

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

## 1. Itinerant Monk Appears

An itinerant monk from Miho-no-seki in Izumo Province visits Kyoto for sightseeing at temples. He arrives at Sennyūji Temple in the Higashiyama area.

### Itinerant Monk

I have traveled a very long way. Let's hasten toward Kyoto. I am a monk from Miho-no-seki in Izumo Province. Since I have never seen Kyoto, I made up my mind to go and see temples in Kyoto. / I decided to travel to Kyoto now. In the morning, when clouds were rising in the sky, I left Miho-no-seki. While leaving my heart at home / in the evening at my home, I traveled day after day and have already arrived in Kyoto. As I have traveled day after day and made good time, I soon arrived in Kyoto. First I shall go to the renowned Sennyūji Temple in the Higashiyama region and offer prayers before the statues of the sixteen arhats and the relic of Shakyamuni Buddha that was brought there from China. This must be Sennyūji Temple. I'm going to ask someone in the temple to be my guide and tell me about the temple. / I have arrived at Sennyūji Temple in Kyoto. I am offering prayers before the renowned relic of the Buddha.

## 2. Itinerant Monk Offers Prayers Before the Relic

The itinerant monk requests a low-ranking monk who performs manual labor at the temple to show him the statues of the sixteen arhats and the relic of Shakyamuni Buddha. Guided by the low-ranking monk, the itinerant monk sees the relic that, according to tradition, was once retrieved from

し  
や  
り  
舎  
利

\*        は流儀によって異なることを示す。

## 一 旅僧の登場

出雲国、美保の関から出てきた旅僧が仏閣を見るため京都を訪れ、東山の泉涌寺にたどり着く。

旅僧

はるばると旅をしています、都へと急ぎませう。私は出雲国、美保の関から出てきた僧です。私はまだ都を見たことがないので、この度思い立って京都の仏閣を一目見ようと思つています。／ただいま思い立って都へ上つています。空に雲が立ち上つている朝のうちに美保の関を出立した。故郷の夕暮に心残りするうちに、日数を重ねて早くも都に着いた。日を重ねて急ぐうちに、程なくして都に着きました。まずは評判を聞く東山泉涌寺へ参つて、中国から渡つてきた十六羅漢や仏舎利を拝もうと思つています。ここにある寺が泉涌寺であるようだ。寺の人に詳しく案内してもらえよう尋ねようと思つています。／都の泉涌寺に着きました。評判を聞く仏舎利を拝もうと思つています。

a rakshasa demon by the heavenly deity Skanda. Moved by the sacredness of the relic, he sheds tears. (According to the school, variations exist in the exchanges between the itinerant monk and the low-ranking monk.)

Itinerant Monk

Excuse me. Is anyone here?

Low-ranking Monk

How may I help you?

Itinerant Monk

I am a monk who has traveled all the way to Kyoto from a rural area. Having heard many things about this temple, I came all the way to pay a visit. I would like to offer my prayers before the statues of sixteen arhats and the relic of the Buddha that was brought here from China.

Low-ranking Monk

I see. You heard about this temple and came to offer your prayers. Although not everyone is permitted to see the Buddha's relic, today is indeed a special day on which the relic is on view to the public. I am in charge of this event and have brought the key with me now to open the door. After you offer prayers to the relic of the Buddha, I will take you to the main gate. We can climb up into the gate building and offer prayers to the statues of the sixteen arhats enshrined there. Come with me this way.

Itinerant Monk

Yes, I will.

Low-ranking Monk

Rattle, rattle. Now, I have opened the door. Look upon the relic and do pay homage to it well.

## 二 仏舍利を拝む旅僧

旅僧は十六羅漢や仏舍利を見せてもらえるように能力に頼む。能力の案内で、昔、韋駄天が足疾鬼そくしつきから取り返したという仏舍利を見た旅僧は、その尊さに感じ入って涙を流す。(旅僧と能力の掛け合いは、流派によって違いあり)

旅僧　もしもし、だれかいらっしゃいますか。

能力　何をお尋ねでしょうか。

旅僧　私は遙か遠くの田舎より上京してきた僧です。当寺の事を聞き、はるばる参りました。中国から渡ってきた十六羅漢や仏舍利を拝みたく思っています。

能力　なるほど、話を聞いてお参りになったのですか。軽々しく拝むことはできないのですが、今日はちょうど舍利御開帳の日です。私とその当番で、ただ今から戸を開けようと思つて、鍵を持って参りました。まずこの舍利を拝まれたら、その後、山門に登つて、十六羅漢を拝ませましょう。こちらへおいでください。

旅僧　心得ました。

能力　がらがら。さつと戸を開きました。よくよく拝んでください。

## Itinerant Monk

How splendid. I will follow you now. From one thing to the next, there is nothing in Kyoto unworthy of attention, but how extraordinary is this opportunity to offer prayers directly to a wondrously efficacious relic of the Buddha. This relic was once stolen by an evil rakshasa, but Skanda took it back from the demon. Looking at this beneficent, virtuous tooth that has remained in this world beyond the time of two lifetimes – this lifetime and a future lifetime, I am so moved that I cannot stop shedding tears. This sight will always be engraved in my mind. I earnestly offer my prayers to Shakyamuni Buddha, who is replete with all virtues.

## Group Reciters

How splendid! I feel as though Shakyamuni Buddha is still living here today in this world. Nothing can compare to paying homage to relic of the Buddha, presented before my very eyes. The sleeves of my black monk's robe are wet with my tears.

## 3. Villager Appears

A villager appears in front of the relic of the Buddha and extols his blessings.

Villager What blessings! When Shakyamuni Buddha resided in this world, people could hear his preaching with their own ears. Since they directly encountered the Buddha and with their own ears heard him expound the teaching, for a long time they were able to attain buddhahood and gain joy and peace of mind in both this lifetime and the next. However, in this world where / living in this age when the Buddha's teachings have fallen into decline, my fervent prayers brought me this opportunity to pay homage to the Buddha. I am extremely happy.

旅僧

ありがたいことです。それではお供いたしました。本当に何から何まで、都におろそかなものは無いけれども、ことさら靈験あらたかな仏舍利を拝むことの尊さよ。これは昔、足疾鬼が奪ったものを韋駄天が取り返したものだ。現在の世に現世と来世の二世を超えて残っている奇特な牙舎利の御姿を見ると、感動のあまり涙が流れ、肝に銘じられることだ。一心になつて、全ての徳を備えた釈迦如来に礼拝しよう。

地

ありがたいことだ。今も釈迦如来がいらつしやる世であるような心地がして、目の当たりにしている仏舍利を拝する尊さを何に例えることができようか。私の墨染の袖の袂も、涙で濡れていることよ。

## 三 里人の登場

里人が現れ、仏舍利を前にしてそのありがたさを語る。

里人

ありがたいことだ。仏がこの世にいる時には、説法の声に耳を傾け、直接仏に会つて説法を聞くことで、長い間成仏することができる身となつて、現世と来世の二世にかけて安樂を得ることができた。しかし仏法が衰微してしまった今の世で、この時に、めぐりあつて執着の念から仏を拝する機会を得たのは大変嬉しいことだ。

## 4. Villager Talks

The villager talks about revering the Buddha's teachings and about Vulture Peak.

Itinerant Monk

I am offering prayers in front of an altar. This is a lonely place, but I hear the voice of someone revering Buddha's teachings. May I ask who you are? / I am a traveler temporarily staying at this temple and the night is growing late. When the eight o'clock bell is clearly tolling, I hear the voice of someone revering the Buddha's teachings. I wonder who you are. Please tell me your name.

Villager I am a villager living near this temple. Since I heard a voice talking about the wondrous Buddha's teachings, I stopped by here. / I visit this temple occasionally to pay homage to the relic of the Buddha.

Monk Whoever you are, if you want to pay homage to the relic of the Buddha, our hearts are one. I am a traveler, and

Villager I am a stranger, visiting this temple. However,

Itinerant Monk  
this place where we encountered each other is

Itinerant Monk / Villager  
still

Villager and Itinerant Monk  
at the edge of the capital city, on a peak in the southern end of Higashiyama.

Reciters The atmosphere of this old temple is well matched with the moon and snow. The water of its well is clear and a chilling wind travels

## 四 里人の語り

里人が仏法の尊さや靈鷲山りょうじゆせんの様を語る。

旅僧

私が仏前で勤行し、物寂しい様子であるところに、仏法を尊ぶ声が聞こえる。どのような人でいらつしやいますか。／私がこの寺を旅先の住まいとして、そのまま夜が更けて初夜の鐘の音が澄み渡る折節に、仏法を尊ぶ声が聞こえる。どのような人か、名を名乗ってください。

里人

私はこの寺のあたりに住む者ですが、靈妙な仏法の声を聞いて、ここに立ち寄ったのです。／御舍利を拜むために、時々この寺の辺りに来るのです。

旅僧

あなたがだれであっても、仏舍利を拜もうという望みを持つのであれば、私と同じ心です。私も旅人で

里人

こうして来た私も他人ではありませんが

旅僧

偶然出会ったこの場所も

旅僧 / 里人  
また

over the pine tree in the garden. I feel as though the sound of the bell, echoing through the night as it grows late, purifies my heart. Listen, all night long, to the sound of the wind rustling through the pine trees on the mountain. Listen to the sound of clear water running through the canyon. The stormy wind sounds like a voice reciting scripture. Where there is the Buddha's teachings, there are also worldly teachings, just as the delusions of worldly desires exist together with enlightenment and buddhas reside alongside living beings. When you consider such matters after attaining enlightenment and grasping the true nature of reality, you understand that good and evil are not two separate things, they are indeed one and the same.

Villager Buddha's teachings is in decline, and we are already in the age of the decay of the Dharma.

Reciters Buddha's teachings was brought from India through China to Japan and is flourishing in this country. At Higashiyama in the moonlight capital, one of the Buddha's bones is enshrined / has remained as proof that his teachings have been disseminated here.

Villager Their wondrous light sparkling beautifully in front of my eyes,

Reciters for nothing could be more sacred than this relic. In this way, Buddha's teachings has been disseminated eastward from India and the three tathagatas—Shakyamuni, Bhaishajyaraja, and Amitābha—as well as the four bodhisattvas—Avalokiteśvara, Maitreya, Samantabhadra, and Mañjuśrī—have all manifested themselves in Japan in order to save living beings. My heart is as clear as the autumn sky when I think of Vulture Peak, where Shakyamuni Buddha preached the Dharma. When thinking of Shakyamuni entering nirvana on the twenty fifth of February / facing the dimly shining crescent moon, I feel as though my soul will vanish. The flowers of the twin sala trees growing by the River

里人・旅僧

都のほとり、東山の南端にある峰の

地 月も雪も似つかわしく映える古い寺で、井戸水は澄み、庭の松風も冴えかえつてい

る。更けていく夜に響く鐘の音までもが、心を澄ませるようである。一晚中吹く峰の松風の音や、谷の澄み渡る水音を聞け。激しく吹く風は経を唱えているようである。仏法があれば世法もあり、煩惱の迷いがあれば菩提の悟りもあり、仏があれば衆生もある。悟りを開いて真理を会得して考えれば、善悪は二つに分かれているわけではなく、同じことなのだ。

里人 仏法が衰微して、すでに末法の世を迎えていて

地 天竺から中国を通って日本に仏法の栄える時が至り、月の都の東山に、仏法流布の

しるしとして仏骨を納めた。／留めた。

里人 目の前には妙なる光が輝き

地 この御舍利ほど尊いものはない。こうして仏法は印度から東へと移ってきて、釈迦・薬師・阿弥陀の三如来や観音・弥勒・普賢・文殊の四菩薩も皆日本にあらわれ

て衆生をお救いになる。釈迦が説法をしていた霊鷲山のことを思うと秋の空のように心が澄み渡る。二月十五日に釈迦が入滅すると／細く輝く月に臨むと魂が消える思いがし、跋提河ぼっだいがにある沙羅双樹の花は苔の庭に映えるが、涅槃の地であるこの遺

Hiranyavati look quite attractive in their moss-covered garden, but when I hear that this is the site where Shakyamuni entered nirvana, I feel an unbearable sadness. Thankfully, while staying at this temple that holds a relic of Shakyamuni Buddha, I feel as though the Buddha is still here in this world. When Shakyamuni Buddha resided in this world, even trees and grasses were able to receive his teachings and all of them were able to attain buddhahood at Vulture Peak.

Villager Today, however, the peak is empty and abandoned.

Reciters The moon alone shines as it did in the past. The moonlight shines from between the pine trees growing in the lonely mountain. I revere the autumn moon, shining like the sacred light emitted from the urna on the Buddha's forehead. What **barely / distantly** remains in this world is the teaching of Four Noble Truths – the Truth of Suffering, the Truth of the Cause, the Truth of Extinguishment, and the Truth of the Path—that together clearly explain the causal relationship between delusions and enlightenment. That only this teaching still exists makes us feel anxious and uncertain, wandering like a predawn cloud over the vast blue ocean. Although I have never seen Vulture Peak, I am actually able to see and pay homage to a relic of the Buddha at this temple, which is extremely awe-inspiring.

### 5. Rakshasa Reveals His Identity

The villager reveals that he is a rakshasa demon and disappears after grabbing the Buddha's relic.

Itinerant Monk

How strange. **The sky that was clear / The moon that shined brightly until a moment ago** is suddenly covered by clouds.

跡のことを聞くと、はらわたを断つほどの悲しさを感じる。ありがたいことだ、仏舎利のあるこの寺にいと、仏が在世であるような気がしてくる。霊鷲山も、仏が在世の折にこそ、草木も仏法の教えを受けて皆成仏することができたのだが

里人 今寂しく荒涼としていて

地 月だけが昔と同じように輝いている。寂しい山の松の間に差し込む月の光。白毫ホウゴウの尊い光のようなこの秋の月を礼拝する。わずかに／遙かにあるのは、迷いと悟りの因果を明らかにした苦諦・集諦・滅諦・道諦の四諦の教えで、その存在は広く青い海の上を夜明け前の雲が渡っていくような寂しい様子なのです。霊鷲山を実際には見たことはないのですが、この寺では仏舎利を目の当たりにして拝することができるので、大変尊いのです。

### 五 足疾鬼が正体を現す

里人は自分が足疾鬼であることを明かし、舎利を奪い取って消えてしまう。

旅僧

不思議なことです。晴れていた空／今までは明るかった月が急に曇り始め、御堂の前には／神仏を祀ったこの場所の前で／今までにないほどの稲光が輝き始めた。これはいったいどういうことでしょうか。

Lightning starts to flash in front of the hall. / in front of the place where buddhas are enshrined. / in a way I have never before seen. What on earth is going on?

Villager Now I have nothing to hide. From long ago, this rakshasa has coveted the relic of the Buddha and still wants it now. Forgive me, reverend monks. / people.

Itinerant Monk

How astonishing! While I am watching him, how strange / While I am watching him, how dreadful, his face has suddenly turned into that of a demon.

Villager I run up to the hall enshrining the relic of the Buddha, and just as this rakshasa stole the relic in the past,

Monk he uncovers the gold casket in which a relic of Shakyamuni was placed after he entered nirvana.

Villager I sit on the jeweled seat of the Buddha,

Reciters in front of the altar where precious incense such as sandalwood and agilawood are offered to the Buddha, smoke rises. / the rakshasa is concealed in smoke. He flies about, lost in flashes of lightning. A rakshasa is, by nature, a demon that can run quite fast. He scrambles up the stupa, moves around quickly and, while people are confused and bewildered, grabs the tooth of the Buddha. He kicks open a hole in the ceiling and flies through the air. In an instant, he vanishes into the sky.

#### 6. Low-ranking Monk Narrates the Story of the Relic (interlude)

Alarmed by the commotion, the low-ranking monk comes. When the itiner-

里人

今は何を隠すことがありましよう。その昔の足疾鬼の執心が残っていて、今でもなおこの舍利が欲しいのです。許してください、御僧たち。／人々よ。

旅僧

なんと見てみると不思議なことに／まことに見ていると恐ろしいことに、顔色が急に変わって鬼となつて

里人

舍利殿にのぼって、昔、足疾鬼が舍利を盗んだ時と同じように

旅僧

入滅した釈迦を納めた金の棺を現出させ

里人

宝座に坐して

地

梅檀せんたんや沈じんの立派な香を焚く仏前に、雲煙が立ち上り／かすんでいき、稻妻いなづまの光に飛び紛れた。もとより足疾鬼は足が速い鬼で、舍利殿に飛び上がり、くるくるくると見る人の目を眩ませて、その紛れのうちに牙舍利を奪い取った。天上を蹴破り虚空に飛びあがったかと思うと、行方が分からなくなり消え失せてしまった。

#### 六 能力が舍利に関するいわれを語る（中入）

騒ぎに驚いて能力がやってくる。足疾鬼が舍利を奪った様子を旅僧が語ると、能力は舍利に

ant monk explains how the rakshasa stole the relic, the low-ranking monk tells the story of the relic and together with the itinerant monk, invokes the heavenly deity Skanda.

### 7. Skanda Chases after Rakshasa

Skanda appears and chases after the rakshasa demon, who is running all over the place. When the rakshasa is caught, he returns the relic to Skanda and then disappears.

**Skanda** Skanda, who protects this temple, is indeed myself. A rakshasa, a demon who follows incorrect teachings, is still coveting the relic of the Buddha that he tried to steal at the time of the Buddha's nirvana. Therefore, he has again stolen the relic. I will chase you to the end of the earth and never let you go. Leave the relic here.

**Rakshasa** No, I will not do as you command. This relic of the Buddha is something that everyone wants to have.

**Reciters** They run beyond the borders of the realms of Desire, Form, and Non-form – the circle of transmigration – and ascend to the heavens of Creating Enjoyment, Yama, Paranirmitavasavartin, and the Thirty-three Gods. And when Skanda chases the rakshasa all the way up to the palace of Indra, a Brahman encountering them at the palace helps Skanda drive the rakshasa back down to the earth.

**Rakshasa** Running to the left,

**Reciters / Rakshasa**

and running to the right,

関するいわれを語り、共に韋駄天に祈る。

### 七 韋駄天が足疾鬼を追いかける

韋駄天が現れ、逃げ回る足疾鬼の後を追う。捕まった足疾鬼は韋駄天に舍利を差し出し、そのまま消えていく。

韋駄天

この寺を守護している韋駄天とは私のことです。足疾鬼という外道が、釈尊が入滅した時に舍利を奪おうとしたその執心が残っていて、またこの舍利を取っていった。どこまでも逃しはしない。その牙舍利を置いていけ。

足疾鬼

いや、そういうわけにはいかない。この仏舍利は誰もが欲しいと望むものだ。

地

欲界、色界、無色界の輪廻転生の境界を越えて駆け巡り、化天<sup>けてん</sup>、耶摩天<sup>やまてん</sup>、他化自在天<sup>じざいてん</sup>、三十三天を昇り、帝釈天（喜見城）まで韋駄天が足疾鬼を追いつけたところ、出会った大梵王天が韋駄天に力を添えて、足疾鬼を下界まで追いつ返した。

足疾鬼

左へ行つても

地／足疾鬼

右へ行つても



Reciters in every direction in the heavens and on earth, I am blocked. When the rakshasa is swirling around back and forth in the air, Skanda approaches, strikes him down to earth with his jeweled scepter, and steps down firmly on his head. "Where is the tooth relic? Give it to me! Give it to me!" The rakshasa tearfully hands over the relic and so Skanda retrieves it. The demon who ran so swiftly now walks feebly, his energy exhausted. His mind a blank, he gets up from the ground and vanishes into thin air.

前後も天地も塞がって、足疾鬼は虚空でぐるぐるくと渦を巻いて回っている、韋駄天が寄ってきて宝棒で足疾鬼を大地に打ち伏せて頭を踏みつける。「牙舍利はどうした、出せ出せ」と責められて、足疾鬼は泣く泣く舍利を差し出すと、韋駄天は舍利を取り返した。あれほど足の速かった鬼が、今となっては足元が弱くなって力も尽き、心も茫然としながら起き上がって消えてしまった。

## Shari (The Relic of the Buddha)

### Synopsis

An itinerant monk travels from Miho-no-seki in Izumo Province to Kyoto to do some sightseeing in the capital city. He visits Sennyūji Temple, in the Higashiyama area, to offer prayers to the sixteen arhats and a relic of the Buddha. Guided to the relic by a low-ranking monk who performs manual labor at the temple, the itinerant monk is so moved by seeing the Buddha's relic that he sheds tears. When the itinerant monk is chanting a sutra in front of the relic, a villager who lives near the temple appears and joins the monk in offering prayers before the Buddha's relic. While the villager is recounting the history of the relic, the sky suddenly turns dark and thunder starts to rumble. The villager then reveals that he is a rakshasa demon. He steals the relic, kicks apart the ceiling, flies through the sky, and disappears.

Alarmed by the commotion, the low-ranking monk comes in. The itinerant monk explains to him how the rakshasa took the Buddha's relic and ran away with it. The low-ranking monk tells the itinerant monk the story behind the relic and together, they invoke the heavenly deity Skanda. Then Skanda appears and chases the rakshasa through the sky, running the demon down to earth and finally retrieving the relic from him. The captured rakshasa, having lost his supernatural powers, vanishes.

### Highlights

The main theme of this play, the rakshasa and Skanda's fight over the Buddha's relic, is based on an anecdote described in *Taiheiki* (Chronicle of Great Peace) and other texts. The incident in question occurred in the time shortly after Shakyamuni Buddha passed away. In this play, it is reenacted with the setting having been moved to Sennyūji Temple in Japan. Although rakshasas are also called "fast-footed demons," this one is caught by the heavenly deity Skanda, who runs even faster than the swiftly running demon. Of course, a demon who praises Shakyamuni Buddha and his relic is not entirely unlikable.

In the first half of this play, *shite* appears as a villager and does not move much. However, in the scene in which he reveals his identity as a rakshasa demon, his actions are vigorous and rough. He suddenly leaps up, steals the relic, dashes off, and stomps apart the floor of a stage prop in the form of a stupa. In the second half of the drama, the scenes in which Skanda is in pursuit of the rakshasa continue, and a stage prop, *ichijō-dai*, is effectively used to express, on the stage, the vast space of heaven and earth. Another interesting feature of this play is how the music changes along with the agile movements of the actors.

Schools	All five	
Category	The First group Noh, <i>Kirinoh-mono</i>	
Author	Unknown	
Subject	<i>Taiheiki</i> (Chronicle of Great Peace) Volume 8, "The account of the Tanidō Hall burning"	
Season	Autumn	
Scene	Sennyūji Temple in Higashiyama, Kyoto	
<i>Tsukurimono</i>	<i>Ichijō-dai</i> , a stupa topped by a flame-shaped gem	
Characters	<i>Mae-shite</i>	Villager
	<i>Nochi-shite</i>	Rakshasa
	<i>Waki</i>	Itinerant Monk
	<i>Tsure</i>	Skanda
	<i>Ai</i>	Low-ranking Monk in the service of the Sennyūji Temple
Masks	<i>Mae-shite</i>	<i>Mikazuki</i> , <i>Awaotoko</i> , <i>Ayakashī</i> , etc.
	<i>Nochi-shite</i>	<i>Shikami</i>
	<i>Tsure</i>	<i>Tenjin</i>
Costumes	<i>Mae-shite</i>	<i>Hachimaki</i> (a headband), <i>kurogashira</i> (a long black wig), <i>mizugoromo</i> (a type of knee-length <i>kimono</i> of middling quality), <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), <i>koshi-obi</i> (belt), and a fan.
	<i>Nochi-shite</i>	<i>Hachimaki</i> , <i>akagashira</i> (a long red wig), <i>awase-happi</i> (lined <i>happi</i> -style <i>kimono</i> ), <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> trouser worn by strong characters such as demons, gods, and warriors), and <i>koshi-obi</i> . Holding a gem, shaped like a flame or a small stupa.
	<i>Nochi-tsure</i>	<i>Hachimaki</i> , <i>kurotare</i> (a long black wig), <i>wa-kanmuri</i> (a ring-shaped, crown-like headdress often worn by male gods), <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> , and a stick for beating.
	<i>Waki</i>	<i>Sumi-bōshi</i> (a hood worn by ordinary Buddhist monks), <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> , <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Ai</i>	<i>Nōriki-zukin</i> (a type of hood worn by temple servants), <i>mizugoromo</i> , <i>kitsuke / muji-noshime</i> , <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking up the bottoms at the knee with strings), a pair of gaiters, <i>koshi-obi</i> , and a fan.
Number of Scenes	Two	
Length	About 1 hour and 10 minutes	

## 舍利 (しゃり)

### あらすじ

出雲国の美保の関から出てきた旅僧が、都を見ようと京都を訪れます。十六羅漢や仏舎利を拝むために東山の泉涌寺にやってきた僧は、能力に案内されて仏舎利を拝み、感動のあまり涙を流します。旅僧が仏前で勤行をしていると、寺の近くに住む里人が現れ、共に仏舎利を拝みます。里人が仏舎利のいわれを語っていると、急に空が暗くなり、雷が鳴り始めます。里人は自身が足疾鬼であることを明かすと、仏舎利を奪い、天井を蹴破って虚空に飛びあがり、消えてしまいます。

騒ぎに驚いてやってきた能力に、足疾鬼が舍利を奪っていった様子を旅僧が語ります。能力は舍利に関するいわれを語り、共に韋駄天に祈ります。すると韋駄天が現れ、足疾鬼を天上界まで追いかけて、ついには下界へと追いつめて舍利を取り返します。捕らえられた足疾鬼は力を失い、どこかへ消えていってしまいました。

### みどころ

本作は、『太平記』などにある逸話を下敷きに、足疾鬼と韋駄天の舍利をめぐる争いが主題となっています。釈迦が入滅したときに起きた事件が、日本の泉涌寺に場所を移して再現されます。その名の通り足の速い足疾鬼を、神である韋駄天がさらなる俊足で捕まえます。釈迦や舍利を讃える足疾鬼のキャラクターは憎みきれないところがあります。

前場で里人として現れる動きの少ないシテは、足疾鬼の正体を見せる場面でいきなり立ちあがり、仏舎利を盗んで走り出し、舍利塔を模した作り物の台を踏み砕くなど、荒々しい動きを見せます。後場では韋駄天が足疾鬼を追いかける場面が続き、一畳台が上手く使われながら、舞台上で天上から下界までの空間が表現されます。敏捷な動きの演技に合わせて移り変わっていく囃子も聞きどころです。

流儀 五流にあり  
分類 初番目物、切能物  
作者 不詳  
題材 『太平記』巻八・「谷堂炎上事」  
季節 秋  
場面 京・東山泉涌寺  
作り物 一畳台・火焰玉をのせた舍利塔

登場人物 前シテ 里人  
後シテ 足疾鬼  
ワキ 旅僧  
ツレ 韋駄天  
アイ 能力

面 前シテ 三日月、淡男、怪士など  
後シテ 囃  
ツレ 天神

装束 前シテ 鉢巻、黒頭、水衣、着附・無地熨斗目、腰帯、扇  
後シテ 鉢巻、赤頭、袷法被、着附・厚板、半切、腰帯。火焰(舍利)玉を持つ  
後ツレ 鉢巻、黒垂、輪冠、側次、着附・厚板、白大口、腰帯、打杖  
ワキ 角帽子、水衣、着附・無地熨斗目、腰帯、扇、数珠  
アイ 能力頭巾、水衣、着附・無地熨斗目、括袴、脚絆、腰帯、扇

場数 二場  
上演時間 約1時10分

舍利 (しゃり)  
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