

* は流儀によって異なる場合を示す。

一 高安通俊、天王寺に参詣する

河内国、高安の里に住む高安通俊は、実の子（男子）を人の讒言ざんげんを信じて、追い出した過去があつた。それを後悔した通俊は、ある春の彼岸の頃、天王寺に参詣し、七日間の施行せぎょう※を行う。

※ 施行せぎょう：僧や貧民に物を施し、善根を積む行。

高安通俊

私は、河内国高安の里に住む、左衛門さえもんの尉通俊じょうみちとせという者です。さて、私には子供が一人いたのですが、ある人の讒言を信じて、夕闇の中に（年の暮れに）人知れず追いついてしまったのです。しかし、思えば余りに可哀想なので、その子が現世では安穩に暮らし、後世では極楽往生が出来ることを祈願し、天王寺で七日間の施行をしています。今日も施行を命じようと思います。（本日は満願の日ですから、申し付けて施行をさせようと思います。）

通俊

誰かいるか。

従者

御前におります。

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

1. Takayasu Michitoshi Visits Tennō-ji Temple to Pray

Takayasu Michitoshi, who lives in the village of Takayasu in Kawachi Province, believed a slanderous story and disowned his son and sent him away. Regretting this misdeed, Michitoshi visits Tennō-ji Temple around the time of the spring equinox in order to undertake the Buddhist practice of making offerings* for seven days.

*The practice of making offerings: the practitioner makes offerings of food and necessities to monks and less-fortunate people in order to accumulate good deeds.

Takayasu Michitoshi

I am Saemon-no-jō Michitoshi, living in the village of Takayasu in Kawachi Province. I had one son but I believed a slanderous story about him and secretly disowned him and sent him away one evening (sent him away at the end of a year). Reflecting upon what I did, I see that I acted too harshly toward him. My wish now is that the boy live peacefully in this world and reach Amida's Land of Nirvana after his death. To make this wish come true, I have been undertaking seven days of the Buddhist practice of making offerings at Tennō-ji Temple. I have ordered that offerings be made again today. (Since today is the last day of my practice when my wish may be fulfilled, I will order someone to keep conducting the offerings.)

Michitoshi Is anyone available?

Servant At your command, sir.

Michitoshi Offer more things today, because this is the last day of my practice of making offerings.

Servant Yes, sir.

Listen to me, everyone. Today is the last day for Lord Saemon-no-jō to make offerings. Hurry and receive his offerings. Remember, today is the last day. Remember, today is the last day.

2. Shuntoku-maru Appears in Tennō-ji Temple

Michitoshi's son, Shuntoku-maru, has gone blind and has been wandering from place to place, without a home. Lamenting the misfortunes of his life, he stops to pray at Tennō-ji Temple.

Shuntoku-maru

My blind eyes cannot even see the rising and setting of the moon. I do not even know when dawn breaks and evening comes. I have no idea about when it is daytime or nighttime. Who could know my bitter grief, as deep as the ocean off of Naniwa? {A few schools include this phrase}

A mated pair of mandarin ducks sleep huddled together, and are sad when imagining the moment of their separation. A mated pair of flounders sleep side by side, and worry the moment when the waves will separate them. Such sentiments are shared by fish and fowl, and all the more so by those of us who, due to the force of karma, have at last been born in the form of human beings.

通俊 今日は満願の日であるから、いつそう施し物をしなさい。

従者 かしこまりました。

皆々、よくお聞きなさい。左衛門殿の施行は、本日が満願の日となりますから、急いで来て、施行をお受けなさい。このことをよくよく、ご承知ください、ご承知ください。

二 俊徳丸、天王寺に現れる

通俊の子、俊徳丸は盲目の身となり、流浪していた。彼は我が身の不幸を嘆きながら、天王寺に立ち寄り、参ろうとする。

俊徳丸

盲目の身では、月の出入りも見られない。いつ夜が明けなのか、いつ日が暮れるのか、昼夜の境も分からずにいる。この、難波の海のように限りなく深い私の歎きを、

誰が知っているだろうか。【一部流儀にあり】

鴛鴦は同じ寝所で寝ていても、別れる時を思っ悲しみ、比目ひぼく(ヒラメ類の魚)は一緒に枕を並べていても、波に隔てられることを愁う。鳥や魚でさえもこの通り。まして情のある、因縁によって人間の身に生まれた者が、別れの辛い年月を過ごして

We humans are emotional beings. “Let us accept this as the way of love. Husband and wife must sometimes be separated, just as the Yoshino River runs between Mount Imo (‘Mount Wife’) and Mount Se (‘Mount Husband’).” Although this poem tells me to do so, I cannot easily give up my attachments because for many years, I have suffered from the grief of separation. What a shame. Who did I hate in my previous lifetime to bring such retribution upon me in this lifetime? Someone’s slanderous story pushed me into the sinful conduct of an unfilial child. My eyes, clouded by tears of grief, finally went blind. I am lost on the road of limbo, somewhere between life and death.

All human beings have evil passions and darkness in their mind.

I have heard tell of the eminent monk of the Tang Dynasty, Ācārya Yi Xing, having been expelled from China and visiting the country of Kara. On the way there, he travelled on the Road of Darkness. However, the buddhas depicted in *The Mandala of the Nine Celestial Houses* shone forth their light and brightly lit his way. Though this is the final period of the decay of the Dharma, this temple is still famous. Is this the stone *torii* gate of Tennō-ji Temple, where the Buddha’s teachings were first practiced? I will go closer and pray. I will go closer and pray.

3. Shuntoku-maru Meets Michitoshi

At Tennō-ji Temple, Shuntoku-maru happens to meet Michitoshi. Michitoshi calls out to Shuntoku-maru, and they exchange pleasantries. Then, as Michitoshi has suggested to him, Shuntoku-maru lines up to receiving offerings.

三 俊徳丸と通俊、対面する

俊徳丸は天王寺に着くと、通俊と出逢う。通俊が声をかけ、二人は言葉を交わす。その後、通俊の勧めを受けて、俊徳丸は施行の列に加わる。

伝え聞くことだが、かの一行阿闍梨いちぎょうあせり（唐の高僧）は、流されて果羅国からに赴き、真暗な闇穴道あんけつどうに入ったが、九曜の曼荼羅に描かれた仏たちが赫奕たる光明を放って、その行先をお照らしになったということだ。今は末世といいながら、さすがに有名なこのお寺、仏法の最初に行われた天王寺の、石の鳥居はここだろうか。さあそばへ寄って拝もう、さあそばへ寄って拝もう。

もともと人は誰しも、迷いの心、心の闇があるものだ。いては、「流れては妹背の山の中に落つる、吉野の川のよしや世の中（吉野川の流れが、妹山・背山の中へ落ちて隔てるように、人間男女の間も、いつも睦まじい時ばかりではない。それもまた、世の中の習わしなのだよ）」の歌のように、あつさりとあきらめることもできない。ああ我ながら浅ましい。いつたい私は前世で、誰を厭い嫌ったために、このような報いを受けることになったのだろう。人の讒言によって、不孝の罪に沈み、悲しみの涙に目は曇って、終には盲目にさえなってしまう。まだ死なない前から、生きながら中有ちゅうう（人が死んでから転生するまでの間）の道に迷っている。

Michitoshi Today is the middle day of the equinox week in February (according to the lunar calendar). On such a peaceful day, nobles and commoners alike come to the temple. I encourage them to receive my offerings in this place where people gather.

Shuntoku-maru

How wonderful are the merits of Buddha. Believing in the infinite mercy of the Buddha, people come visit the temple one after another.

Michitoshi Oh, the beggar coming here must be him, Yoroboshi*.

*Yoroboshi (or Yoroboshi) : A term of contempt, literally, “a beggar monk who teeters around”. In olden times, beggars often dressed like monks.

Shuntoku-maru

How shameful {a few schools include this phrase}, everyone calls me by the nickname, “Yoroboshi”. Certainly, I am blind and crippled like a broken cart with a missing wheel, teetering around. So it does make sense that people call me “Yoroboshi” (literally, “Teetering Beggar-Monk”).

Michitoshi Well, he sounds refined, although he only said a few words. Come here and be the first to receive offerings.

Shuntoku-maru

I will, quite gratefully. (Yes, I will. Oh.) I can smell the plum blossoms. They must have started to fall. {A few schools include this phrase}

Michitoshi Ah, the petals of the plum blossoms blooming over the fence here have fallen onto his sleeves.

通俊

今日は二月の彼岸の中日、本当に長閑な日で、貴い人も賤しい者も集まって来る。皆が集まる場で、人々に施しを勧めるのだ。

俊徳丸

本当に有難い仏の御利益、果てしてもない広大な仏のお慈悲を仰いで、ひっきりなしに人々が寄り集まってくるよ。

通俊

おや、ここに来た乞食は、さてはあの弱法師※という者だな。

※弱法師：「よろよろ歩く乞食坊主」という意味で、侮り呼んだ言葉。昔の乞食は、僧の風体をした者が多かった。

俊徳丸

情けないことだが【一部流儀にあり】、皆が私たちにあだ名をつけて、弱法師とおっしゃるのだ。確かに自分は盲目であり、片輪の弱々しい車のように、足元の覚束ない者で、よろよろ歩くものだから、弱法師と名づけられるのはもつともなことだ。

通俊

まったく、ちよつとした言葉も風情有らうに聞こえるぞ。まずは施行をお受けなさい。

俊徳丸

ああ、有難いことだよ。(お受けしましょう。おや。)梅の花の香りがします。おそらく、

この花は散り始めですね。【一部流儀にあり】

通俊

おお、こちらの垣根の梅の花が、弱法師の衣の袖に散りかかるぞ。

Shuntoku-maru

How sad to hear such a comment, lacking elegance. In the spring-time in Naniwazu, one need say no more than, “the flowering tree”, rather than “plum blossoms”. It is now mid-spring, but I have not yet snapped off a twig of blossoming plum and put it in my hair, as did people in an ancient poem. However, the petals have fallen onto my robe as if spring snow were falling in February. Oh, the flowers smell so wonderful.

Michitoshi Indeed, if your sleeves are receiving the petals of plum blossoms, the flowers have become part of the offerings.

Shuntoku-maru

That is true. All existence, including trees and grasses, rely on the benefits bestowed by the Buddhist practice of making offerings.

Michitoshi Everyone, do not miss out on...

Shuntoku-maru

the great mercy of Buddha. I will join the line to receive offerings.

Michitoshi With hands together,

Shuntoku-maru

I open my sleeves to receive offerings,

Group Reciters

for even flowers receive a variety of offerings, even flowers receive a variety of offerings. The scent of plum blossoms floats through the air, for this is the height of the spring in Naniwa. There is no thing that does not belong to the Buddha’s Dharma. Even we who play, entertain, dance, and sing are included in the Buddha’s sacred vow to liberate all sentient beings. The mercy of Buddha, as vast as the ocean of Naniwa, is truly reliable. To encounter the Buddha’s teachings is such a difficult thing, it is likened to the slim chance

俊徳丸

情けない、難波津の春ならば、梅と呼ばずに、ただ「木の花」とおっしゃるべきでしょう。今は春も半ばだろう、古詩のように梅花を折って頭に挿すようなことはないが、二月の雪のように、花びらが衣に落ちかかる。ああ、面白い花の香りだよ。

通俊

まことに、この花を袖に受ければ、花も施行ではないか。

俊徳丸

その通りです。草も木もすべてのものが、仏の施行に与るものだから、

通俊

皆、仏の大慈悲に

俊徳丸

洩れないようにと、施行を受ける仲間に入り

通俊

手を合わせ、

俊徳丸

袖を広げて、

地

花さえも受ける色々の施行に与れば、花さえも受ける色々の施行に与れば、梅の香りが漂い来て、まさに難波の春たけなわだよ。何事も仏法に適わないものはなく、遊び戯れ舞い謡う私たちまでが、仏の御誓いに洩れないだろう。難波の海のように広い御恵みは、まことに頼もしいことだ。仏法に逢いがたいとされる盲亀のような、盲目の私たちも、仏の御光によつて、梅の花が見える心持がする。この花盛りの長

of “the blind turtle in the ocean”... and though I, too, am blind, thanks to the light shone forth by the Buddha, I feel as if I can see the plum blossoms. On this peaceful spring day with the plums in full blossom, no one will fail to receive the blessing of the Buddha’s Dharma. No one will fail to receive the blessing of the Buddha’s Dharma.

4. Shuntoku-maru Lauds Tennō-ji Temple

Shuntoku-maru lauds the Buddha’s Dharma, and also explains and lauds the origin of Tennō-ji Temple.

Reciters Shakyamuni Buddha died and entered Nirvana, but Maitreya Bodhisattva has still not appeared in this world and the Three Dharma Assemblies, intent on saving living beings, have not yet been convened under the dragon-flower tree.

Shuntoku-maru
Well, how shall we who are living in this period between Shakyamuni and Maitreya* expand and give ease to our minds?

*Chūgen: The period between the death of previous buddha (Shakyamuni) and the appearance of the next buddha (Maitreya).

Reciters Prince Shōtoku improved the government, taught and led the people well, made a realm in which the Buddha’s Dharma is well transmitted, and widely spread the blessings of the Buddha.

Shuntoku-maru
He built this Tennō-ji Temple,...

Reciters appointed its first monks and nuns, and conferred the name “Shitennō-ji” upon it.

Enshrined in the Golden Hall is a statue of this temple’s principal

閑な春に、仏法の恵みに誰も洩れはしないだろう、仏法の恵みに誰も洩れはしないだろう。

四 俊徳丸、天王寺を讃える

俊徳丸は、仏法を礼賛し、天王寺の由来を語り、讃える。

地 積尊入滅後、弥勒菩薩はまだ現れず、衆生を救う三度の法会もまだ来ない。

俊徳丸 さて、この中間※の時期には、どのようにして心を伸びやかに楽しませればよいのか。

※ 中間…前仏（釈迦如来）が去り、後仏（弥勒）がまだ現れない、中間の時期。

地 聖徳太子は、国政を改め、万民を教導し、仏法がよく伝わる世になして、仏の恵みをお広めになられた。

俊徳丸 そうして、この天王寺をご建立なさり、

地 初めて、僧や尼を定め、四天王寺と名づけられた。

金堂のご本尊は、如意輪観音の仏像で、救世観音ともいうそうさ。聖徳太子の前生

deity, a manifestation of Kannon called Nyoirin, who is also known as Bodhisattva Savior of the World. In a previous lifetime, Prince Shōtoku was the Chinese Zen master, Nanyue Huisi. His rebirth allowed him to cross the ocean and come to Japan. And thanks to him, this temple's principal deity, Nyoirin, has also come to Japan to shine forth his divine light from this temple in which the Buddha's Dharma was practiced for the first time in our country. Nyoirin manifests the Buddha's vow, something so very necessary in this final age of the decay of the Dharma. Furthermore, the sacred wood known as *shakusendan* was used in the construction of this temple, and purplish gold from Jambudvipa* was used all the way up to the golden jewel-wheel atop the pagoda.

*Enbudagon (the purplish gold from the Jambudvipa): The gold obtained from the river running through the mango (*jambu*) forest in India. It is recognized as the best gold.

Shuntoku-maru

For ages to come, the spring water at Kamei will be clear and pure,

Reciters

as its source is Anavatapta Pond in western India. Just as its flow is inexhaustible, for generations to come, its water will continue to guide people tainted by the Five Defilements (the five evil things occurring in human body and mind) to board the boat of salvation that will ferry them to the yonder shore of the Land of Nirvana. The tolling of the bell of this Tennō-ji Temple resonates all the way to distant shores, universally filling every region with the Buddha's vow, showing that all will attain buddhahood, even the tide-filling ocean and the mountains of Naniwa.

5. Shuntoku-maru Prays Toward the Evening Sun

Michitoshi realizes that Yoroboshi is his son, Shuntoku-maru, but decides not to reveal his identity until after the day ends in order to avoid other people's attention. Then, he requests that Shuntoku-maru offer prayers towards the setting sun (that is, looking at the setting sun and imagining the Land of

通俊は弱法師が自分の子、俊徳丸だと気づくが、人目をばばかり、夜に打ち明けることにする。そして、俊徳丸に対し、日想観（日没を見て西方浄土を観想すること）の礼拝をするように勧める。俊徳丸はそれに従い、日想観を行うが、心眼にまごまごと映る景色を彷徨って舞い、よろけ、

五 通俊は我が子を知り、俊徳丸は夕日を拝む

地 源流は西インドの無熱池の清水を受け継ぎ、その尽きせぬ流れのように、いつの時代にも五濁（人間の心身に起こる五つの悪事）に染まる人間を導いて救いの舟に乗せ、極楽の彼岸に渡されるのである。この天王寺の鐘の音は他の浦々にまでも響き渡り、仏の誓願はあまねく広く満ち満ちて、潮が満ち寄せる難波の海も山もすべてが成仏の姿を示している。

俊徳丸 幾久しく澄み渡る亀井の水までも、

※閻浮檀金：インドの閻浮樹の森に流れる河から産出する砂金。最高の金とされる。

は、中国の慧思禅師であられ、この日本に転生してお渡りになったので、御本尊もこれに応じて日本に渡り、わが国仏法が最初に行われたこの寺の御本尊にお頼れになり、御威光を放たれた。まことに末世に相応した有難い御誓願をお示しになっている。そして、この寺の仏閣の建材も赤梅檀という霊木であり、五重塔の金の宝輪に至るまで、閻浮檀金※が使われているとのことだ。

Nirvana). Shuntoku-maru agrees to his request and offers prayers toward the setting sun. However, he walks and dances to the vivid scenes in his mind, finally stumbling and falling down. He feels ashamed of himself for being blind.

Michitoshi Oh, what a miracle. Looking closely at this man, I can see that he is my son who I disowned and sent away from my house. (I was wondering who he is, and see that he is actually my son who I disowned and sent away from my house.) He must have gone blind from worrying so much. Poor boy, he has lost so much weight and looks so weak. During the daytime, {a few schools include this phrase} we would get unwanted attention. I will reveal my identity to him after the sun has set, and will take him with me, when I return to Takayasu.

Well, offer prayers towards the setting sun and imagine the Land of Nirvana. (Well Yoroboshi, it is time to offer prayers towards the setting sun. Hurry and offer prayers toward the sun.)

Shuntoku-maru

It surely must be the time to offer prayers toward the setting sun. Since I am blind, I face toward the way I think the sun is setting but end up praying towards the East Gate. *Namu Amida Butsu.*

Michitoshi What are you doing? It is not right to pray toward the East Gate. We are at the stone *torii* of the West Gate.

Shuntoku-maru

You speak nonsense. What's wrong with leaving from Tennō-ji Temple's West Gate and heading toward the East Gate of the Land of Nirvana?

Michitoshi Oh well, you are definitely right about that. By leaving from this stone *torii* of the West Gate of Tennō-ji Temple,

転ぶ盲目の自分を恥じる。

通俊

おお、不思議なことだ。この者をよくよく見ると、何と私が追い出してしまった子ではないか。(この者がどういう人物かと思っていたら、何と私が追い出してしまった子ではないか。) 思いつめたあまりに盲目となつたのだな。おおか哀想に、ひどく痩せ衰えたものだ。昼は【一部流儀にあり】人目もはばかられるので、夜になってから、自分だと名乗り、高安へ連れて帰ろう。

さあ、入日を礼拝し、日想観じしやうかんじじやうがえを行いなさい。(弱法師よ、さあ、日想観の時間が来たぞ、急いで入日を礼拝しなさい。)

俊徳丸

確かに日想観の時であろう。盲目の身であるから、入日があると心で思った方向き、東門を拝む。「南無阿弥陀仏」。

通俊

何だつて、東門とは見間違いだぞ。ここは西門の石の鳥居だ。

俊徳丸

愚かなことをおっしゃるものだ。天王寺の西門を出て、極楽の東門に向うというのが、間違いでしょうか。

通俊

いやまったくその通り、ここ天王寺の西門、石の鳥居を出れば、

Shuntoku-maru

we will arrive at the noblest gate, the East Gate of the Land of Nirvana.

Michitoshi Leaving from the West Gate of Tennō-ji Temple, the noblest gate in this world means...

Shuntoku-maru

proceeding directly to Amida's Pure Land, that is...

Michitoshi the Land of Nirvana's

Shuntoku-maru

East Gate. As we are heading toward that East Gate, into the western ocean off of Naniwa

Reciters sinks the setting sun, and therein we find the reflection of the Land of Nirvana, which appears to be dancing a dance.

[Iroe] {Four schools include this phrase}

A short dance is performed with a Japanese flute and small and large hand drums.

Shuntoku-maru

How interesting. Although I am now the blind, teetering Yoroboshi, before I went blind, I was quite familiar with this place. The moon is reflected in the ocean off of Naniwa, and the winds travel over the pine trees. Looking at the immaculate scenery on a long, peaceful evening of spring, no evil could enter my mind.

[Iroe] {Kanze school includes this phrase}

A short dance is performed with a Japanese flute and small and large hand drums.

笛、小鼓、大鼓で奏される短い舞。

【イロエ】【観世流ではここに入る】

俊徳丸 ああ面白い。いまだ盲目ではなかった頃、今のこの弱法師が、いつも見馴れていた場所なので、よく知っている。難波江に月影が映え、松風が吹き渡る、春の夜長の清らかな景色を眺めれば、何の邪念も起こりはしない。

笛、小鼓、大鼓で奏される短い舞。

【イロエ】【観世以外の四流はここに入る】

地 沈みゆく入日も極楽の姿を映し、舞を舞うかのようだ。

俊徳丸 東門に向かうこと。その東門に向いている、難波の西の海に、

通俊 極楽浄土の、

俊徳丸 そのまま阿弥陀如来の御国、すなわち

通俊 この世で最も貴い門、天王寺の西門を出るといのは、

俊徳丸 最も貴い門、極楽の東門に入るのだ。

Shuntoku-maru

“Looking at the distance from the pine trees on the shore of Sumiyoshi,

Reciters the moon is about to set over Awaji Island.”

Shuntoku-maru

This poem describes the scenery of the setting moon,

Reciters This poem describes the scenery of the setting moon, but I imagine that right now the setting of the sun is like this poem. We offer prayer towards the setting sun not for the sake of seeing the sun with our eyes but for the sake of seeing it in the mind's eye. So, a blind man like myself can clearly envision the beautiful, unclouded image of Awaji's Ejima Island, Suma, and Akashi, even as far away as the ocean off of Kii. All of this terrain, as far as the eye can see, exists in the mind.

Shuntoku-maru

Oh, yes, I can see them very well! I can see them very well!

Reciters Let me list some of the many splendid scenic places observed from this shore in Naniwa.

Shuntoku-maru

To the south, people speak longingly of the beautiful scenery of the Sumiyoshi shore, with pine trees on the beach that is washed by evening waves.

Reciters To the east, this is the perfect time of year...

Shuntoku-maru

for viewing Mount Kusaka, covered in the lush green hues of spring.

俊徳丸

「住吉の松の隙より眺むれば、

地 月落ちかかる淡路島山（住吉の岸の松の木の間に遠くを眺め渡すと、淡路島あたりへ月が入り

かかっている）」と

俊徳丸 詠まれた歌は月の落ちかかる様子を表すが、

地 詠まれた歌は月の落ちかかる様子を表すが、今は入日が落ちかかっていることだろう。日想観は入日を、目ではなく心で見ることだから、自分のような盲目の者でも曇りもなく、美しい淡路絵島も、須磨も明石も、紀伊の海までもよく見える、すっかり見える。すべての景色は、心の中にある。

俊徳丸 おお、よく見えているぞ、見えているぞ。

地 この難波の浦から見える素晴らしい景色の数々を挙げると、

俊徳丸 南には、さぞかし美しいだろうと人のいう、夕波寄せる岸辺に住吉の松が影を映し、

地 東の方には、まさに今この時にふさわしく、

俊徳丸 春の緑の濃い草香山があり、

Reciters And what lies to the north?

Shuntoku-maru
Naniwa's

Reciters Nagara Bridge is there. Viewing the scenery in my mind and walking around in it, I bump into people, rich and poor alike, and I stumble, wobble, and teeter. Alas, such is the sad lot of a blind man. People must surely laugh at me, a real *Yoroboshi*—a teetering beggar-monk. Imagining that, I feel ashamed, and tell myself that from now on, I will never lose my senses, I will never dance like the deranged.

6. Michitoshi Returns Home with Shuntoku-maru

After night falls, Michitoshi reveals to Shuntoku-maru that he is his father. The astonished Shuntoku-maru thinks he must be dreaming. Because he is ashamed of his present state, he tries to flee. Michitoshi chases after his son, takes him by the hand, and they together return to the village of Takayasu.

Reciters The evening grows late, and people have already gone home. It is completely quiet in this temple now. What brought you to your present state? Please give your name.

Shuntoku-maru
That is an unexpected request. Who could possibly be interested in my identity? I am Shuntoku-maru, who used to live in the village of Takayasu and ended up becoming such a pathetic man.

地 北はどこだったか、

俊徳丸 難波の、

地 長柄の橋がある。こうして徒に、あちこち歩き回れば、盲目の悲しさよ、貴い方や賤しい人に突き当たっては転び、ふらつき、足もとはやよろよとして、いかにもあれがまことの弱法師だと人にも笑われるよ。思えば恥ずかしいことだよ。もうこれからは狂いません、これからは決して舞い狂うことはありませんよ。

六 通俊、俊徳丸を連れて帰郷する

夜になり、通俊は俊徳丸に、父親であることを明かす。俊徳丸は夢かと驚き、今の姿を恥じて逃げようとする。追い駆けた通俊は、俊徳丸の手を取り、一緒に高安の里に帰る。

地 今もう夜も更け、人も皆帰ってしまったて、静まり返っている。一体あなたはこういう人のなれの果てなのか、名をお名乗りなさい。

俊徳丸 これは思いがけない、どのような方が私の素性をお尋ねなさるのですか。私はもと高安の里に住んだ俊徳丸のなれの果てです。

Reciters Oh, that's what I thought. How happy I am. I am your father,
Takayasu Michitoshi.

Shuntoku-maru
Michitoshi is my father! To hear his voice once more,

Reciters (Shuntoku-maru)
I am astounded, and my heart is racing.

Shuntoku-maru
This must be a dream.

Reciters (What on earth is happening?)

Reciters Shuntoku-maru is ashamed to let his father see him in such a sorry state, and tries to run away to wherever he can. His father catches up with him and takes his son's hand. "Now you no longer need to hide anything." So saying, the father asks the son to leave the temple with him before day breaks. In the darkness, listening to the toll of the bell of Tennō-ji Temple, together they will return to the village of Takayasu. Together, they will return to the village of Takayasu.

地 やはりそうであつたか、おお嬉しい。自分は父の高安の通俊だよ。

俊徳丸 通俊とは私の父、そのお声を聞いたそばから、

地(俊徳丸) 驚きのあまりに胸がどきどきして、

俊徳丸 これは夢であろうかと思ひ、

(これはどうしたことだと、)

地 俊徳丸は、自分の親ながらこのような姿を見られて恥ずかしいと、あらぬ方へ逃げていく。父は追いつき手を取って、「今さら何も包み隠すことなどない」といい、天王寺の鐘の音も響く闇夜にまぎれ、「明るくなる前に」と誘って、一緒に高安の里に帰った。高安の里に帰った。

Yoroboshi / Yorobōshi

Synopsis

Takayasu Michitoshi, a prominent resident of the village of Takayasu, Kawachi Province (in the present day, near Yao City in Osaka Prefecture), believed a slanderous story about his son, Shuntoku-maru, and disowned him and sent him away. Regretting this misdeed, Michitoshi wants to pray for the peace and comfort of Shuntoku-maru's current and next lifetimes, so he performs the Buddhist practice of making offerings (that is, making offerings of material goods to people in order to accumulate good deeds) for seven days in spring at Tennō-ji Temple (present-day Shitennō-ji Temple, Osaka). On the last day of his practice of making offerings, a young blind beggar called *Yoroboshi* (or *Yorobōshi*) appears at the temple. The beggar is actually his son, Shuntoku-maru.

When Yoroboshi joins the line of people receiving offerings, fallen plum petals are clinging to his sleeves. Seeing that Yoroboshi cherishes the scent of the flowers, Michitoshi mentions that the flower is also a part of the practice of making offerings. Yoroboshi agrees with him, lauds the teachings of the Buddha, and explains the origin of Tennō-ji Temple. Although Michitoshi realizes that Yoroboshi is his son, Shuntoku-maru, he decides to wait until night to reveal his identity, as he wants to avoid others' attention. Michitoshi suggests that Yoroboshi conduct *jissō-kan* (a form of meditation in which a person imagines the Land of Nirvana from watching the setting sun), and Yoroboshi imagines the beautiful scenery of the Naniwa area. However, he gradually becomes delirious, and trips and stumbles here and there. He is bitterly ashamed of himself and feels defeated by the sadness of being blind.

When the night grows late, Michitoshi reveals to Yoroboshi (Shuntoku-maru) that he is his father. Shuntoku-maru tries to flee as he is ashamed of his present state, but Michitoshi catches up with him, takes him by the hand, and brings him back to the village of Takayasu.

Highlight

The greatest charm of this piece is the profound personality of the *shite*, Yoroboshi (Shuntoku-maru) and the vivid descriptions of the scenery in his mind. Although Shuntoku-maru is described as a boy, he is probably in his mid- to late teens, with some education and experience, as his wife appears as the *tsure* in the version performed in olden days. And his father, Takayasu Michitoshi, appears to be a powerful local figure. Shuntoku-maru has fallen in stature from being the son of a prominent family to being a blind beggar (at the time, considered the lowest social status), but he has never lost the purity and refinement of his mind. Although he laments his misfortune, his faith gives him hope, as we can observe from his enjoying the scent of plum blossoms on his sleeves. Later on, when Shuntoku-maru is meditating on the setting sun, it brings to mind the beauty of the seaside in Naniwa, where he used to live, and he makes this profoundly meaningful comment: "All of this terrain, as far as the eye can see, exists in the mind." However, as his mind is transfixed by the scenery of his imagination, he becomes delirious. Tripping and stumbling, he is forced to face the reality of his pathetic, hopeless self.

Pure, kind, lonely, and sorrowful is this profound young man, Shuntoku-maru. Please try to feel each of these sentiments of Shuntoku-maru as they change from scene to scene.

Schools	All five
Category	Fourth Group Noh
Author	Kanze Jūrō Motomasa (<i>kuse</i> is written by Zeami)
Subject	Unknown
Season	Spring (February in the lunar calendar)
Scenes	Tennō-ji Temple in Settsu Province

Characters	<i>Shite</i>	Shuntoku-maru
	<i>Waki</i>	Takayasu Michitoshi
	<i>Ai</i>	Michitoshi's Servant
Masks	<i>Shite</i>	Yoroboshi
Costumes	<i>Shite</i>	A long black wig, (<i>kuroji-kindon-hachimaki</i> [a head band with gold brocade on black cloth]), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters) (<i>kitsuke / nuihaku</i> [a short-sleeved <i>kimono</i> with embroidery and with gold or silver flakes placed on the fabric]), <i>koshi-obi</i> (belt), a fan, and a cane.
	<i>Waki</i>	Tops and bottoms of <i>suō</i> (a long-sleeved unlined hemp <i>kimono</i> with matching top and bottom worn by male characters), <i>kitsuke / dannoshime</i> (short-sleeved <i>kimono</i> with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), a small sword, and a fan.
	<i>Ai</i>	Tops and bottoms of <i>kimono</i> for <i>kyogen-kata</i> .
Number of scenes	One	
Length	About 1 hour and 20 minutes	

弱法師（よろぼし／よろぼうし）

あらすじ

河内国高安（現在の大阪府八尾市付近）に住む高安通俊（たかやすみちとし）は、他人の讒言を信じて、実子の俊徳丸（しゅんとくまる）を家から追い出しました。後悔した通俊は、俊徳丸の現世と来世の安楽を願い、春の天王寺（大阪・四天王寺）で七日間の施行（施しにより善根を積む行）を営みます。その最終日、弱法師（よろぼし／よろぼうし）と呼ばれる盲目の若い乞食が、施行の場に現れました。実はこの弱法師は俊徳丸その人でした。

弱法師が施行の列に加わると、梅の花びらが袖に散りかかります。花の香を愛でる弱法師を見て、通俊は花も施行の一つだと言いました。弱法師も同意し、仏法を称賛し天王寺の由来を語りました。通俊は、弱法師が我が子、俊徳丸であると気づきますが、人目をはばかり、夜に打ち明けようと考えます。通俊は弱法師に日想観（じっそうかん／じっそうがん：沈む夕日を心に留め、極楽浄土を想う瞑想法）を勧め、弱法師は、難波の絶景を思い浮かべますが、やがて狂乱し、あちこちにつまづき転び、盲目の悲しさに打ちのめされます。

夜更けに通俊は、弱法師すなわち俊徳丸に父であると明かします。俊徳丸は恥ずかしさのあまり逃げますが、通俊は追いついて手を取り、高安の里に連れ帰りました。

みどころ

シテの弱法師（俊徳丸）の奥深い人柄と豊かな心象風景が、この曲の大きな魅力です。俊徳丸は少年ですが、古い時代にツレで俊徳丸の妻が出る演出もあったことなどから、十代半ばから後半あたりで、ある程度の教養や経験も積んでいたと思われます。高安通俊は地元の有力者とみられます。俊徳丸は、名家の息子から盲目の乞食という当時の最下層の身分に落ちたのです。しかし彼は、清く優雅な心を失わず、自分の不幸を嘆きつつも、信仰に希望を寄せています。袖に散る梅の花びらの香に心を寄せる姿などから、そのことが読み取れます。その後、日想観に入った俊徳丸は、かつて見た難波江の美景をくっきりと思い浮かべ「満目青山（ばんぼくせいざん）は心にある（すべての景色は、心の中にある）」という意味深い言葉を発します。ところが、心の景色に惹かれて狂態となり、あちこち転びつまずく現実の姿のみすぼらしさも、突き付けられるのです。

清らかで優しく、寂しく悲しい、心深き俊徳丸。その折々の心象に、思いを重ねてみてください。

流儀 五流にあり
分類 四番目物
作者 観世十郎元雅（クセは世阿弥作）
題材 不明
季節 春（旧暦2月）
場面 摂津国天王寺

登場人物	シテ	俊徳丸（しゅんとくまる）
	ワキ	高安通俊（たかやすみちとし）
	アイ	通俊の従者
面	シテ	弱法師
装束	シテ	黒頭、（黒地金緞鉢巻）、水衣、着付・厚板（着付・縫箔）、腰帶、扇、杖
	ワキ	素袍上下、着付・段熨斗目、小刀、扇
	アイ	狂言上下
場数	一場	
上演時間	約1時間20分	

弱法師（よろぼし／よろぼうし）
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