

一 旅の僧と里の女の登場、両者の問答

旅の僧が登場し、嵯峨野を訪ねることを告げる。野の宮の旧跡に参拝した僧の前に、榊の枝を持った里の女が現れる。旅僧が声を掛けると、女は今日長月七日（旧暦九月七日）は、光源氏が野の宮に御息所を訪ねた日であると伝える。

旅の僧

私は諸国を巡る旅の僧です。このほど、都に滞在して洛中の名所旧跡をすべて訪ね歩いていきます。季節も秋の終わりととなり、嵯峨野あたりの景色に心引かれ、ぜひ見に行きたいと思ひ立ち、こうして参りました。この森について人に尋ねたところ、野の宮の旧跡だと申します。行きずりの縁ながら、お参りしたいと思います。

旅の僧

この森に入ってみると、黒木（皮のついた木）の鳥居や小柴を編んだ齋垣いがきなど、昔と変らない様子だ。これはどういうことだろうか。ともあれこのような折に参拝できるのは、有難いことだ。

旅の僧

伊勢の神は神仏を分け隔てなさらないので、正しい仏法も広まる。その教えの道をまっすぐにたどって、この野の宮に参拝したところ、私の心も澄み渡るほどの夕暮れに出会った。

1. Entrance of and Dialogue between Traveling Monk and Village Woman

A traveling monk (*waki*) enters the stage and announces that he will now go to Sagano. In front of the monk visiting Nonomiya Shrine for prayer, a village woman (*mae-shite*), holding a branch of the sacred *sakaki* tree, quietly appears. Upon an inquiry from the monk, the woman explains that today, the seventh day of the ninth month, is the anniversary of the day when Hikaru Genji visited Lady Rokujō at Nonomiya Shrine.

Traveling Monk

I am a monk traveling around the provinces for Buddhist training. During my journey, I have been staying in Kyoto and am visiting all the historical and scenic sites in the city. It is the end of autumn now. I am attracted to the scenery at Sagano, so I will visit there today for sightseeing. When I asked about the woods here, someone told me that it is the remains of Nonomiya Shrine. Although I am only a passerby, I would like to visit the shrine to offer a prayer.

Monk

Entering these woods, nothing seems to have been changed since a shrine maiden serving at Ise Shrine withdrew here to purify herself. The *torii* gate made of logs and the sacred fence made of brushwood look the same as in ancient times. How can it happen? Anyhow, I should be thankful for this opportunity to visit this shrine to worship.

Monk

The deity of Ise Shrine does not discriminate between deities in Shintoism and Buddhism. Thanks to her generosity, the correct words of the Buddhist law are spread. Following the path of the teaching of Buddha, I am blessed to visit this Nonomiya Shrine. I encounter a beautiful autumn evening, purifying my heart.

Village Woman

I familiarize myself with flowers at Nonomiya Shrine covered with flowers. After autumn has passed, how lonely my eyes will be. A lonely autumn day comes at the end. My tears moisten my sleeves even more with evening dew. At the lonely dusk which breaks my heart, the hue of my heart withers as if reflecting the decaying flowers. Alas, that's how the world is.

Woman Though no one knows this, every year when that day comes round, I return to this Nonomiya Shrine where my sweet memory sleeps.

Woman Cold wintry wind deepens the autumn. Painful memories dyed in the color of tears repeatedly fade away and arise again. Thinking back, no memento remains with me to remember the old sweet days, just as a decaying woven-grass mantle which is never worn. I regret my obsession which brings me back to this temporary world where there is no value in coming back. I come back here again and again. Alas, I hate my obsessed heart.

Monk When I was sitting behind trees, purifying my mind, and reminiscing about the past, a very sophisticated and elegant woman suddenly appeared. May I ask who you are?

Woman Who are you, asking me who I am? This is Nonomiya Shrine where princesses, who were selected to be maidens serving at Ise Shrine, stayed temporarily to purify themselves before leaving for Ise province. Although the custom of sending such virgin maidens to Ise Shrine has come to an end, I secretly visit this shrine on the seventh day of the ninth month every year to commemorate the past. I purify this divine precinct and make a ritual offering to the deity. Now, you, some unknown person, suddenly appear. It is a transgression toward the god here, so you must leave at once.

里の女

花に彩られ、花を見慣れてきた野の宮では、秋が過ぎて後には、どんなに寂しくなるだろう。折しも今、物寂しい秋の日は暮れて、夕露にしおれる袖も、涙にいつそう濡れていく。心も砕け散るような夕暮れに、私の心の色は、互いに移し合うように、草花とともに衰えていく。それも世のさだめである。

里の女

誰も知らないけれど、この思い出の日が来るたびに、私は、昔懐かしいこの旧跡に帰ってくる。

里の女

野の宮の森に吹く木枯らしとともに、秋は更けて深まり、身にしみる涙の色の思い出は消え、またよみがえる。思えば、昔をしのぶよすがは、着もしない草の衣のように何も残っていない。来ても甲斐のない、仮の世に戻ろうとする妄執が恨めしい。去つては帰つて来てしまう心こそが恨めしい。

旅の僧

森蔭に腰掛けて昔をしのび、心を澄ましていると、たいそう上品で優雅なご婦人が一人、突然現れなされた。一体、どのようなお方でしょうか。

里の女

私に誰かとお尋ねになるあなたこそ、どなたですか。ここは昔、伊勢神宮に仕える斎宮とされたお方が、伊勢に立つ前、仮にお籠もりになった野の宮です。その習わしは絶えてしまったけれど、長月七日（旧暦九月七日）の今日は、昔をしのんで、毎年、誰にも知られずこの宮を清め、神事を行っています。そこへ、どこの誰とも知れな

Nonomiya		Story
Monk	No, no, you need not be bothered by me. I am no one of importance. I am just a person who has cast aside the world and who is wandering indefinitely. By some chance, could you tell me what you mean when you say that you commemorate the old days on the seventh day of the ninth month at the remains of this old shrine?	
Woman	Today, the seventh day of ninth month, is the very day that Hikaru Genji visited this Nonomiya Shrine. On that occasion, he brought and placed a few branches of <i>sakaki</i> tree in the precinct of the shrine. Then, Lady Rokujō, who was staying at the shrine, instantly offered a poem, “There is no sign in this shrine’s precinct unlike the route marker of Japanese cedar of the Miwa Myōjin Deity. Why then did you make a mistake to break a branch of <i>sakaki</i> tree to be offered to the deity?” It all happened on this day.	
Monk	It is a truly tasteful poem. Oh, the branch of <i>sakaki</i> you have with you right now is a beautiful green color, unchanged from their time.	
Woman	“A beautiful green color, unchanged from their time” is a witty expression. But all that is unchanged is the <i>sakaki</i> tree. Under the evergreen trees in the woods,	
Monk	paths in late autumn are	
Woman	covered with fallen crimson leaves.	

いお人が立ち入つてしまふとは、畏れ多いことです。早くお帰りなさい。

旅の僧

いえいえ、私はお気になさるほどの身ではなく、ゆくえも定めのない憂き世を捨てた出家の者です。さて、この旧跡にて、今日ごとに昔をしのばれるとはどういうことでしょうか。

里の女

光源氏がこの野の宮に詣でられたのが、今日、長月七日に当たります。その時、さやかに携えてきた榊の枝を、神垣の内に挿し置かれたので、六条御息所はすかさず、「神垣はしるしの杉もなきものをいかにまがへて折れる榊ぞ（この神域には、三輪明神の杉のような道しるべの目印もないのに、何を間違えて榊の枝を折つたのですか）」とお詠みになりました。それも今日の出来事です。

旅の僧

まことに雅な和歌ですが、今お持ちの榊の枝も、まったく昔と変わらぬ色ですね。

里の女

「昔に変わらぬ色」とは気の利いたことを言われる。榊だけが、常盤木とぎわぎの常緑をた

たえている、その陰の、

旅の僧

森の下道は秋の暮れとなり、

里の女

紅葉も色づいて散り、

旅の僧
雑草に覆われた野原も

地
末から枯れていく。その枯草葉に荒れ放題の野の宮の旧跡の、懐かしいこの場所で、あの長月七日という日が、今めぐってきた。何ともはかなげな小柴垣。ごく仮初めの住まいであったこの火焼屋（神饌を調理する小屋）に、今もわずかに光が漏れているのは、我が心の内に秘めた思いが外に現れているのだろうか。ああ、何と寂しい宮所だろう。ああ、何と寂しい宮所だろう。

二 里の女の物語と消失

僧の求めに応じて、女は六条御息所の半生を物語り、後に自らの身分を明かし、姿を消す。

旅の僧
御息所の物語を、もっと詳しくお話し下さい。

地
そもそもこの御息所は、桐壺帝の弟君で前皇太子である、今を時めく花のようなお方と色香のように寄り添って、仲睦まじい夫婦の契りを結んでおられたが、

里の女
巡り逢えば、また別れがあるという世の定めを通り、

地
はかない夢のように、まもなく死別なされた。

Nonomiya

Story

Monk The grasses covering the field
Reciters are withering. At the ruin of old shrine, in Nonomiya, with sweet memories, the day comes once again, the seventh day of the ninth month. The brushwood fence is simple and fragile. The light is leaking from the house where we prepare the offerings for the deity. This place was only a temporary residence. Alas, is the small light my secret thought hidden in my heart? My irrepressible emotion spills forth? How lonesome this shrine is, how lonesome!

2. The Village Woman Narrates a Story and Disappears

Responding to the request of the monk, the woman narrates the life of Lady Rokujō. She then reveals her identity and disappears.

Monk Would you please tell me more about Lady Rokujō?
Reciters Lady Rokujō was the beloved wife of the previous Crown Prince, who was a younger brother of Emperor Kiritsubo and who fully enjoyed his prosperous life. The relationship between the couple was as sweet as the relationship between a flower and its scent.
Woman However, following the law of this world that you must separate with those you meet,
Reciters just as it were a brief dream, she was bereaved of her husband.

Nonomiya		Story
Woman	She however could not submerge the rest of her life in tears as a widow.	
Reciters	The Shining Prince, Hikaru Genji, assertively started to visit Lady Rokujō in secret.	
Woman	No one knows why his heart changed.	
Reciters	His visits came to a halt. Even so, Genji did not completely fall out of love with Lady Rokujō. His tender and delicate feelings for her brought him to visit Lady Rokujō far away at Nonomiya Shrine in Sagano. All the autumn flowers had already withered, and the singing of insects became scarce and weak. On his way to Nonomiya, the wind blew in the pine trees, making the pine branches cry and even increasing his loneliness. Genji's sadness endlessly increased in late autumn. Genji arrived at this Nonomiya Shrine and spoke wholeheartedly sincere words to Lady Rokujō, but he felt sadness in the depths of his heart.	
Woman	After parted from Genji, her daughter purified herself in Katsura River on the day she departed to Ise.	
Reciters	Floating down branches of <i>sakaki</i> tree tied with pieces of white cotton in a river, just as the whiten floating grasses, Lady Rokujō followed the stream of her forlorn heart and left Nonomiya for the Suzuka River. She read a poem to Genji, "Even though I dampen myself in the waves of the Suzuka River with tears, who will remember me, going to Ise, in Kyoto?" It was unprecedented that a mother accompanied a shrine maiden to live at Ise Shrine. She was filled with the deepest remorse for going to Ise with her daughter.	

里の女

しかし、嘆きの涙に暮れる日々を送り続けることはできず、

地

光源氏が、人目を忍びつつ強引に御息所のもとへ通うようになった。

里の女

その源氏の心が、どう変わってしまったのか、

地

やがて逢瀬も途切れる仲になってしまった。しかし、源氏の心は、すっかり冷めたわけでもなく、はるばる嵯峨野の野の宮にまで、御息所を訪ねていらしたのは、こまやかな情愛ゆえであつただろう。秋の花は皆枯れ果てて、虫の声も途絶えがちになり、松の枝を吹き鳴らす風の音までもが淋しさを募らせる野の宮への道すがら、秋の悲しさは果てしなくつのる。源氏の君はここ野の宮に詣で、情を込めて様々な言葉をお掛けになつたが、その心の内こそ哀しいものであつた。

里の女

その後、齋宮の伊勢下向の当日、桂川で御禊ぎが行われ、

地

白木綿しらゆちをつけた櫛を流し、真つ白になつた川波の浮き草同様に、寄る辺ない心の流れにまかせて、鈴鹿川へ発つた御息所は、「鈴鹿川八十瀬やそせの波にぬれぬれず伊勢まで誰か思はん（思ひおこせむ）（鈴鹿川の瀬々の波に濡れ、涙を流そうが流すまいが、伊勢の地へ行く我が身を、いったい誰が都で思つてくれるのか）」という歌を詠んだ。母親が齋宮に付き添うことなど例がないが、娘の齋宮と共に伊勢へ下向した心が恨めしい。

Nonomiya		Story
Reciters	Listening to your stories, you do not sound like just a villager. Would you please give me your name?	
Woman	It is shameful that my name is known, for I am a menial woman whose name is unworthy to be mentioned. If you really want to know it, please pray for the peace of my soul in another world as a woman without a name.	
Reciters	Are you identifying yourself as a deceased woman? How mysterious! You must have had to leave	
Woman	this world regretfully. A long, long time has past since then, and only the name is left in the world.	
Reciters	The Lady Rokujō is	
Woman	myself.	
Reciters	Revealing her identity, in the breeze of autumn evening, the lady quietly disappears, hiding behind the two posts of a torii gate standing in dim light in the woods illuminated by the evening moon. The lady quietly disappears as if hiding.	
[Interlude]		

地 話を聞けば、ただの里の方とは思えないご様子。名前をお名乗りください。

里の女 もし名乗ってしまったら、とるに足りない身の恥ずかしい我が名が、漏れて世間に知られてしまう。どうしてもというならば、名もない亡者として弔ってください。

地 亡者とは、何と不思議なことか。さてはこの世をあえなく、

里の女 去ってから久しい時を経て、名のみ残った

地 御息所とは

里の女 この私であると、

地 (女は) 言った。夕暮れ時の秋風の中、森の木々の間から夕月がのぞく夜。影も幽かな木の下にある黒木の鳥居の二本の柱に、女は身を隠し、消えていった。隠れるように姿を消した。

「中入り」

三 旅の僧と在所の者との問答

野の宮に参詣した里の男が旧跡に通夜する旅の僧を見つけ、言葉をかける。男は御息所と源氏の野の宮の別れの物語を語り、姿を消した女のことを聞き、御息所の亡霊であろうと言って、供養を勧め、退場する。

四 弔う旅僧の前に現れた亡霊の昔物語

夜通し御息所を弔う僧の前に、御息所が車に乗る様子で静かに登場し、昔物語を始める。

旅の僧

森の木陰の苔のような僧衣を片敷きに、同じ色の草を筵むしろにして、思いをめぐらし、夜もすがら、彼の人を弔おう。彼の人の跡を弔おう。

御息所

野の宮の秋の千草をまとった車に乗って、私も、昔なつかしいこの場所に廻り来た。

旅の僧

不思議なことに、幽かな月の光の下、微かに車の近づく音がする。そちらを見ると、あじろぐるま網代車したすだれに下簾を垂れた様子。これは疑いもなく、御息所でいらっしやいますね。それにしても、これは一体どのような車でしょう。

御息所

どのような車か、とお聞きになると、思い出します。その昔、賀茂の祭での車争いを。

3. Dialogues between Monk and Villager

A man living in the village (*ai*), who came to worship at the shrine, finds and talks to the traveling monk staying in the old shrine for overnight prayers. The local man tells about the separation of Lady Rokujō and Genji at Nonomiya. When he hears from the monk about the woman who disappeared, he judges that it must be the ghost of Lady Rokujō and recommends the monk hold a memorial service for her. The villager then exits.

4. Old Story Told by Lady Rokujō's Ghost Appearing in front of Praying Monk

In front of the monk praying to console Lady Rokujō's soul throughout the night, the ghost of Lady Rokujō (*nochi-shite*) quietly appears as if riding in an ox-drawn carriage. She begins to narrate her old sweet memories.

Monk Lying on the sleeve of a monk's dress like the moss in the woods, using the grass, whose color is similar to the dress, instead of a mat, I think about the past. Pray for the lady overnight. Console her soul at this commemorative place.

Lady Rokujō

In the ox-drawn carriage covered by autumn weeds and flowers growing in Nonomiya shrine, I come back here where sweet memory remains.

Monk How strange. Looking in the direction from which the obscure sound of wheels approaches, in the dim moonlight, I see an ox-drawn carriage with a lowered bamboo blind. It must be the carriage of Lady Rokujō. Anyhow, what happened with this carriage?

Lady Rokujō

Since you ask me about the carriage, I remember the event, the trouble over a space for the carriage in the Kamo Festival long ago.

No one could tell whose carriage was whose,
 Monk because the road was crammed with carriages
 Lady Rokujō to wait for the parade of the Festival. In the rush, the carriages of Lady Aoi, the formal wife of Genji,
 Monk was identifying herself and forcing other carriages to pull away so she could see the parade. In the bustle,
 Lady Rokujō I was in a tiny carriage and stayed in the same spot, answering that I had nowhere to go. Then,
 Monk to the front and back of my carriage,
 Lady Rokujō people rushed.
 Reciters A large number of them grasped the shaft of my carriage, they pushed me behind female retainers' carriages. It ruined my attempt to come by a sightseeing carriage, and I full realized how powerless I was. Any such event happening to me in this world must be the penalty for my sin in a previous life. Nonetheless, I am still riding in a little carriage in this painful world and cannot get out from the suffering of reincarnation. Please remove my filthy attachment. Please save me from this delusion.

誰の車かもわからないほど、

旅の僧 所狭しと立ち並ぶ、

御息所 祭見物の物見車の中で、ことさら今をときめく葵上の

旅の僧 御車である、といって人を立ち退かせる大騒ぎの最中に、

御息所 私は小さな車に乗っていて、どこにも行き場がないと答え、車をそのまま留め置い

ていたところ

旅の僧 車の前後に

御息所 ばつと、人が寄り

地 大勢で車の轆なぐえに取りつき、私の車は供女房の副車そくぐるまの後ろに押しやられてしまった。

物見車で来た甲斐もなく、無力なわが身を思い知らされた。思えば何事も、前世の罪の報いにほかならない。わが身はなおも憂き世の小車に乗り、いつまでも輪廻の苦しみから抜け出せない。どうかこの妄執を晴らしてください。どうか妄執を晴らしてください。

5. Nostalgic Dance of Lady Rokujō

Lady Rokujō remembers the past and dances nostalgically under the moonlight. She compares the *torii* gate of Nonomiya Shrine with the gate of life and death and disappears again in the darkness, riding in the carriage.

Lady Rokujō

Remembering the old days I swing my sleeves as lovely as flowers

Reciters toward the moon, I then feel that I am told to return to those sweet days.

[*jo-no-mai*]

This is a quite slow, quiet, and graceful dance with noble atmosphere. The music of this dance is performed by a Japanese flute, and small and large hand drums.

Lady Rokujō

The Moon illuminating Nonomiya Shrine, are you also missing the past?

Reciters The moonlight sleeps sadly, in dew on the leaves of the forest.
Loneliness in the dew upon the leaves.

Lady Rokujō

The garden of Nonomiya Shrine where I placed my fragile self is,

Reciters alas, just as that time.

Lady Rokujō

Different from other places,

五 昔を懐かしむ御息所の舞

御息所は昔をしのび、月光のもとで舞い、野の宮の鳥居を生死の門になぞらえて、車に乗り
闇に消える。

御息所 昔を思い、花のように美しい袖を、

地 月に翻せば、昔に還れとでもいうかのような気配であるよ。

〔序ノ舞〕

しつとりと静かに気品を持った舞い。太鼓は入らず、笛・小鼓・大鼓のみで演奏。

御息所 野の宮の、月も昔をしのぶのか。

地 月影が寂しく漏れて宿るのは、森の木の葉の露。森の木の葉の露。

御息所 はかない身の置き所であったこの野の宮は、ああ、あの頃のままの、

地 庭のたたずまい、

御息所 よそとは違い

Reciters giving the atmosphere of a temporary residence is

Lady Rokujō
a dewy brushwood fence.

Reciters Brushing the dew away, I who was visited and he who visited to me, both become merely bygone dreams and are decaying. At the ancient remains of the shrine, the crickets are crying to wait someone. The night at Nonomiya Shrine surrounded by the song of winds evokes memories deep within me.

[*ha-no-mai*]

A quite short, rapid dance, which breaks the atmosphere. A Japanese flute and large and small hand drums perform the music for this dance.

Reciters This Nonomiya Shrine is an august divine precinct, just like the Inner and Outer Shrines of Ise. However, I, who come and go under the *torii*, cannot leave the wheel of life. The deity will not accept me. Saying this, Lady Rokujō rides in the ox-drawn carriage again. Riding in the carriage, could she leave from the Gate of House on Fire? The exit of this turbulent, illusory world...

地
いかにも仮住まいといった

御息所
小柴垣の、

地
露を払って訪れられた私も、訪ねてくれたあの方も、ただ過ぎ去った夢となり、古びていく。旧跡に誰を待つか松虫の音が、りんりんと響き、風が茫々と吹く野の宮の夜は、こんなにも懐かしい。

〔破ノ舞〕

雰囲気を変える、急テンポのごく短い舞。太鼓は入らず、笛・小鼓・大鼓のみで演奏。

地
ここ野の宮は、もとより、伊勢神宮の内宮ないぐう・外宮げぐうと同様の、畏れ多い神域である。

その鳥居を出入りする姿は、生死の道に迷う有様で、神は受け入れてくださらないだろうと思う。そう言つて、御息所はまた車に乗り込んだが、そのまま火宅（火に巻かれた家に喩えた迷いの世）の門を出て、迷いの世から抜け出せたのか。その火宅の門を。

Nonomiya

Synopsis

On the seventh day of the ninth month in late autumn, a monk traveling in the provinces visits the remains of a *Shintō* shrine in Nonomiya in Sagano, Kyoto, where a shrine maiden of Ise Shrine purified herself in ancient times. Impressed by the *torii* gate made of logs and the brushwood fence, which remain as a shadow of what the shrine used to be, he prays at the shrine. Then, an elegant village woman, holding a branch of the sacred *sakaki* tree, appears and asks the monk to leave the place as she pays a visit at Nonomiya Shrine to recall old days every year on this day and offers a ritual. Asked her what recalling the past means, she nostalgically tells the monk the story of Lady Rokujō, saying that Hikaru Genji once visited the Lady at this shrine on this day. Lady Rokujō devoted herself to purification at this shrine with her daughter, who was to be a shrine maiden serving at Ise Shrine. The village woman reveals that she is in fact Lady Rokujō and disappears.

The monk listens anew to the story of Hikaru Genji and Lady Rokujō from another villager and starts to pray to console the soul of the Lady. Then a ghost of Lady Rokujō appears, riding in an ox-drawn carriage. She shares the story with the monk that the group of Lady Aoi, Genji's formal wife, humiliated Rokujō by having her carriage pushed aside as Rokujō waited for the parade of the Kamo Festival. She asks the monk to pray and save her soul, which is trapped in obsession. Indulging herself in her memory of parting from Genji at Nonomiya Shrine, the ghost of Lady Rokujō dances gracefully and sadly. Still caught by her past emotions, the unrelieved ghost gets in the carriage again and disappears.

Highlight

This is one of the major works of *kazura-mono*. The leading character of this story is Lady Rokujō, a character from *The Tale of Genji*. In the melancholic atmosphere of autumn in Sagano, this piece elegantly, softly, and gracefully depicts the swell of her emotion, her bottomless wistfulness for the old days and her obsession with sad, painful love.

In the Noh drama "Aoi-no-ue (Lady Aoi)," Lady Rokujō is described as an extremely jealous woman, whose soul leaves her body overwhelmed by emotion. However, in *The Tale of Genji*, she is described as an attractive lady with abundant intelligence and education. Even such an intelligent and noble woman can be tormented by jealousy and obsession at the bottom of her heart when she is placed in lonely circumstances. Through watching this drama, you will be soaked in the feeling of deep suffering and pensiveness that comes from living in this world.

Schools All five schools
Category the third group Noh, *kazura-mono*
Author Unknown
Subject The episode of Sakaki in *The Tale of Genji*
Season Autumn (September)

Scenes *Maeba* Evening at an old shrine of Nonomiya in Sagano, Kyoto
Nochiba Same place in the middle of the night

Tsukurimono *Torii* gate at the central front of the stage.

Characters *Mae-shite* (first-half lead part) Village woman
Nochi-shite (second-half lead part) Ghost of Lady Rokujō
Waki (supporting cast) Traveling monk
Ai (interluding cast) Villager

Masks *Mae-shite* *Wakaonna, Fukai, Ko-omote, Zō, or Magojirō*
Nochi-shite Same as above

Costumes *Mae-shite* *kazura, kazura-obi, karaori* (outer robe) in "kinagashi"-style, *kitsuke / surihaku*, and a fan. Holds a tree branch.
Nochi-shite *kazura, kazura-obi, chōken, kitsuke / surihaku*, scarlet *hakama* in *ōkuchi*-style, *koshi-obi* (belt), and a fan.
Waki *sumi-bōshi* (a hood for ordinary Buddhist monks), *kitsuke / noshime* without patterns, *mizugoromo* (a type of knee-length *kimono*), *koshi-obi*, a fan, and Buddhist prayer beads.

Number of scenes Two
Length About two hours

野宮 (ののみや)

あらすじ

晩秋の9月7日、旅僧がひとり、嵯峨野を訪れ、伊勢斎宮の精進屋とされた野の宮の旧跡に足を踏み入れます。昔そのままの黒木（皮のついたままの木）の鳥居や小柴垣を眺めつつ参拝していると、櫛を持った上品な里女が現れます。女は、僧に向かい、毎年必ず長月七日に野の宮にて昔を思い出し、神事を行う、ついでには邪魔をしないで立ち去るようにと話します。僧が、昔を思い出すとはどういうことかと尋ねると、かつて光源氏が、野の宮に籠もっていた六条御息所を訪ねてきたのがこの日だと告げ、懐かしそうに御息所の物語を語ります。そして、自分こそが、その御息所だと明かし、姿を消してしまいました。

別に現れた里人から、改めて光源氏と六条御息所の話を聞いた僧は、御息所の供養を始めます。すると、牛車に乗った御息所の亡霊が現れます。御息所は、賀茂の祭りで、源氏の正妻葵上の一行から、車争いの屈辱を受けたことを語り、妄執に囚われている自分を救うため、回向して欲しいと僧に頼みます。野の宮での源氏との別れの記憶にひたりながら、御息所は、しっとりと舞い、過去への思いを深く残す様子で、再び車に乗り、姿を消しました。

みどころ

「野宮」は鬘物のなかでも、大曲とされています。源氏物語に材を取り、主人公は六条御息所です。秋の嵯峨野の哀愁に満ちた風情のなか、昔を懐かしむ御息所の深い切なさや、辛く悲しい恋の妄執といった心のうねりを、優雅にしっとりと、そして品よく描いた曲です。

六条御息所は、「葵上」でこそ、生霊になるほどの嫉妬心の持ち主として描かれてきましたが、源氏物語では、知性と教養溢れる魅力的な淑女とされています。そのように高貴で聡明な女性でも、寂しい境涯に置かれ、心の奥底で嫉妬、妄執を養うこともあるのです。人の世に生きることの悩みの深さ、思いの深さが沁みてきます。

流儀 五流
分類 三番目物、鬘物
作者 不明
題材 「源氏物語」賢木
季節 秋（9月）

場面 前場 京・嵯峨野の野の宮の旧跡、夕暮れ
後場 同所、夜半
作り物 正先に鳥居

登場人物 前シテ 里女
後シテ 六条御息所の亡霊
ワキ 旅の僧
アイ 里人

面 前シテ 若女、深井、小面、増（ぞう）、孫次郎
後シテ 上記に同じ
装束 前シテ 鬘、鬘帯、唐織着流、着付・摺箔、扇。木の葉の小枝をもつ。
後シテ 鬘、鬘帯、長絹、着付・摺箔、緋大口、腰帯、扇、角帽子、着付・無地熨斗目、水衣、腰帯、扇、数珠。

場数 二場
上演時間 約2時間

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