

* は流儀によって異なることを示す。

一 山伏の登場

出羽の羽黒山から出てきた山伏が、大和国・春日の里へと向かう。

山伏

苔の露に衣の袂を濡らせば、衣の玉の故事にあるように悟りを開くこともできるだろうか。私は出羽の羽黒山より出てきた山伏／客僧です。まだ修験道の本山である大峰や、霊場である葛城山かづらきに参ったことがないので、修行したい望みがあるので、この度大和国へと急いでいます。この度、春日と御一体の鹿島の野などに野宿をしながら長旅を続け、夜遅くに寝て朝早くに起きることに慣れ、屋根の下で眠りたいとも思わなくなつた。寝ながら見る／心にある月が西に沈んでいくように、極楽があるという西の方へと歩みを進めるうち、大和国に着いた。急ぐうちに春日の里／奈良に着きました。とりわけこの場所を春日野と申すようだ。人が来るのを待つて、このあたりの名所を聞いてみましょう。

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

1. Mountain Ascetic Appears

A mountain ascetic who departed from Mount Haguro in Dewa Province travels to the village of Kasuga in Yamato Province.

Mountain Ascetic

If I have devoted myself to Shugendō ascetic training (in the mountains) so strenuously that my sleeves are soaked with the jewel-like dewdrops on the moss, can I attain enlightenment, just as the Lotus Sutra's Parable of the Jewel in the Robe? I am a yamabushi (mountain ascetic) / a visiting monk who has come from Mount Haguro in Dewa Province. Since I have never been to / hope to undergo ascetic training at Mount Ōmine, the center of Shugendō training, as well as the sacred mountain Kazuraki, I am now hastening forth to the province of Yamato (where those mountains are located). On this trip, while sleeping under the stars in such places as Kashima Field where the god of Kasuga is enshrined, I have travelled a long way. I am now used to sleeping late at night and waking up early in the morning, so I do not even think about sleeping with a roof overhead anymore. Just as the moon while I am laying down and looking up / in my mind's eye sets in the west, I keep walking westward, the direction of Amida Buddha's paradise. Now I have arrived in Yamato Province. As I made haste, I have arrived in the village of Kasuga / town of Nara. It seems this particular area is called Kasugano (Kasuga Field). I will wait for someone to pass by so that I can ask about the famous sights in this area.

2. The Old Field Guard Appears

An old man appears on stage. He is the guard who oversees the fields of Tobihino in Kasuga. He tells stories associated with Kasuga and describes its beautiful scenery.

Field Guard

When the guard of the fields of Tobihino in Kasuga appears, the time of harvesting young spring greens will soon be under way. The old man you see before you is a field guard who has resided in this Kasuga Field for many years and travel across the mountain repeatedly as well as go to the village. What a blessing that Mount Mikasa is peacefully covered in the rich colors of spring, bestowed upon us by the bodhisattva of the shrine of the Kasuga Deity. In autumn, the field is swept by brisk autumn winds as refreshing as the teachings of the Hossō Sect (of Buddhism), reminding me of the vow made by the gods and the buddhas to liberate living beings. Spending the years going back and forth over the hills of Kasuga / according to the wishes of the gods, I have grown old and pray to / depend upon the grace of the gods whose dignity is ever expanding. Kohfukuji Temple, here in Kasuga, is so highly esteemed, its reputation has even reached China. In ancient times, when Abe no Nakamaro was in China, he was reminiscing over his homeland, Japan and composed this poem: “The moon I see, / High above in the vast sky, / Is the same moon / That floats over / Mount Mikasa in Kasuga.” While Nakamaro was referring to the moon he saw in Ming Prefecture, China, I am now looking at the moon over the former capital city of Nara. What a peaceful view on a day in spring.

3. The Mountain Ascetic Meets the Field Guard in Kasuga

The mountain ascetic meets the field guard and hears the story of the field guard's mirror.

二 野守の翁の登場

春日野の飛火野で番人をしている野守の翁が現われ、春日にまつわる話や景色の美しさを語る。

野守 春日野の飛火野の番人が出てきてみると、まもなく若菜を摘む季節だ。ここに出て

きた老人は、この春日野に長年住んでいて、山にも通い、里にも行く、野守の翁です。ありがたいことだ。春日明神の菩薩が見せてくれる豊かな春の色が、三笠の山にのどかに広がっている。秋は法相宗の教えのように清々しい秋風が吹き、神仏が救済してくれるという誓約も感じられる。神の思うままに／春日の坂道を行き帰りして老いを重ね、栄えゆく神の御影を仰いでいる／頼りとする。この春日興福寺は、中国にも高い評判が及んでいる。昔、安倍仲麿が、唐土で日本のことを思いやつて、「天の原ふりさけみれば春日なる三笠の山に出でし月かも（広々とした空を遠くに仰いで見える月は、春日の三笠山に浮ぶ月と同じ月であるよ）」と詠んだことだ。仲麿が詠んだのは中国の明州の月であったが、今見るはここ奈良の都、たいそうのどかな春の日の景色である。

三 山伏と野守が春日で出会う

山伏は野守と出会い、野守の鏡についてのいわれを聞く。

Ascetic Excuse me old man, there is something I would like to ask you.

Guard Are you talking to me? What would you like to ask me?

Ascetic Are you from this village?

Guard Yes. I am the field guard here in Kasuga.

Ascetic Let me ask you a question / You must be familiar with the local famous sights, as you are the field guard. There is a pond that looks like it might have some story associated with it. Is that pond famous? [What is the name of that pond?]

Guard That is the famous pond called the Field Guard's Mirror.

Ascetic How interesting. Why is it called "the Field Guard's Mirror?"

Guard It is so called because the surface of its water reflects the image of a field guard like myself day in and day out. However, it is also said that the real Field Guard's Mirror was actually a mirror that, in ancient times, was in the possession of a spirit demon.

Ascetic How fascinating. Why was a mirror owned by a spirit demon called a field guard's mirror?

山伏 こちらにいらつしやるご老人にお尋ねしたいことがあります。

野守 わたしのことですか。何をお尋ねでしょうか。

山伏 あなたはこの場所の人でしょうか。

野守 そうです。私はこの春日の野守です。

山伏 野守でいらつしやるならお伺いしますが／土地の名所を知っていらつしやるでしょう、この場所にいわれのありそうな水がありますのは、有名な水なのでしょうか／なんとという水なのでしょうか。

野守 これこそ野守の鏡という有名な水です。

山伏 それは面白い。野守の鏡とは、どういったことなのでしょうか。

野守 私のような野守の姿を朝夕映しているのです、野守の鏡というのです。しかし、本当の野守の鏡は、昔、鬼神が持っていた鏡であるといえます。

山伏 あら不思議だ。どうして鬼神の持っている鏡を野守の鏡というのでしょうか。

Guard In ancient times, a spirit demon resided in this field. In the daytime, it transformed itself into / disguised itself as a human being and protected this field and at night, it was a demon that stayed inside this mound. Since the mirror was in the possession of a spirit demon who guarded the field, it is called the Field Guard's Mirror.

Ascetic What an interesting legend. The mirror owned by the spirit demon who lived in this field is called the field guard's mirror,

Guard and the pond is also called the Field Guard's Mirror because it reflects the image of a field guard.

Ascetic The name is explained by both legends.

Guard The name "Field Guard" is, in the past and the present,

Ascetic unchanged.

Guard Please come and take a look.

Group Reciters

Standing close to the edge of the pond, my old figure is reflected in the water of the Field Guard's Mirror. How pathetic I now look. I miss how I used to look in the old days. No matter how much I wish I could see myself young again, that is impossible. Speaking of when a field guard possessed the mirror, that is a story from another era, long ago.

野守 昔、この野に住んでいた鬼神がいました。昼は人となつて／見えてこの野を守り、夜は鬼となつてこの塚に住んでいたということです。野を守っていた鬼の持っていた鏡ということで、野守の鏡というのです。

山伏 いわれを聞けば面白い。この野に住んでいた鬼が持っていたのを野守の鏡といい

野守 または野守の姿を映すので、水を野守の鏡と言う事

山伏 両方の説にいわれがある。

野守 「野守」という名は昔も今も

山伏 変わらない。

野守 ご覧ください。

地 水の側に立ち寄ってみると、野守の水鏡は姿を映す。老いた姿があわれに見え、昔の我が姿が恋しい。そのように思い慕つてもどうしようもないのだ。野守が鏡を得たということも、もう古い世の話なのだ。

4. The Field Guard Narrates Stories of the Old Days

The field guard tells the mountain ascetic about the Field Guard's Mirror described in an ancient poem and also talks about the old days.

- Ascetic I have another question I would like to ask you. / Well, a field guard's mirror is also described in the poem about "the mirror of the field guard who found the hawk." Was that poem written about this same pond? / Would you tell me the story associated with the mirror in that poem?
- Guard That's right. The poem was also written about the pond in this field. Let me tell you the story.
- Ascetic Yes, please recount the story for me in detail.
- Guard Very well, I will tell you the story. A long time ago, when an emperor was on a hunting expedition in this field, his hawk went missing. While His Majesty was looking for it, he met an old field guard. When His Majesty asked the old man if he knew whereabouts of the missing hawk, the old man answered, "Yes, it is at the bottom of this pond." Of course, it is impossible that a hawk would be under the water, at the bottom of a pond. So thinking, the hunters flocked around the pond and sure enough, there at the bottom of the pond,
- Reciters was a hawk with white spots on its feathers. When they look more closely, they saw that the water of the pond was reflecting the image of the hawk under a tree. The hawk was actually perched on a branch of the tree. This story is the source of the poem, "I want to get hold of / the Field Guard's Mirror / that reflects the whereabouts of the hawk. / The mirror might tell me / Whether my love / Is thinking of me or not." That era was a truly noble-

四 昔語りをする野守

野守は山伏に、歌の中に出てくる野守の鏡のいわれについて語り、続いて自らの思い出も語る。

山伏 さらにお伺いしたいことがあります／さあさあ、「はし鷹の野守の鏡」と詠まれる

野守の鏡も、この水のことなのか。／のいわれを語ってください。

野守 そうです、この水のいわれについて詠んだものです。語ってお聞かせたいと思います。語つてお聞かせたいと思います。

山伏 それではいわれを物語ってください。

野守 語つてお聞かせいたしましょう。昔この野で御狩がありましたときに、鷹を失いました。あちらこちらを探しまわっていると、一人の野守の翁に会いました。翁に鷹の行方を知っているか尋ねたところ、翁が申すには「はい、この水の底に鷹がいます」と言います。どうして鷹が水の底にいるものかと、狩人達がばつと寄つてみると、たしかに水底に

地 白斑の鷹がいる。よくよく見るとそれは木の下の水に映った姿で、鷹は木の枝にとまっていた。「はし鷹の野守の鏡得てしかな思ひ思はずよそながら見む（はし鷹の場所を映すという野守の鏡を手に入りたい。恋慕う人が思っているのかいないのか映ってわかるか

minded. Emperors frequently held hunting expeditions in Kasuga Field and the field guard working in Tobihino, despite his lowly status, was unexpectedly blessed with His Majesty's manifestation of kind consideration. Telling such stories of the old days brings tears to my eyes.

5. The Field Guard Goes Inside the Mound

The mountain ascetic eagerly wishes to see the Field Guard's Mirror, but the field guard tells him that his wish will not be granted. Then, the field guard goes inside the mound.

- Ascetic What an intriguing old story! That makes me want to see the actual field guard's mirror. Please, kindly show me the mirror.
- Guard I never imagined you would make such a request. That mirror belonged to a spirit demon. How could I show it to you?
- Reciters Though you say so, I would still like to know where the mirror is now. In Kasuga Field,
- Guard I am the guard of that field, so

もしれないから」と詠まれたのも、この鷹を映したのが由縁です。本当に尊い時代でありました。春日野の御狩もしばしばあり、低い身分である飛火野の野守も、偶然、帝の叡慮にあずかることとなりました。老いて思い出語りをしていると、涙が出てきてしまいます。

五 塚に入っていく野守

山伏はなんとかして野守の鏡を見たいと思うが、野守はその願いがかなわないことを告げて塚の中へと入っていく。

山伏 なんと面白い昔の物語です。聞いていると実物を見たくなってくるので、どうかその野守の鏡を見せてください。

野守 思いもよらないことです。それは鬼神の鏡なので、どのように見せれば良いのでしょうか。

地 そうはいつでも鏡のありかを聞きたいと思う。春日野の

野守 野守というのは私なので

Nomori (The Field Guard)		Story
Reciters	why is the mirror	
Guard	not with you? / hidden?	
Reciters	You suspect me of having it? The mirror belonged to a spirit demon. Were you to actually see it, you would be terrified by it. I cannot show you the actual mirror. Look at the water of the pond, the mirror that reflected the speckled white hawk. So saying, the field guard goes inside the mound.	
6. Dialogue Between the Villager and the Mountain Ascetic [Interlude]		
A villager appears and narrates the legend associated with the Field Guard's Mirror. He implies that the old field guard is the spirit demon residing inside the mound and encourages the mountain ascetic to offer prayers there.		
7. Mountain Ascetic Offers Prayers		
The mountain ascetic prays before the mound, hoping to see the field guard's mirror.		
Ascetic	What a blessing this is. I have experienced such a rare, miraculous event thanks to the merits of my ascetic training. I single-mindedly pray before the mound where the spirit demon resided, empowered by my wish to see the mirror. If my supernatural powers, acquired by accumulating merits through years of ascetic training, are genuine, then please let a miracle happen and clearly show me the spirit demon's unclouded mirror. <i>Namu Buddha, in Whom I Take Refuge.</i>	

地 鏡をどうして

野守 持っていないのかと／見せないのかと

地 疑われるのですね。鬼が持っているという鏡なので、見たらきつとお恐れになる。本当の鏡を見ることはかなわないでしょう。白い鷹を映す水面の鏡を御覧なさい。そういつて野守は塚の内へと入っていった。

六 里人と山伏の会話（中入）

里人が出てきて野守の鏡のいわれを語り、野守の老人は塚の鬼神であることを示唆し、山伏に勤行を勧める。

七 山伏による祈祷

山伏は塚の前で祈祷し、野守の鏡を見られるように願う。

山伏

ありがたいことだ。このような珍しくありがたい出来事に逢えたのも、修行の功德によるものだ。思う心を力として、鬼神の住んでいる塚の前で、懸命に祈る。私が

8. The Spirit Demon Appears

In response to the mountain ascetic's recitation of scripture, the demon shows himself. His form and appearance are terrifying.

Demon What a blessing are the sutras. They move heaven and earth and can even make an impression upon the mind of a demon.

Reciters Stones, rivers, mountains, grasses, trees—

Demon all things are able to attain buddhahood by the merit of the sutras. Drawn out by the sutras' merits,

Reciters the field guard's mirror now appears, shining clearly, as clear as the proverb: "a demon never strays from the path of justice."

Ascetic How frightening. The fire in the demon's eyes, reflected in the mirror, burns so brightly that I cannot bear to look at its face.

Demon If you are so afraid of me, I will leave and go back inside the mound.

長年修行して功德を積んだ、その法力が本物であるならば、鬼神の明鏡を現して／曇らずに、私に靈験を見せてください。南無帰依仏。

八 鬼神の登場

山伏の読経により、恐ろしい形相の鬼神が姿を現す。

鬼神 ありがたいことだ。天地を動かし鬼神をも感じ入らせ

地 土砂も山河も草木も

鬼神 全てのものが成仏できるといふ、経典のありがたさに引かれて

地 「鬼神に横道なし」とことわざで言うような、曇りのない野守の鏡が現われた。

山伏 恐ろしいことだ。切火のように輝く、鏡の面に映る鬼神の眼の光には、顔を向ける
ことができない。

鬼神 そのように恐れるのであれば帰って、塚に入ってしまったおう。

- Ascetic Demon, please wait a while. It is still the middle of the night, and the bell is about to toll four o'clock.
- Demon The time is four o'clock in the morning. Frightening mirror of the field guard,
- Ascetic I implore you, through the merits of the Buddha's teachings, to appear before me.
- Demon So praying,
- Ascetic I repeatedly rub together my prayer beads.
- Reciters I spent a very long time, more than one thousand days, on mountains higher than the clouds in order to train and accumulate merits. Without a concern for my own life, I served the Buddha by collecting nuts and toting water and devoted myself, without a moment's rest, to harsh ascetic training. First there was Kimkara; second, Cetaka; third, the Dragon King of Kulika and then the eight great Vajra-kumaras.

Ascetic / Reciters

To the east,

9. Every Quarter is Reflected in the Mirror

The mirror reflects all four quarters everywhere. After the demon shows, in the mirror, conditions in the hells, it returns to the bottom of the abyss.

山伏 鬼神よ、しばらくお待ちください。夜はまだ深く、後夜の鐘がなるころで

鬼神 時刻は寅の刻。恐ろしい野守の鏡。

山伏 仏法の功德によつて現われてくださいと

鬼神 幾度も数珠を

山伏 押し揉んで

地 雲をもしのご嶺で、一千日あまりもの長い年月の間、功德を積んだ。しばしば命を惜

しまずに、仏のために木の実を拾ったり水を汲んだりして、休む暇なく勤行苦行を重
ねた。第一に矜伽羅童子、第二に制多伽童子、第三に俱利伽羅龍王、そして八大金剛
童子

山伏/地

東方の

九 四方を映す鏡

鏡は四方八方を映しだす。地獄の有様をも現すと、鬼神は奈落の底へと入っていく。

- Demon The mirror also shows us Wisdom King Conqueror of the Three Planes, protector of the eastern quarter of the world.
- Reciters And when it shows us Wisdom King Dispenser of Heavenly Nectar in the southern quarter, Wisdom King Defeater of Death in the western quarter, and Wisdom King Devourer of Demons in the northern quarter,
- Demon every place in every quarter becomes clearly visible.
- Reciters On the one hand, when the mirror reflects the heavenly realms,
- Demon it shows us every place in the Threefold World, reaching up to the highest point, the Summit of All Existence.
- Reciters On the other hand, when it reflects the earthly realms,
- Demon it first shows us the beings in the hells.
- Reciters It first shows us the conditions of the living beings in the hells, becoming a pure crystal mirror, 24 meters across. In it, you can clearly see that demons are tormenting and repeatedly beating wrongdoers with iron rods, according to the degree of their transgressions. This crystal-clear mirror is indeed a treasure. Not only does it show us that demons never stray from the path of justice, it also shows us how wrongdoers are corrected for having strayed from the Way. Now, I must return to hell. So saying, he stomps down loudly upon the earth, rending the ground and opening up a gash that takes him down to the abyss.

鬼神

東方の降三世明王もこの鏡に映り

地

または南方の軍荼利夜叉明王、西方の大威徳明王、北方の金剛夜叉明王を映せば

鬼神

八方が曇りなく明らかとなり

地

天を映せば

鬼神

三界の最高である非想非非想天まで隈なく映り

地

さてまた大地を鏡に映して見れば

鬼神

まず地獄道。

地

まずは地獄道の有様を現す一面八丈の浄玻璃の鏡となり、罪の軽重によって罪人を呵責して、鉄杖で何度も打ちつける様子などがしつかりと見える。これこそ、鬼神に横道がないというばかりでなく、罪人の横道を正す明鏡の宝なのだ。さあ、私は地獄へ帰ろうと、大地をかつぱと踏み鳴らし、踏み破って、奈落の底へと入っていった。

Nomori (The Field Guard)

Synopsis

A *yamabushi* (Shugendō mountain ascetic), who has devoted himself to austere spiritual training at Mount Haguro in Dewa Province, is traveling to the mountains of Ōmine and Kazuraki. On the way there, he arrives at the village of Kasuga in Yamato Province. While he is waiting for a passer-by to ask about local sightseeing spots, he is approached by an old man who guards the fields in Kasuga. When the mountain ascetic asks the old man about a pond, he is told that it is called the Field Guard's Mirror. The old field guard explains that the Field Guard's Mirror reflects the image of a field guard but at the same time, there was once such a mirror in the possession of a spirit demon who resided in this field. The spirit demon transformed himself into a human being who guarded this field during the daytime and rested inside a mound in the field at night. Furthermore, the mountain ascetic asks if this pond is the same as the pond described in the poem about the mirror of the field guard who found the hawk. The old field guard provides an explanation about that as well. The mountain ascetic asks the field guard to show him the mirror, but the guard refuses his request, saying that the field guard's mirror is a terrifying object, formerly in the possession of a spirit demon. Instead, he offers to show him this mirror-like body of water and vanishes into a mound.

After listening to the villager tell the story of the Field Guard's Mirror, the mountain ascetic offers prayers before the mound into which the old man disappeared. Then, the spirit demon appears, holding the mirror in his hand. The spirit demon uses the mirror to show the mountain ascetic all four quarters of every region from the heavens above to the hells below. Finally, the spirit demon stomps his feet down on the ground, rending a gash in the surface of the earth through which he returns to the abyss.

Highlights

According to legend, Zeami wrote this play after being inspired by this Japanese poem: "I want to get hold of / The Field Guard's Mirror / That reflects the whereabouts of the hawk. / The mirror might tell me / Whether my love / Is thinking of me or not." This poem is found in *Shin Kokin Waka-shū* (New Collection of Poems Ancient and Modern) and other books of poetics.

The first half of the play skillfully incorporates into the storyline the legend and ancient accounts of the field guard's mirror. The old man's narration is replete with refined sentiments, such as in the scene where he compares the pond to a magic mirror that can reflect everything everywhere. A spirit demon appears in the second half of this drama. Zeami divided actors' demon roles into two categories: *saidōfū* ("delicately moving style") and *rikidōfū* ("forcefully moving style") The "delicately-moving" demons are embodiments of human obsessions or transformations of vengeful spirits of the dead. The "forcefully moving" demons are representations of forces of nature—completely natural entities. Zeami viewed the roles of forcefully moving demons less than favorably. Although the demon in this play is of the forcefully moving type, he is portrayed so ingeniously that the audience will find his character engaging.

While the elegant narrative of the old man in the first half of the play and the vigorous dance of the spirit demon in the second half present a strong contrast, this drama brings them together and develops the story with consistently skillful artistry.

Schools	All five	
Category	The fifth group Noh	
Author	Zeami	
Subject	<i>Shin Kokin Waka-shū</i> (New Collection of Poems Ancient and Modern), <i>Mumyō-shō</i> (Untitled Selections), <i>Shōchū-shō</i> (A Selection of Poems Found Inside the Sleeves), <i>Ōgi-shō</i> (The Inner Principles of Poetry) etc.	
Season	Spring	
Scene	Village of Kasuga, Yamato Province	
<i>Tsukurimono</i>	A mound placed in front of the hand drum players	
Characters	<i>Mae-shite</i>	Old Field Guard
	<i>Nochi-shite</i>	Spirit Demon
	<i>Waki</i>	<i>Yamabushi</i> (Mountain Ascetic)
	<i>Ai</i>	Villager
Masks	<i>Mae-shite</i>	<i>Sankō-jō</i> , <i>Asakura-jō</i> , <i>Warai-jō</i> , etc.
	<i>Nochi-shite</i>	<i>Ko-beshimi</i>
Costumes	<i>Mae-shite</i>	<i>Jō-kami</i> (wig for old man's character), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> without a pattern) or <i>kogōshi-atsuita</i> (a type of short-sleeved thickly-woven <i>kimono</i> with small check patterns), <i>koshi-obi</i> (belt), a fan, and a cane.
	<i>Nochi-shite</i>	<i>Iro-hachimaki</i> (colored headband), <i>akagashira</i> (long red wig), <i>tō-kanmuri</i> (a type of crown worn by gods or Chinese emperors) or <i>wakanmuri</i> (a type of headdress worn primarily by male gods), <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i>), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> usually 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> , and a fan. Holding a mirror.
	<i>Waki</i>	<i>Tokin</i> (a headdress worn by a mountain ascetic or a <i>tengu</i> [long-nosed goblin]), <i>suzukake</i> (bobbles for the outer robe of a mountain ascetic), <i>mizugoromo</i> , <i>kitsuke / ōkōshi-atsuita</i> (a type of short-sleeved thickly-woven <i>kimono</i> with large check patterns), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , small sword, a fan, and prayer beads.
	<i>Ai</i>	<i>Kyōgen-kamishimo</i> (tops and bottoms of <i>kimono</i> for <i>kyōgen-kata</i>), <i>kitsuke / shima-noshime</i> (short-sleeved <i>kimono</i> with stripes), <i>koshi-obi</i> , and a fan.
Number of Scenes	Two	
Length	About 1 hour 15 minutes	

野守 (のもり)

あらすじ

出羽の国・羽黒山の山伏が、大峯葛城^{かづらぎ}へ向かう途中に大和の国・春日の里に着きます。名所を尋ねようと人を待っている、野の番をしている野守の老人がやってきます。山伏が池について野守に尋ねると、その池が「野守の鏡」であることを教えます。野守の鏡とは、野守を映すものであると共に、鬼神が持っていた鏡であり、昔この野に住んでいた鬼が、昼は人の姿で野を守り、夜は野にある塚に入って住んでいたと野守は語ります。さらに山伏は、「はし鷹の野守の鏡」と和歌に詠まれたものこの水についてのことなのか尋ね、野守はそのいわれについて語ります。山伏は野守の鏡を見たいと野守に言いますが、鬼の持つ鏡は恐ろしいものであるから、この水鏡を見るようにと言い置いて、野守は塚の中へと消えていきます。

里人から野守の鏡の由来などを聞いた山伏は、塚の前で祈祷します。すると、鬼神が鏡を持って現われ、四方八方、天界から地獄まで、様々なものを鏡に映し出します。やがて鬼神は大地を踏み破って、奈落の底へと入っていくのでした。

みどころ

本作は、『新古今和歌集』や歌学書にある和歌「はし鷹の野守の鏡得てしがな思ひ思はずよそながら見む」という和歌に構想を得て世阿弥が作った作品とされています。

前場では、野守の鏡などに関する伝説や故事がうまく取り入れられ、池の水を何事をも映す鏡に見立てるなど、野守の老人の語りの中に情緒が溢れています。後場では鬼が登場しますが、世阿弥は、人間の執心や怨霊が変化した「^{さいどうふう}砕動風」の鬼と、自然の中にある純然たる存在である「^{りきどうふう}力動風」の鬼の二種類に鬼を分類し、後者には良い評価を与えていません。本作に出てくる鬼は「力動風」の鬼ではありますが、風情が感じられるように工夫が凝らしてあります。

前場の雅味を持つ尉の語りと、後半の力強い鬼神の舞、対照的でありながらも、一貫した芸術性を持って物語は展開していきます。

流儀	五流にあり	
分類	五番目物	
作者	世阿弥	
題材	『新古今和歌集』、『無名抄』、『袖中抄（しょうちゅうしょう）』、『奥義抄』など	
季節	春	
場面	大和国・春日の里	
作り物	大小前に塚	
登場人物	前シテ 後シテ ワキ アイ	野守の翁 鬼神 山伏 里人
面	前シテ 後シテ	三光尉、朝倉尉、笑尉など 小癒見
装束	前シテ 後シテ ワキ アイ	尉髪、水衣、着附・無地熨斗目または小格子厚板、腰帯、扇、杖 色鉢巻、赤頭、唐冠または輪冠、袷法被、着附・厚板、半切、腰帯、扇。鏡を持つ 兜巾、篠懸、水衣、着附・大格子厚板、白大口、腰帯、小刀、扇、数珠 狂言上下、着附・縞熨斗目、腰帯、扇
場数	二場	
上演時間	約1時間15分	

野守 (のもり)
Nomori (The Field Guard) ©2020 the-noh.com

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