

\* は流儀によって異なることを示す。

## 一 西行、花見禁止令を出す

都の西山にある西行の庵は、桜の美しいことで有名で、毎年多くの花見客が訪れていた。今年も花見の季節を迎えたが、西行は思うところがあつて、能力のうりき（従者）を呼び出して花見禁止を言い渡す。能力は、花見禁止令を触れ回って周知を図る。

## 二 訪れた花見客に対し、西行は花見を許す

下京／上京あたりの若者たちが、花見のため、西行の庵を訪ね、案内を乞う。遠方から来た人々の思いをくんで、西行は庭に入るのを許す。

花見男と  
友人たち

待望の桜狩（花見）の季節がきた、待望の桜狩の季節がきたので、春の山路へ急いで行こう。／待望の花見月（花見の季節）がきた、待望の花見月がきた。都の春はのどかだ。

花見男

私は、下京／上京辺りに住んでいる者です。さて私は、春になれば、あちこち花見

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

### 1. Saigyō issues a ban on flower viewing

The cherry tree in the grounds of Saigyō's hermitage in the Western Hills of Kyoto is of such repute that every year numerous visitors come to view its blossoms. This year, however, Saigyō finds he has much on his mind as flower-viewing season approaches. He calls Nohriki (his manservant) to him and tells him not permit visitors to his garden this spring. Nohriki thus spreads the word regarding the ban on flower viewing.

### 2. Saigyō permits a group of visitors to view the blossoms in his hermitage

A group of young people who have journeyed from the Shimogyō / Kamigyō\*1 area arrive at the hermitage and ask to be shown the cherry tree. As a kindness to these visitors who have come so far, Saigyō permits them to enter his garden.

The flower-viewing gentleman and his friends

Now at last the longed for time of cherry blossom quests (flower viewing), now at last the longed for time of cherry blossom quests, let us hurry to the spring scene of the hill paths. / The long-awaited third lunar month (flower-viewing season) is here, the eagerly anticipated third lunar month (flower-viewing season) is upon us. Spring in the capital is so tranquil.

The flower-viewing gentleman

I that stand before you here am a man from the Shimogyō / Kamigyō neighborhood. Now when the spring comes round, I always go here and there and everywhere to see the cherry blossoms and spend my days in the fields and hills. Yesterday, I visited

the cherry trees of the landowner of Kiyomizu-dera Temple in the Eastern Hills. Today I hear that the blossoms in the grounds of the Buddhist priest Saigyō's hermitage in the Western Hills are in full bloom, so I have invited some friends who enjoy viewing the blooms and now we are hurrying on our way to Saigyō's hermitage.

The flower-viewing gentleman and his friends

A multitude of trilling birds wake singing spring, trilling birds wake singing spring, to fresh life once more, all around me is renewed. Each passing day has brought us closer and now, with the spring in all its glory, it is time to look to the Yayoi<sup>i\*2</sup> sky. "Ho there! My friends, friends of the flowers, slow your step and stay a while to view the cherry blossom" – Old friends and strangers gathered here, it's enough to put anyone in a glorious mood, it's enough to make anyone feel festive and happy.

The flower-viewing gentleman

We have traveled so fast. Here we are already at Saigyō's hermitage. Everybody please wait here a while. I will go and ask for permission to be shown into the grounds. / I must first ask to be shown around.

The flower-viewing gentleman and his friends

Very well. It is a sensible course. [This line is used by some schools]

The flower-viewing gentleman calls to Nohriki, tells him that they have come to view the cherry blossoms and asks to be shown into the grounds. Nohriki has been commanded to forbid flower viewing visitors, but says that he will go and see what mood Saigyō is in and asks the flower-viewing gentleman to wait.

Saigyō Ah, yes, indeed, spring's blossoms blooming on the tall tree top show how the Bodhisattvas rise to reach the light. The autumn

花見男と  
友人たち

に出かけ、野山で日を暮らしてしまおうのです。昨日は、東山にある清水寺の地主の桜を見物しました。今日はまた、西山の西行法師の庵室の花が今を盛りと咲いていると伺いましたので、花見の好きな友人を誘い、これから西山の西行の庵室へ急いで行くところです。

たくさん小鳥の囀る春は何につけても、小鳥の囀る春は何につけても、改まるものだよ。そうした日々も次第に重なって、今はまさに春たけなわの弥生の空を望む頃だ。「やあ、花見の友よ、留まって花を眺めよう」と、知る人も知らない人も一緒にあって、誰もが華やいだ気分になるよ、誰も華やいだ気分になるよ。

花見男

急いできましたので、早くも西行の庵室に着きました。しばらくそちらでお待ちください。

急いできましたので、早くも西行の庵室に着きました。しばらくそちらでお待ちください。私が、ご案内いたたくよう、お願いを申し上げます。／まずは案内を乞いましょう。

花見男の  
友人たち

もつともなことです。「二部流儀にあり」

花見男は、能力を呼び出し、花見に来たと告げ、案内を乞う。能力は、花見禁制を申し付けられているが、西行の機嫌を見て取り次ごう、しばらく待つように、と言う。

西行

春の花は、人が本来、自然に菩提成仏を求めるように、高い梢に咲く。秋の月は心の暗い衆生を教化するように、低いところの水に影を宿す。おお、誰が知るだ

moon casts its shadow low on the water, as if to illuminate the hearts of those who lie in darkness. The flowing waters tell when the hot summer days are done, and the winds that whip the pines far down the valley floor warn that fall will overtake us, and ah! how time runs on. And thus all things that are / everything in the human world, each in its way teaches the Buddha's law, and that is how the trees, the grasses and the lands will all reach Buddhahood. Be that as may, of all four times of year, these two are best, the time of flowers and the time of fruit. Ah, what a captivating view of flowers this is.

Nohriki informs Saigyō that there are visitors who have come all the way from the city to view the cherry blossoms.

Saigyō What? With all the city in bloom and every place in it famous for its blossoms, while here at my hill retreat there's nothing but one lone tree in flower, a tree I'd hoped to view in tranquility alone. I wonder, too, why it is that these blooms must betray my retreat. I wonder if it is right, but since they have come all that way / to this mountain recess how can I send them home until they have seen it? Open the gate in the brushwood fence door and have them come inside.

Nohriki invites the flower-viewing gentleman and his friends to enter the grounds of the hermitage.

The flower-viewing gentleman and his friends

There is a poem that says, "The cherry flowers must be out in all their glory now; in all the hollows of the foot-wearying hills...<sup>\*3</sup>", and so we followed from afar and now we come to rest below this tree.

Saigyō I come beneath the blossoms with another heart to contemplate the fall of flower and of leaf and cleanse my hermit soul alone and suddenly.

ろうか、流水には暑い真夏も関わりなく、谷底の松風は秋めいて吹くことを。こうした草木国土の一切が／人の世のすべては、おのずから仏を拝み説法を聞く縁を結ぶものだ。とはいえ、四季の中でとりわけ勝れているのは、花の咲く春と実を結ぶ秋だ。ああ、実に面白い花の景色よ。

能力は西行に、都からはるばる桜見物に来た人たちがいることを告げる。

西行 都の花盛りは、いずこも同様だとは言いながらも、我が庵室の花は、花も一本、人も一人で、心静かに見ようと思っていたが……。また花のために自分の住まいを知られるのも、どうかと思う。しかしながら、せつかくここまでこの山陰まで遙々とやってきたその思いに応えず、見せもしないで帰すわけにもいかない。あの柴垣の戸を開けて、中へお通しなさい。

能力は花見男と友人たちを庵の庭にまねき入れる。

花見男と友人たち

「桜花咲きにけらしな足引きの、山のかいより……」※と歌にありますが、そのように見えましたので、この木の下に立ち寄ったのです。

西行 私はまたあなた方とは異なる心地で、ことにすぐれた花を見て、飛花落葉の無常を

観じ、独り心を澄ましていたが……。

The flower-viewing gentleman and his friends

High and low, rich and poor, all manner of men have come and every one to enjoy the elegance each in his own way.

Saigyō In a state of noise and confusion that takes me back to the spring days before I renounced the world.

The flower-viewing gentleman and his friends

Although a hill retreat hid from the world,

Saigyō Here now because of cherry flowers

The flower-viewing gentleman and his friends / Saigyō  
...is the flower capital.

Reciters A monk may well renounce the world, but how can flowers be hidden, but how can flowers be hidden? This place lies deep in Saga's craggy hills, but when the spring comes round, even the heart of the mountain, is steeped and becomes merry in the ways of the world. Ah yes, a man may want to flee the world but has no other place to live. Ah! Where shall I find my last home? Is there no place a man can be alone? Is there no place a man can be alone?

花見男と  
友人たち

貴賤を問わず人が集まり、人それぞれに風雅を楽しみ、

西行

出家前の春の日々に還ったかのような、ざわめく有様で、

花見男と  
友人たち

隠れ住む山のはずだが

西行

ここもやはり花の

花見男と友人  
たち/西行

都なのだから

地

世捨て人も花の頃には隠れようもなく、花の頃には隠れようもなく、ここは嵯峨野の奥だけれど、春にはこの山奥までも、浮世の性に染まり、浮かれるのだ。ああま  
つたく、世を捨て去つても、この世のほかに居場所もない、いつたいどが終の  
住処だろう、いつたいどが終の住処だろう。

※ 「桜花咲きにけらしな足引きの、山のかいより見ゆる白雲（古今集・春・上・紀貫之）。「桜の花が咲いたのだろうか、山間から白雲のように見えるよ」の意。

### 3. Saigyō recites (a poem) of his loathing for worldly matters

Saigyō sings of the resentment he feels towards the people who gather to view the blossoms. By and by, night falls and Saigyō makes a bed beneath the blossoms with the flower-viewing visitors, and falls asleep.

Saigyō Hear me, good people! You came all this long way spurred by most gentle feelings. However, for a hermit who has given up the world and had for sole companion this one cherry tree, to find you flower-friends beneath it was not quite what I had in mind, so I was moved to make this poem:

“To see the flowers is the reason I am told why people flock here. Hardly fitting, but the fault lies with the wretched cherry tree”<sup>\*4</sup>.

Reciters Unwelcome as it is, shades of twilight fall and dark is closing in, but there's the moonrise beneath the flowering tree. Tonight, let's forget our homeward journey and make a bed here together under this cherry tree. Oh! Let us look on the flowers all night, let us look on the flowers all night.

### 4. The spirit of the cherry tree appears to Saigyō in his dream.

An old man appears in the dreams of Saigyō, who is dozing beneath the cherry tree. The old man asks Saigyō to explain the meaning of the poem he was lately reciting, and protests that the blossoms are innocent. Saigyō is persuaded by his reasoning and inquires as to whether it is the spirit of the cherry tree that has appeared to him. The old man acknowledges that he is the tree spirit and tells Saigyō that he emerged because he felt obliged to defend the innocence of the cherry blossoms.

### 三 西行、世事を厭う心境を歌に詠む

西行は、花見で人が集まることをわずらわしく思う心を歌に詠む。やがて時が過ぎ、夜になったので、西行は、花見客らとともに花の下に寝床を取り、就寝する。

西行 さて皆さん、ここまで遙々と来られたお心は、いかにもお優しいことだと思うのだが、世捨て人の私にとっては、花独りのみが友であり、花見に来た友は心外なのだ。

「花見んと／花見にと群れつつ人の来るのみぞ、あたら桜のとはにはありける（花を見ようと人が集まってくるのが、桜の罪だ）」という心境だ。

地 惜しまれるけれども日が暮れて、桜も蔭り、やがて月の上がる夜になった。今宵はこの桜のもと、家路を忘れて一緒に、寝床を取って、夜の桜を眺めて明かしましょう、夜の桜を眺めて明かしましょう。

### 四 桜の精が西行の夢に現れる。

まどろむ西行の夢の中に、一人の老人が現れた。老人は、西行が先ほど詠んだ歌の意味を問いただし、花に罪はないはずだと、異議を唱えた。西行は道理だと納得し、さては桜の精が現れたかと問い、老人は、確かにそうだと答え、花に罪はないことを言いたくてやっ

- Old man Like a buried tree unknown to men, I too am hidden, but I still have a poetic heart.
- “To see the flowers is the reason I am told why people flock here. Hardly fitting, but the fault lies with the wretched cherry tree”.
- Saigyō How strange a thing! The blossoms were still visible in the light of the setting sun and I had no time to doze off [This line is used by some schools] From the rotted hollow of this old tree in flower now appears an ancient white-haired man reciting my poem. What a strange being this is. What manner of being are you? [This line is used by some schools]
- Old man I am “an old man of dream”, but come before you now to question you about the meaning of the poem you have just made.
- Saigyō Well, if you are an “old man of dream” you should come to me in my dreams. Be that as it may, why do you wish to question me about this poem I have just made? Are there any doubtful points in it?
- Old man Oh no, how could there be doubtful points in a poem by a holy priest, and yet – “To see the flowers is the reason I am told why people flock here. Hardly fitting, but the fault lies with the wretched cherry tree” Now what is the fault of the cherry tree?
- Saigyō Oh! It is just that I who have cast off this weary world / human vale of tears to live as a hermit in this hill retreat, am nevertheless disturbed by people high and low who flock here. I find this a nuisance, so I wanted to express something of my feelings in a poem.

てきた、と告げる。

老人 埋もれ木のように、人に知られない者となったが、風雅を解する心は残っている。

「花見んと／花見にと群れつつ人の来るのみぞ、あたら桜のとはにありける」

西行 おお、不思議なことだよ、花の夕影がまだ見えて、まどろむ暇もなかったが「一部流儀にあり」この桜の木の朽ちた洞から白髪の老人が現れて、私の歌を詠じている様子

だが、何とも不思議な人だ。そもそもあなたはどのような人か。「一部流儀にあり」

老人 私は「夢中の翁」だが、今の詠歌の心を少し尋ねたくて来たのだ。

西行 さて「夢中の翁」とは、夢に現れた人のことだろう。それにつけても、ただいまの詠歌の心を尋ねるとはどういうことか。歌に不審なところはないはずだが。

老人 いや、上人の歌には特に不審なところはないのだが、「群れつつ人の来るのみぞ、あたら桜のとはにありける」の桜の罪科とは何であろうか。

西行 いや、これはただ浮世／憂き世を厭い、出家して山住みとなった身であるのに、貴賤を問わずたくさんの人が集まってくるのを厭わしく思う心を、少々詠じてみたのだ。

- Old man If I may be so bold as to say so, such an attitude is open to question. This weary world / human vale of tears and the hill retreat are in a man's own heart and the flowering of unfeeling trees and grasses has nothing to do with your weary world / human vale of tears.
- Saigyō Oh, but how right you are, and is the own who reasons thus perhaps the spirit of some flowering tree?
- Old man I am indeed the spirit of a flower, and I too have grown old under this cherry tree...
- Saigyō A flower is a plant that speaks no word,
- Old man But I must show that I am blameless
- Saigyō Reflected flowers open petal lips
- Old man So I part my lips now.
- Reciters Ah! But I am ashamed. Flowers come few to an old tree, its limbs are weak and withered. I am the spirit of the flowering cherry come to say that the fault you say lies with "the wretched cherry tree"; it simply is not there. Even the trees and grasses called unfeeling still never forget their time of flowers and their time of fruit. Therefore, in truth, the trees, the grasses and the lands will all reach Buddhahood.

老人

恐れながら、その気持ちこそ、少し理解できないのですよ。浮世／憂き世と見るのも世俗を離れた山と見るのも、ただその人の心持次第ではないか。非情の、心のない草木の、花には浮世／憂き世の科などはない。

西行

おお、まったく、それはその通りだ。さてこのように道理を説くあなたは、さては桜の精か。

老人

本当は花の精だが、私も桜の木も老いた身で、

西行

花は物を言わない草木ではあるが、

老人

自分に罪科のないことを言うために、

西行

おぼろな影ながら、唇を

老人

動かすのだ。

地

恥ずかしくも、老木で、花も少なく枝葉は朽ちているが、「あたり桜のとが」と言われるような、罪科はないと、申し開きをするために現れた花の精なのだ。たとえ心のない草木であつても、花を咲かせ実を結ぶ時を忘れることはない。ひとえに草木国土は皆成仏するという御法の功德である。

## 5. The spirit of the cherry tree makes merry with dance

The spirit of the cherry tree expresses his gratitude and pleasure in making the acquaintance of Saigyō and receiving the blessings of Buddhist teachings. Then, having enumerated the locations in the Capital that are famous for their cherry blossoms, he dances, mourning the passing of spring. Before long, dawn approaches, the blossoms scatter, Saigyō awakens from his dream, and the old man vanishes quietly without a trace.

## Spirit of the cherry tree

Oh, how blessed I am to be treated with kindness by a holy priest and granted the dew of Buddha's law. Ah, I recall: "Blossoms smile along the balustrade though none can hear the flower voice; birds are crying in the greenwood shade, tears of joy unceasing"\*5. It is as the poem says, the flowers bloom and the birds weep for gratitude.

Reciters "At morning treading fallen flowers with a good friend, I go out for a stroll, [delight in the hills and fields]..."

## Spirit of the cherry tree

At evening winging birds seek out their nests...

Reciters "...along with them we make our way back home"\*6. Although they flourish

## Spirit of the cherry tree

In the fair nine-splendored city

Reciters The flowers bloom eight-fold!

## 五 桜の精、舞に興ずる

桜の精は、西行と知り合えて、仏法の恵みを受けられることに感謝し、喜ぶ。そして都の花の名所の数々を紹介した後、春の一時を惜しみ、舞を舞う。やがて夜明けが来て、花は散り、西行の夢は覚め、老人の姿は跡形もなく消えていった。

## 桜の精

ああ、有難いことだ、上人との知遇を得て、あまねく行き渡る仏法の恵みの露を受けた。「花檻前に笑んで声未だ聞かず、鳥林下に鳴いて涙尽き難し（花は欄干の前ではほ笑むように咲くが、その声は聞こえず、鳥は林の中で鳴いているが、その涙は尽きない）」と詩歌にいうように、有難さに花も咲き、鳥も涙するのだよ。

## 地

そもそも「朝に落花を踏んで相伴つて出づ、

## 桜の精

夕べには飛鳥に随つて

## 地

一時（二時）に帰る（朝は友と落花を踏んで出かけ、「野山で遊びつくして」夕方には晴に帰る鳥とともに家路につく）」という詩歌にあるような春の頃、

## 桜の精

九重の都に咲く八重桜は

## 地

幾世代の春を重ねてきたのか。



## Spirit of the cherry tree

Now, as for places famous for their flowers

Reciters First of all, the earliest to bloom, my Lord Konoe's drooping cherry.

Then, as the poem says: "Looking out across the willows and the cherries all intermingled in the capital: this spring they are a fine brocade"\*7, all bloom together radiantly, creating a gorgeous scene. And here, where once a thousand trees were grown, their peerless glory gave its name to Senbon; in their flowering we walk through cloudways. The scattering blooms akin to falling snow. Bishamondo Temple blossoms, ah! Could even the flower glory of the Four King's Realms in Heaven above excel their splendor? At the top, there are the cherry trees of Kurodani, below the cherry trees of Shimogawara...

## Spirit of the cherry tree

...and the cherry trees on Mt. Kachō, where the priest Sōjō Henjō once lived.

Reciters The color of the blossoms on Eagle's Hill is pitiful as it reminds us of the shriveling of the sal tree when its leaves turned the color of crane feathers upon the death of Buddha. The cherry blossoms of the owner of Kiyomizu Temple are exposed to the winds that blow through the pine trees and scatter on Otowa Hill. In Arashiyama, many blossoms scatter in the waves of the waterfall cascading down Tonase rapids, and the weir on the Ooi River looks like it is covered in snow.

## Spirit of the cherry tree

Already now, the throbbing drum sounds the last watch...

Reciters ...and rings the late-night bell (that rings from midnight until early morning) resounding with it.

桜の精

ところで花の名高いのは

地

まず、初花として咲き急ぐ、近衛殿の糸桜である。

桜の精

その後、「見渡せば柳桜をこきまぜて、都ぞ春の錦なりける」の歌のごとく、燦然と咲きそろう、絢爛たる景色となる。千本の桜を植え、それを地名とした千本通りの花盛りの頃は、あたかも雲の中の道のよう。花が散れば、降り積む雪のよう。毘沙門堂の花盛りは、天上界の四王天の栄華にも勝るだろう。上の方では黒谷の桜、下河原の桜、または昔僧正遍昭が、  
出家して住んだ華頂山の桜がある。

地

鷲の御山の花の色は、釈迦入滅の折、沙羅双樹が枯れて葉が鶴の羽色になったという故事が思い起こされ、哀れである。清水寺の地主の桜は松を吹く風にさらされて音羽山に散る。こちらの嵐山では、戸無瀬に落ちる滝の波にも多くの花が散り浮かび、大井川の堰は雪がかかったようにも見える。

桜の精

おお、もはや時を告げる鼓が幾つも鳴り、

地

後夜ごや（夜半から明け方にかけての勤行）の鐘も、響きを重ねる。

## Spirit of the cherry tree

Ah, how sad to leave the pleasures of this night (playing music and making merry with dance). Let's hold time dear, let's hold time dear, time is hard to come by and friends difficult to meet. "Spring night – one hour worth a thousand gold coins; the flowers exude a faint scent and the moonlight casts a pale shadow under the blooms"\*8.

Such a spring night was this one.

## [Jo no Mai]

The spirit of the cherry tree dances this slow, elegant dance to the music of the flute, the hand drums and the stick drum, expressing the rank of an elegant old man.

## Spirit of the cherry tree

From the flowers' shade the dawn starts breaking

Reciters Without waiting for the bell, it is time to part, it is time to part, it is time to part.

## Spirit of the cherry tree

Stay a while, oh, stay a while, for still the night is deep.

Reciters The brightness is the flower glow. Where there is no flower it is dark night still. In Mount Ogura's shadow lying below the blossoms in the night under a flower pillow, we have dreamed a dream.

桜の精

ああ、名残惜しいことよ、この夜遊（夜半、音楽や舞に興じること）の時も終わるのだなあ。時を惜しもう、時を惜しもう、得難いのは時、逢い難いのは友。「春宵一刻値千金、花に清香、月に陰（花には清い香が満ち、月に淡い影が宿る、春の宵の一刻は、まことに千金の価値がある…中国の詩人、蘇軾の詩より）」

そのような春の夜の

〔序ノ舞〕

ゆつたりとした、静かな舞い。気品ある老人の位を表して、舞う。笛・小鼓・大鼓・太鼓で演奏する。

桜の精

花の影から明け初めて、

地

夜明けの鐘を待たず、別れる時が来た、別れる時が来た、別れる時が来た。

桜の精

いや待て、もう暫し、いや待て、もう暫し、夜はまだ深いぞ。

地

白く見えるのは、花の影であった。ほかはまだ暗く、小倉山の山陰に残る夜桜の下で花を枕に見た

## Spirit of the cherry tree

And now you wake from it.

Reciters And now we wake from it. The storm is over and, in the stillness, scattered snow spread all around we tread the fallen flowers, and lament the passing of this spring night. The old man is gone, the old man has faded soft away and left no trace.

\*1 Southern Kyoto and northern Kyoto, respectively.

\*2 “Yayoi” meaning ‘new life’ or ‘month of growth’ is the traditional name of the month of March in the Japanese calendar. This name dates back to the Heian period (794-1185) and is based on the lunar calendar.

\*3 “*Sakura-bana saki ni kerashina ashihikino yama no kai yori miyuru shira-kumo*” (Kokin Wakashu, Spring, Ki-no-Tsurayuki [872-9945]) “The cherry flowers must be out in glory now, in all the hollows of the foot-wearing hills are seen great white clouds massing”.

\*4 This poem appears in Saigyō’s own collection, Sankashū (‘Poems from a Mountain Dwelling’). The prose preface to it says: ‘[Composed at a time] when he meant to remain quiet, and people came to see his flowers.’

\*5 “*Hana ganzen ni ende koe imada kikazu, tori rinka ni naite nanda tsuki gatashi*” A couplet included in a collection of Chinese verses in seven-character lines, entitled “Hyakuren shōkai”.

\*6 “*Ashita ni rakka wo funde aitomonatte izu, yūbe ni wa hichō ni shitagatte isshi (ichiji) ni kaeru*” From “The Wakan Rōei Shū” (A Collection of Japanese and Chinese Poems for Chanting Aloud) poem 127.

\*7 “*Miwataseba yanagi zakura wo kokimazete miyako zo haru no nisiki narikeru*” From “Kokin Wakashū” (Collection of Poems Ancient and Modern)

\*8 “Spring Night” by the Sung poet Su T’ung Po.

地  
桜の精  
夢は覚めてしまった。  
夢は覚めて、夜嵐に吹かれて雪のように散り敷いた花を踏み、惜しまれながら、春の夜は明けていったよ。老人めいた姿は跡もなく消えていった、老人めいた姿は跡もなく消えていった。

## Saigyō-zakura (Saigyō and the Cherry Tree)

### Synopsis

The cherry tree in the grounds of Saigyō's hermitage in the Western Hills of Kyoto, is renowned for the beauty of its blossoms. Every year, visitors come to see the famous cherry blossoms and the grounds of the hermitage throng with people, but the hermit Saigyō is unhappy about the disruption to the peaceful tranquility of his secluded existence, and orders Nohriki (his manservant) not to permit visitors to the cherry tree in his garden this spring. Nevertheless, visitors – unaware of Saigyō's edict, perhaps – journey from the capital to the view the blossoms and ask to be shown into the grounds. Unable to refuse their request outright, Saigyō gives the visitors permission to enter the garden. The conviction that the peaceful atmosphere of the garden is about to be shattered prompts Saigyō to compose a poem: "To see the flowers is the reason I am told why people flock here. Hardly fitting, but the fault lies with the wretched cherry tree." (The cherry tree, he says, is guilty for drawing flocks of people to enjoy the beauty of the flowers.)

That evening, while Saigyō is resting under the cherry tree, an old man appears to him in a dream. The old man remonstrates with Saigyō about his poem, telling him that since trees and plants are insentient the blossoms must be innocent. Saigyō concedes the point and, addressing the old man, says that only the spirit of the blossoms could reason thus. The old man reveals that he is the spirit of the ancient cherry tree and tells Saigyō that whilst the blossoms may be silent, he feels obliged to defend their innocence. The spirit of the cherry tree expresses his delight at making Saigyō's acquaintance, enumerates the locations in the capital that are famous for their cherry blossoms and then dances whilst lamenting the fact that a moment of time on a spring evening is as precious as a thousand pieces of gold.

Time passes and, as the shadows of the blossoms reveal the approaching dawn, Saigyō awakens from his dream and the spirit of the cherry tree vanishes quietly without a trace amidst the scattering petals of the tree.

### Highlights

As the play opens, a covered wooden frame shaped like a mountain and adorned with a branch of flowering cherry is brought onto the stage. This structure in fact conceals the *shite* (lead actor), who remains hidden whilst the *waki* (supporting actor), *waki-tsure* (the actors accompanying the *waki*) and *ai* (attendant) make their entrance, thereby creating the daytime story of the first half. Later in the production, as night approaches, the other actors exit leaving only the sleeping *waki* on stage; the cloth is removed, the *shite* appears to the *waki* in a dream, and the two actors converse. The lively opening draws the audience seamlessly into the play, allowing them to feel that they are viewing the cherry blossoms with the actors and, unconsciously, to enter Saigyō's dream where they encounter the spirit of the cherry tree.

The human qualities of the seemingly insentient spirit of the cherry tree as it disagrees with the words of the poem, converses pleasurably with Saigyō and makes merry with dance, also make for fascinating viewing. This ability of the spirit of trees and plants to become protagonists is not limited to this play, but is has undercurrents of the teachings of Japanese Buddhism\* that says "All living beings alike possess the Buddha nature" (i.e. all beings, including insentient beings such as trees and plants, have the potential to attain enlightenment). In Buddhism, trees and plants (vegetation) are essentially perceived as insentient (unfeeling) beings, and their ability to attain nirvana was not recognized in Early Buddhism in India. With the arrival of Buddhism in China and Japan, however, the concept of the Buddha nature in unfeeling (insentient) beings and of their potential to attain enlightenment took root.

In "Saigyō and the Cherry Tree", the dignified and invigorating figure of the spirit of the cherry tree is particularly stirring and impressive. Put the melancholy world behind you and enjoy this elegant encounter.

\* Current research confirms that this term first appears in a book written by Annen, a scholar of the Tendai sect of Mt. Hiei in the middle of the Heian period.

Schools	All five
Category	The fourth group Noh
Author	Zeami (According to one theory, Komparu Zenchiku)
Subject	Unknown
Season	Spring (March in the lunar Calendar)
Scene	The garden of Saigyō's hermitage in the Western Hills of Kyoto

*Tsukurimono* (props) Mountain (with a cherry tree)

### Characters

<i>Shite</i>	The spirit of an old cherry tree
<i>Waki</i>	The poet-priest Saigyō (1118-1190)
<i>Waki-tsure</i>	A flower-viewing gentleman
<i>Waki-tsure (tachishu)</i>	Several friends of the flower-viewing gentleman
<i>Ai</i>	Nohriki (Saigyō's manservant)

Masks *Shite* *Shiwa-jō* (wrinkled old man), *Ishio-jō* (old man), *Mai-jō* (old man)

Costumes	<i>Shite</i> Shirotare (a wig made of white hair), [shiro-hachimaki] (white headband), <i>kazaori-eboshi</i> (a type of head covering worn by noblemen and generals), <i>hitoe-kariginu</i> (an unlined, long-sleeved garment worn by male characters), <i>kitsuke</i> / [ <i>ko-goushi</i> ] <i>atsuita</i> (a type of lined short-sleeved kimono, mainly worn as the innermost layer of a male character's costume), coloured <i>ōkuchi</i> , <i>koshi-obi</i> (a sash), and a fan.
	<i>Waki</i> <i>Sumibōshi</i> (an angled hat worn by monk roles, with the top folded into a triangle and the rear draped down the back of the performer), <i>mizugoromo</i> (a widely used long-sleeved garment worn by male and female characters of lesser standing), <i>kitsuke</i> / <i>muji-noshime</i> (a type of lined <i>kosode</i> , or short-sleeved kimono, worn as the innermost layer of the costumes of male characters of lesser standing) / <i>ko-goushi atsuita</i> , [white <i>ōkuchi</i> ], <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Waki-tsure</i> <i>Suō</i> (a long-sleeved garment with matching top and bottom worn by male characters), <i>kitsuke</i> / <i>muji-noshime</i> , <i>chiisa-gatana</i> (small sword), and a fan.
	<i>Ai</i> <i>Nohriki-zukin</i> (a hood folded behind the head), <i>yore-mizugoromo</i> , <i>kukuribakama</i> (a tied hakama that stops at the knees).

Number of scenes One  
Length About 1 hour 30 minutes

## あらすじ

都の外れ、西山にある西行の庵は桜の美しいことで有名でした。毎年、花見の客が訪れ、にぎわうのですが、庵主の西行は、静かな隠遁生活が破られることを快く思わず、能力（従者）に花見を禁止する旨を周知させるよう命じます。ところが、禁止令を知ってか知らずか、都の花見客が訪れ、案内を乞うてきました。西行も無下に断れず、庭に入るのを許します。しかし静かな環境を破られてしまったという思いから、「花見人と群れつつ人の来るのみぞ、あたら桜のとかにはありける（花見を楽しもうと人が群れ集まるのが、桜の罪だ）」と歌を詠みました。

その夜、西行が桜の木蔭でまどろんでると、夢の中に老人が現れました。老人は、草木には心がないのだから、花に罪はないはずだ、と先ほどの西行の詠歌に異議を唱えてきます。西行は納得し、そういう理屈を言うのは、花の精だからであろう、と老人に語りかけました。老人は、自分は老木の桜の精であり、花は物を言わないけれど、罪のないことをはっきりさせたくて現れたのだと明かします。桜の精は、西行と知り合えたことを喜び、都の花の名所を紹介し、春の夜の一時は千金に値すると惜しみながら、舞を舞いました。

やがて時は過ぎ、春の夜が花の影から明け初めるなか、西行は夢から覚め、桜の精の姿は、散る花とともに静かに、跡形もなく消えていきました。

## みどころ

はじめに、舞台上に引き廻しの布をかぶせ、桜の花を付けた山の作り物が出されます。実はこのなかにシテが入っているのですが、最初は隠れたままで、この山の前にワキ、ワキツレ、アイが登場して、前半の昼間の物語を構成します。その後夜を迎え、ほかの演者が退出して、眠りついたワキだけ舞台に残り、布が外されて、ワキの夢にシテが登場し、二人が会話を重ねていく……という演出になっています。にぎやかなはじまりから、観客と一緒に花見をする感じで物語に引き込まれ、知らず知らず西行の夢に入り、桜の精に遭遇する、その流れが秀逸です。

桜の精が、心のないはずなのに詠歌に異を唱え、また西行と楽しげに会話し、舞に興ずるといふ、人間らしい姿を現わすのも面白いところです。この曲に限らず、草木の精霊がシテとなる能は、「草木国土悉皆成仏（草木など心を持たない存在も含め、世界のすべてが仏になれる）」という、日本仏教の教えが底流にあります。仏教では基本的に、草木（植物）は心がない（非情の）存在とされ、インドの原始仏教では成仏の対象と見られませんでした。しかし中国や日本に入った仏教では、非情の存在も仏性があり、成仏できるといふ考えが現れ、定着していったのです。

「西行桜」では、桜の精の清々しく気品のある姿がひとときわ印象的です。憂き世を離れて、一時の風雅な出会いをお楽しみください。

流儀 五流にあり  
分類 四番目物  
作者 世阿弥（一説・金春禅竹）  
題材 不明  
季節 春（旧暦3月）  
場面 京都・西山、西行の庵  
作り物 桜付山（山（桜つけ））

登場人物 シテ 桜の精  
ワキ 西行  
ワキツレ 花見男  
ワキツレ（立衆） 花見男の友人数名  
アイ 能力（西行の従者）

面 シテ 皴尉、石王尉、舞尉

装束 シテ 白垂、（白鉢巻）、風折烏帽子、単狩衣、着付・（小格子）厚板、色大口、腰帯、扇  
ワキ 角帽子、水衣、着付・無地熨斗目／小格子厚板、（白大口）、腰帯、扇、数珠  
ワキツレ 素袍上下、着付・無地熨斗目、小刀、扇  
アイ 能力頭巾、縷水衣、括袴

場数 一場  
上演時間 約1時間30分

西行桜 (さいぎょうざくら)  
Saigyō-zakura (Saigyō and the Cherry Tree) ©2020 the-noh.com

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