗くなり、波間から勢いよく

tongue and makes a sudden dart toward Liang. It snatches up the shoe that has floated further away and attacks Liang once again with all its might.

[Maibataraki]

Tsure performs *maibataraki*, a series of movements that represent the momentum and power of the snake attacking Liang.

Liang Unperturbed, Zhang Liang calmly draws his sword,

Reciters Unperturbed, Zhang Liang calmly draws his sword and slashes at the snake. Then, the giant snake, afraid of the glint of his sword, gives the shoe to Liang. Picking up the shoe and sheathing his sword, Liang pulls himself up to the river bank. He takes the shoe and puts it back on Huang Shigong's foot.

Huang Shigong

Huang Shigong quietly alights from his horse,

Reciters Huang Shigong quietly alights from his horse, and praises Liang for his prowess. He takes out a scroll recording military strategies and bestows it to Liang. Liang immediately unrolls it, closely examines it, and thus the secret principles of military strategy are all transferred to him. On one hand, the giant snake reveals that he is an incarnation of the Bodhisattva Guanyin and has appeared in the form of the snake in order to test Liang's determination. It promises to be Liang's guardian deity from now on and rises to the heavens in a cloud. On the other hand, Huang Shigong climbs a high mountain, sends forth rays of golden light into the sky, and quickly transforms himself into a yellow boulder. Indeed, that Huang Shigong, "the man of yellow stone," remains there in the

[舞働]

ツレによる舞働。張良を襲う勢いを示す所作を行う。

蛇体が飛び出してきて、紅の舌を盛んに振り立てて、張良を目がけて襲いかかってきた。さらに流れる沓を取り上げると、わき目も振らず一心不乱に、再び襲ってきた。

張良 張良は騒がず、落ち着いて剣を抜き持つて、

地 張良は騒がず、落ち着いて剣を抜き持つて、蛇体に斬りかかった。すると大蛇は剣の光に恐れをなして、張良に沓を差し出した。沓を取り、剣を納めた張良は、川岸に「えいや」と上がって沓を取り出して、黄石公に履かせた。

黄石公 黄石公は、馬より静かに降り立つて、

地 黄石公は、馬より静かに降り立つて、それにしても、お前は大したものだ、と張良を讚え、兵法の巻物を取り出して、張良にお授けになった。張良はこれをすぐに開いて、すみずみまで見通し、兵法の秘儀・口伝は残らず伝えられた。また大蛇は、自分が観音の再誕であり、張良の心を試すために現れたと告げ、今後は張良の守護神になることを約束して、雲のなかを天上に上っていった。一方、黄石公は遙かな

form of a yellow boulder is truly auspicious.

高山に上がり、金色の輝きを空中に放つと、忽ちのうちに姿を変え、黄石となって跡を残されたが、実に有難いことである。

Chō Ryō (Zhang Liang)

Synopsis

Zhang Liang (?- 186 BCE, Chō Ryō in Japanese) who is serving the Han dynasty Emperor Gaozu (256 BCE- 195 BCE, born Liu Bang) has been passing his days busily attending to his duties. One day, he has a dream in which he meets a strange old man riding a horse at a dirt-paved wooden bridge in Xiapi (present-day Pizhou City in Xuzhou, Jiangsu province, China). The old man on horseback intentionally lets his shoe fall off and orders Liang to pick it up and put it back on his foot. Sensing the old man's unusually noble demeanor, Liang assumes that the man is someone extraordinary and, following his order, puts the shoe back on his foot. Then, the old man promises to teach him the secret principles of military strategy, if he comes back to this bridge five days later. At this point, Zhang Liang wakes up.

On the fifth day, the day of the promised meeting, Zhang Liang returns to the bridge, but he arrives later than the promised time as the place is further than he expected. The old man scolds Liang for being late and angrily tells Liang that he is not worthy of being waited for and should go home now. However, the old man tells Liang that he will still give him one more chance and after promising to meet him again five days later, vanishes into thin air. Although Liang is daunted by the old man's bad temper, he reconsiders matters and concludes that his seriousness for receiving the secrets of military strategies was being tested. Feeling much better, Liang returns home.

On the day of the next promised meeting, Zhang Liang arrives earlier at the bridge and waits for the old man. The old man appears and introduces himself as Huang Shigong (literally, "the man of yellow stone"). In order to test Zhang Liang once again, Huang Shigong intentionally drops his shoe into the river. Liang immediately jumps into the river, but the rapid current and rocks prevent him from retrieving the shoe. Just then, a giant snake appears and reaches the shoe before him. The snake attacks Zhang Liang. Remaining calm, Liang unsheathes his sword and defends himself against the snake. He succeeds in taking the shoe away from the snake, which is scared of the glare of his sword, and putting it back on to Huang Shigong's foot. Huang Shigong praises Zhang Liang and imparts upon him the secret principles of military strategy. The giant snake reveals that it is a transformation of the Bodhisattva Guanyin (in Japanese, Kannon) and has appeared before Liang in order to test him. After promising to be his guardian deity from now on, the giant snake ascends to the sky. Huang Shigong climbs up a high mountain where he transforms himself into golden shining light and becomes a yellow boulder.

Highlight

This piece is one of the Chinese stories (*kara-mono*) set in the city of Xiapi in ancient China. It dramatically describes the ancient legend of a famous military leader, Zhang Liang, upon whom military strategies were bestowed. Xiapi is a place rich with history; during the era depicted later in the Record of the Three Kingdoms, the city became known as the battlefield where Cao Cao and Liu Bei fought against Lu Bu. Zhang Liang, the *waki* character in this play, appears on the stage first and introduces himself as an officer serving Emperor Gaozu of Han (Liu Bang), however, he was not yet in the employ of Liu Bang when he lived in Xiapi. This is a typical technique used in Noh dramas, to neglect historical facts and rearrange chronological events, in order to easily introduce and impress a character to the audience.

Two Noh dramas, "Chō Ryō (Zhang Liang)" and "Kurama Tengu (Long-nosed Goblin in Kurama)" share some elements, as the main episode of "Chō Ryō," in which Zhang Liang receives the secret principles of military strategy from Huang Shigong is also told in "Kurama Tengu" as a play within play. In "Chō Ryō," most Noh schools use the music of *Ōbeshi*, which is used as the entrance music of a long-nosed goblin when *nochi-shite* (Huang Shigong) enters the stage. These similarities attest to the close relationship between these two plays. Indeed, it would be interesting to compare these two pieces.

Zhang Liang (Chō Ryō in Japanese), whose name is used for the title, is *waki*, a secondary character, but assumes an extremely important role. In most Noh plays, *waki* is an onlooker, such as a monk on a pilgrimage or a court officer, who quietly sits in his seat. However, this is not the case in "Chō Ryō." Changing his costume in the second half of the drama, Zhang Liang appears on stage gallantly, jumps into white-water rapids to pick a shoe up, and does battle against a giant snake. He performs very actively as the main role. This is a difficult, advanced part for a *waki* performer and therefore, this play is considered to be *hiraki-mono* (a piece that requires advanced level of performance for players and therefore used to present a performer's level of maturity). A legend says that the author of this piece, Kanze Kojirō Nobumitsu, was a master *waki* performer, and in addition to this "Chō Ryō," he created other dramas such as "Momijigari (Autumn Foliage Viewing)" and "Funa Benkei (Benkei Aboard a Boat)," in which *waki* plays an important role.

We cannot ignore the presence of the stage prop in the play, a shoe. Usually, an observer (*kōken*) tosses the shoe. Although the *kōken* aims and tosses the shoe to a predetermined place, where the shoe actually lands changes every time the play is performed, creating variations in the movements of *waki* and *tsure*. This makes the drama even more entertaining. Some schools have the lead character (*shite*) wear the shoes when he appears on the stage.

Schools	All five
Category	The Fourth or Fifth Group Noh, <i>reigen-mono</i>
Author	Kanze Kojirō Nobumitsu
Subject	"Zenkano (Book of Han)," "Shiki (Records of the Grand Historian)," etc.
Season	Autumn (September in the lunar calendar)
Scene	Xiapi in China (present-day Pizhou City, Jiangsu province, China)
Platform	Platform

Characters	<i>Mae-shite</i>	Old Man
	<i>Nochi-shite</i>	Huang Shigong (Kōseki-kō in Japanese)
	<i>Tsure</i>	Giant Snake
	<i>Waki</i>	Zhang Liang (Chō Ryō in Japanese)
	<i>Ai</i>	Servant of Zhang Liang
Masks	<i>Mae-shite</i>	<i>Koushijō</i> , <i>Kojō</i> , <i>Akobujō</i> , <i>Asakurajō</i>
	<i>Nochi-shite</i>	<i>Hanakobu-akujō</i> , <i>Myōga-akujō</i> , <i>Ko-akujō</i> , <i>Washibana-akujō</i> ,
	<i>Akujō</i>	
	<i>Tsure</i>	<i>Kurohige</i>
Costumes	<i>Mae-shite</i>	<i>Jō-kami</i> (wig for old man's character) or <i>shirotare</i> (a type of wig made of white hair) and <i>tō-bōshi</i> (a Chinese style hat), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / kogōshi-atsuita</i> (thickly-woven <i>kimono</i> with a small check pattern), <i>koshi-obi</i> (belt), and a fan.
	<i>Nochi-shite</i>	<i>Shirotare</i> and <i>tō-bōshi</i> or <i>shiroji-kintan-hachimaki</i> (a white headband in gold), <i>awase-kariginu</i> (a lined long-sleeved <i>kimono</i> worn by male characters, especially gods and other dignified characters), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), <i>hangire</i> (a type of <i>hakama</i> -style trousers worn by powerful characters such as demons, gods, and warriors), <i>koshi-obi</i> , <i>tō-uchiwa</i> (a Chinese fan), a scroll, and shoes.
	<i>Tsure</i>	<i>Aka-gashira</i> (long red wig), <i>wakanmuri-ryūdai</i> (a type of headdress with a plaque featuring a design of dragons, worn by male gods) or <i>akaji-kintan-hachimaki</i> (a red headband in gold), <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i>), <i>kitsuke / atsuita</i> , <i>hangire</i> , <i>koshi-obi</i> , and a stick for beating.
	<i>Waki</i>	[In the first half of the drama] <i>Tō-kanmuri</i> (a type of crown worn by gods or Chinese emperors), <i>sobatsugi</i> (lined <i>happi</i> -style <i>kimono</i> with no sleeves, worn by warriors or Chinese characters), <i>kitsuke / atsuita</i> , <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , (a small sword or a sword), and a fan. [In the second half of the drama] <i>Tō-kanmuri</i> , <i>iro-hachimaki</i> (colored headband), <i>sobatsugi</i> , <i>kitsuke / atsuita</i> or <i>atsuita / karaori</i> (a short-sleeved <i>kimono</i> outer robe, worn by female characters), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a sword, and a fan or <i>tō-uchiwa</i> .
<i>Ai</i>	<i>Kannin-zukin</i> (a type of headdress), <i>sobatsugi</i> , <i>kitsuke / atsuita</i> , <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking up the bottoms at the knee with a string), a pair of gaiters, and a fan.	
Number of Scenes	Two	
Length	About 1 hour	

張良（ちょうりょう）

あらすじ

漢の高祖（劉邦）の臣下、張良は公務に忙しい毎日を過ごしていましたが、ある日の夢の中で、下邳（現・中国江蘇省徐州市邳州市）の土橋で、馬に乗った不思議な老人に出会いました。老人は馬上から落とした杵を拾って履かせよと張良に命じました。その時、張良は老人の気高い雰囲気から只者でないと感じて、その言葉に従い、杵を拾い、履かせました。すると老人は今日より五日目に、ここに来れば兵法の奥義を教えようと約束し、そこで夢が覚めました。

約束の五日目、張良は土橋に行くのですが、思いのほか遠く、約束の時刻を過ぎてしまいます。老人は張良の遅刻を責め、待つ甲斐もなかった、早く帰れと怒ります。それでも老人は、もう一度機会を与えようと、改めて五日目の再会を約束して消えてしまいます。張良は老人の機嫌の悪さに辟易しますが、兵法の奥義を受ける志を試されたのだと思い直し、元気を出して帰りました。

さて次の約束の日、張良が早めに土橋に行き、待っていると黄石公と名乗る老人が現れました。黄石公はもう一度張良を試してやろうと、杵を川に落とします。張良はすぐに川に入りますが、急流と岩に阻まれ、取ることができません。その時、大蛇が現れて先に杵を取り、張良に襲いかかります。張良は慌てず、剣を抜いて対抗しました。そして剣の光に恐れた大蛇から杵を取り戻し、黄石公に履かせました。黄石公は張良を褒め、兵法の奥義を伝授しました。大蛇は、観音の化身で、張良を試すために来たと明かし、今後は守護神になろうと告げて、天に上がっていきました。一方、黄石公は、高い山に登り、金色に輝いて姿を変え、黄石になりました。

みどころ

古代の中国、下邳の地を舞台にした、唐物の一曲です。名高い軍師の張良が、兵法を伝授される故事を素材として、活劇風に描き出しています。下邳は、後の『三国志』に描かれた時代には、曹操と劉備が、呂布と戦った地としても知られ、何かと謂れのあるところ。最初に出てくるワキの張良は、漢の高祖の臣下、と自己紹介しますが、彼が下邳にいた頃はまだ、臣下ではありません。史実とは違うものの、このように時空を軽々と飛び越えて、あえて人物像を知らせる演出は、能らしい手法の一つです。

「張良」では兵法伝授が主題となっていますが、これは「鞍馬天狗」と共通しています。また張良と黄石公のエピソードを、鞍馬天狗が劇中劇のように語る一方、「張良」の後シテは多くの流儀で、天狗の登場楽である大癩に乗って出てくるなど、相互に近しい関係が見られます。縁のある二曲を比べて観るのも一興でしょう。

曲名にもなった張良はワキで登場し、大活躍します。旅僧、臣下など、よくあるワキは物語の傍観者の役回り、ワキ座にじっと座ることの方が多のですが、「張良」では違います。後場で装束を替えてさっそうと登場した張良は、杵を取りに激流に入ったり、大蛇と戦ったり、主役級に躍動し続けるのです。ワキ方にとっては重い習い物で、披き物の一つです。作者の観世小次郎信光はワキの名手であったと伝えられ、「張良」のほかにも「紅葉狩」「船弁慶」など、ワキの活躍する能を創作しています。

また、杵という小道具の存在感も見逃せません。通常、後見が杵を投げますが、目安は決まっているものの、その時々で位置が変わり、ワキやツレの型に変化が生まれ、面白さが増します。流儀によっては、シテが杵を履いて出る演出もあります。

流儀 五流にあり
分類 四・五番目物、靈験物
作者 観世小次郎信光
題材 『前漢書』『史記』等
季節 秋（九月）
場面 中国・下邳（かひ）（現在の中国江蘇省邳州（ひしゅう）市）
作り物 台

登場人物	前シテ	老人
	後シテ	黄石公
	ツレ	大蛇
	ワキ	張良
	アイ	張良の従者
面	前シテ	小牛尉、小尉、阿古父尉、朝倉尉
	後シテ	鼻瘤悪尉、茗荷悪尉、小悪尉、鷲鼻悪尉、悪尉
	ツレ	黒髭
装束	前シテ	尉髪（白垂、唐帽子）、水衣、着付・小格子厚板、腰帯、扇
	後シテ	白垂、唐帽子、（白地金緞鉢巻）、袷狩衣、着付・厚板、半切、腰帯、唐団扇、巻物、沓
	ツレ	赤頭、輪冠籠台、（赤地金緞鉢巻）、袷被、着付・厚板、半切、腰帯、打杖
	ワキ（前）	（唐冠）、側次、着付・厚板、白大口、腰帯、（小刀／剣）、扇
	ワキ（後）	唐冠、色鉢巻、側次、着付・厚板／厚板唐織、白大口、腰帯、剣、扇／唐団扇
	アイ	官人頭巾、側次、着付・厚板、括袴、脚絆、扇
場数	二場	
上演時間	約1時間	

張良（ちょうりょう）
Chō Ryō (Zhang Liang) ©2019 the-noh.com

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