

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

1. A Man (A Monk) Finds a Boy and Goes to Sagano

A man (a monk) finds a boy who became separated from his parents. He takes the boy with him to Sagano to participate in the Great Nembutsu Festival. The man (the monk) talks to a local resident and asks him to show them something amusing.

Man (Monk)

In my childhood, I had fun playing on stilts with my friends, but now I pursue the Buddha-way. In my childhood, I had fun playing on stilts with my friends, but now I pursue the Buddha-way and seek true friends in the Dharma.

I am a man from Yoshino in the province of Yamato. This boy by my side I found near Saidaiji Temple in Nara. / I am a monk living in Kyoto. I do not know where this boy beside me comes from, but since he wants to rely upon me, I have decided to take care of him. He is an intelligent boy, capable of quickly comprehending the teachings of the Buddha. / I am a man living in Kyoto. I do not know where this boy beside me comes from, but since he wants to rely upon me, I have decided to take care of him. / I am a monk living in Kyoto. I do not even know where this boy beside me comes from, but I have just found him.

* は流儀によって異なる場合を示す。

一 ある男(僧)が男の子を連れて嵯峨野へ行く

子どもを拾った男(僧)が、その子を連れて嵯峨野の大念仏の催しにお参りする。男(僧)は、門前の者に声をかけ、面白いものを見せるように頼む。

男(僧)

竹馬に乗って幼い友と仲良く遊んだが、今度は仏道に入り、竹馬に乗って幼い友と仲良く遊んだが、今度は仏道に入って、真の法友を求めよう。

私は大和国吉野の者でございます。こちらにいる幼い人は、奈良の西大寺あたりで拾った子です。／私は都に住む僧です。こちらにいるお方は、どこから来た人かもわからない人なのですが、私を頼りにしたいということで、お世話をすることになったのですが、仏法をすぐに理解できる利発な人でございます。／私は都に住む者です。こちらにいるお方は、どこから来た人かもわからない人なのですが、私を頼りにしたいということで、お世話をすることにいたしました。／私は都に住む僧です。こちらの人は、どこから来た人かもわからない、拾った子です。

At this time of year, the Great Nembutsu Festival* is held in Sagano. I am going to participate in the event with this little boy. / with this boy.

* the Great Nembutsu Festival: A Buddhist ceremony of chanting an invocation of the Buddha (*nembutsu*) at Seiryōji Temple in Sagano during the third month of the lunar calendar (the modern-day month of April).

[Man (Monk) Talks to a Man Residing around the Temple]

The man (the monk) calls out to a man living near the temple (*ai*) and requests that he do something amusing to entertain the boy. The local man tells the man (the monk) that a madwoman called Hyakuman leads the chanting and she is entertaining. He suggests that the man (the monk) poorly chant *nembutsu* in order to draw out Hyakuman.

2. Hyakuman Appears and Leads the Chanting of the Nembutsu Invocation

Hyakuman appears, having been drawn out by the *nembutsu* chanted by the man residing near the temple. She reproaches him, saying that his chanting of *nembutsu* is not good and voluntarily starts to lead the chanting.

[Hyakuman reproaches the man living around the temple for his chanting of *nembutsu*]

While the man living around the temple is chanting the *nembutsu* invocation, Hyakuman appears. She hits the man with the twig of bamboo grass in her hand, and the local man recedes, saying that he has been stung by a bee.

ちようど今頃、嵯峨野で大念仏※1がありますので、この幼い人を連れて／この人と一緒に、お参りしようと思います。

※1 大念仏…旧暦三月に嵯峨野の清涼寺で行われる念仏法要（現在は四月に開催）。

「男（僧）が門前の者と語る」

男（僧）は、門前の者（アイ）を呼んで、子どもが楽しめるように何か面白いものを見せるよう依頼する。門前の者は、百万という狂女が念仏の音頭を取るのが面白いと紹介し、百万を誘い出すために、下手な念仏を唱えましようと言う。

二 百万が現れ、念仏の音頭を取る

門前の者の念仏に誘い出されるように百万が登場し、門前の者の念仏をよくないと咎め、自ら念仏の音頭を取る。

「門前の者、百万に念仏を咎められる」

門前の者が念仏を唱えているところに百万が現れる。百万は手持ちの笹で門前の者を打つ。門前の者は「蜂が刺した」と言って後退する。

Hyakuman

Oh no, your chanting of *nembutsu* is off beat / out of tune. I will lead the chanting. / How can you chant *nembutsu* so wrongly? / How can you chant *nembutsu* so wrongly? I will lead the chanting.

[The man living around the temple leaves]

The man living around the temple asks Hyakuman to lead a pleasing chanting of the *nembutsu* invocation because he is not good at it. He then leaves.

Hyakuman

Namu Amida Buddha.

Group Reciters

Namu Amida Buddha.

Hyakuman

Namu Amida Buddha.

Reciters

Namu Amida Buddha.

Hyakuman

The people who put their faith in Amida Buddha

Reciters

are like the moon in a rainy night. / The people who put their faith in Amida Buddha are like the moon in a rainy night. Although they are covered by the clouds, they surely arrive in the Western Pure Land of Amida Buddha.

地謡

その人は雨の夜の月であろうか。／阿弥陀仏を頼りにする人は、雨の夜の月であろうか。雲に隠れたままでも西方浄土へ行く。

百万

阿弥陀仏を頼りにする、

地謡

南無阿弥陀仏。

百万

南無阿弥陀仏。

地謡

南無阿弥陀仏。

百万

南無阿弥陀仏。

門前の者は、自分は念仏が下手だが、百万に面白く念仏の音頭を取って下さいと言い、退く。

「門前の者、去る」

るなんて。私が念仏の音頭を取りましょう。

う。／そんなにでたらめに念仏を唱えるなんて。／そんなにでたらめに念仏を唱えるなんて。私が念仏の音頭を取りましょう。

百万

あら、念仏の拍子の取り方／節がなっていないですね。私が念仏の音頭を取りましょ

Hyakuman		Story
Hyakuman	O, Amida Buddha, <i>Namu</i> Amida Buddha.	
Reciters	There is no one who does not have faith in Amida Buddha. There is no one who does not have faith in Amida Buddha.	
Hyakuman	I am the madwoman of spring,	
Reciters	Thinking about my son, my mind runs wild. I cherish him so, my love for him like the grasses of spring	
Hyakuman	that are heaped upon seven carts pulled by strong men, and yet	
Reciters	seven carts are not even enough to haul away the grass.	
Hyakuman	No matter how heavy they are, haul them away. Heave, ho! Heave, ho!	
Reciters	We will use all of our strength and make every effort, placing our faith in Amida Buddha, placing our faith in Amida Buddha, placing our faith in Amida Buddha. <i>Namu</i> Amida Buddha.	
3. Hyakuman Thinks of Her Son and Goes Mad		
While recounting the story of how she became separated from her son, Hyakuman goes mad and prays that the Buddha will reunite her with her son.		

百万 阿弥陀仏、南無阿弥陀仏と

地謡 頼りにしない者はいない、頼りにしない者はいないよ。

百万 私は春の物狂い、

地謡 我が子を思い、心は乱れ、その恋しさの詰まった恋の草を

百万 力のある者が引く車に七台分、

地謡 積んでも尽きることはないけれど

百万 どれだけ重くとも引こうよ、えいさら、えいさと

地謡 力を尽くして精一杯、阿弥陀仏に頼りましょう、さあ頼りましょう、頼りましょう。
南無阿弥陀仏。

三 百万、子を思つて狂乱する

百万は、子どもと生き別れたことを語りつつ狂乱し、仏に子どもに逢わせてくださいと願う。

Reciters Although the bond between parent and child only lasts for one lifetime, I do not turn away from the path of affectionate attachment to my son. I do not turn away from the path of affectionate attachment to my son and therefore, I am surrounded by the darkness of delusions.

Hyakuman

Like a hazy moon under thin clouds,

Reciters for someone who is barely living in this world, “A child is an everlasting responsibility to a parent,” to quote the proverb. Like a cart pulled by an ox, how far I will be pulled by this delusion? Well, it’s all for my son. Pull me! Pull me!

Hyakuman

Pull the cart onward! Pull the cart onward!

Reciters Look at her. How entertaining she is!

Hyakuman

Indeed, Hyakuman’s

Reciters long, dark hair is

Hyakuman

tangled like a thorny shrub**.

Reciters She wears a ragged *eboshi* hat, and

地

親子の縁は一世限りだけれど、親子の愛着の道にまとり離れずに、親子の愛着の道にまとり離れずにいるものだから、迷妄の闇は晴れず、

百万

薄曇りの朧月のように、

地

この世にようやく生きていくばかりの者には、まさに「子は三界の首枷」だよ。牛に牽かれて行く車のよう、どこまで引きずられて行くのでしょうか。いやわが子のために、えいさら、えいさと

百万

車を引こう、さあ引こう。

地

見ものだよ、面白い見ものだよ

百万

まことに、百万の姿は、

地

もともと長い黒髪を

百万

おどろ（荆棘）※2のように乱して

地

古ぼけた烏帽子をかぶり

Hyakuman

her eyebrows are painted, so dark and messy,

Reciters that she does not look like sane.

Hyakuman

To speak of what causes me such anguish, it is that my boy is not with me. / My boy does not inquire after me.

Reciters While merely seeking the whereabouts of my cold-hearted child,

Hyakuman

the grief of my weakening bond with my child has beaten me down. This linen robe...

Reciters ...tied together at the shoulders and dangling,

Hyakuman

I then tied up by its hem and slung it over me upside down,

Reciters so that it looks like I am wearing the scraps of a straw mat

Hyakuman

or a sedge mat, so crude and shabby is my appearance.

Reciters Although my mind is just as unkempt and disturbed, I have faith and give praise: *namu* Shakyamuni Buddha, *namu* Amida Buddha! I do so in order to be reunited with my son.

地 眉根は黒々と墨が乱れており、
 百万 正気の沙汰とは思えない、
 地 辛い思いをせよとでもいうのか、我が子は一緒にいない。／我が子は訪ねてこない。
 百万 つれない子をたずねるのだけれど、
 地 親子の浅い契りの悲しみに打ちひしがれ、麻の衣の
 百万 肩を結んで裾に下げ、
 地 裾を結んで肩にかけて、
 百万 蕙の切れ端や
 地 菅で編んだ薦のように着物も乱れ、
 百万 心が乱れながらも、南無釈迦牟尼仏、南無阿弥陀仏と信心をいたすのも、我が子に
 地 逢うためだよ。

Hyakuman

Praise be to Shakyamuni Buddha! Please do something to reunite me with my son. And then, please purge me of this insanity and protect me so that I may lead a peaceful life. [A few schools include these phrases]

** thorny shrub: a messy tangle, like the way that thorny plants, such as brambles, grow in a wild thicket.

4. Man (Monk) Questions Hyakuman

The boy realizes that Hyakuman is his mother. He asks the man (the monk) to approach Hyakuman and ask her, indirectly, about her son in order to confirm her identity. The man (the monk) asks Hyakuman where she is from and the reason that she went mad. Hyakuman answers his questions and says that she even shows herself as a madwoman in public in order to be reunited with her lost son. She then performs a dance.

Boy There is something I would like to ask you to do.

Man (Monk)

What is it?

Boy I looked very carefully at the madwoman and I know that she is my mother, from my hometown. Would you please ask her some questions without letting her know that I am her son?

Man (Monk)

What you say is incredible! I will ask her right away. It is surprising, but I will ask her right away. / Many people look alike, but I will ask her. / It is surprising, but I will ask her.

百万

有難い釈迦如来様、どうか我が子に逢わせてくださいませ。そして狂気が静まつて、無事に過ごせるようお守りください。「一部流儀にあり」

※2 おどろ (荆棘) …草木がとげとげしく乱れ、生い茂る様子。いばら。

四 男(僧)、百万にいろいろ尋ねる

男の子は、百万が自分の母だと気づく。子どもは男(僧)に、百万にそれとなく確かめられるような話を聞き出すように頼む。男(僧)は百万に出身地や物狂いになった理由などを聞く。百万はそれに答え、子に逢うために人々の前でありふり構わずに顔をさらしているのだと言い、舞を舞う。

男の子 お話したいことがございます。

男(僧) 何事でしょうか

男の子 こちらの物狂をよくよく見ましたら、故郷の母でございます。恐れ入りますが、素知らぬようにして、いろいろ問いかけてみてください。

男(僧) これは思いもよらないことを伺いましたよ。すぐに尋ねてみましょう。まあでも、

Hyakuman

Everyone, I will perform a dance about the Buddha's teaching.
Please clap and sing along. [A few schools include these phrases]

Man (Monk)

Hello, madwoman over there. What is your home town? Where are you from?

Hyakuman

My name is Hyakuman, from the city of Nara. / I am from the city of Nara.

Man (Monk)

How is it that you became a madwoman?

Hyakuman

My husband died, leaving me a widow, and I became separated from my only child, the only memento I had of my husband. I went on living, but separated from my son, and this drove me mad.

Man (Monk)

Well, if your son were here right now, would you be happy?

Hyakuman

That goes without saying. / Why ask me such an obvious question? / There is no need to ask such an obvious question. My mind is deranged because my son is missing. I show my face in public, with my hair in a crazy tangle, because I think I might be able to see my son. Riding about on a cart, chanting the *nembutsu* invocation, I single-mindedly pray that the Buddha will reunite me with my son.

のだよ。

おっしゃるまでもありません。／わかりきったことを言う人ですね。／そのようなことは、言うまでもありませんよ。子どもゆえに心が乱れ、こうして髪を乱してあちこちの人々に面をさらしているのも、我が子にめぐり逢えるかも知れないと思つてのこと。車に乗って念仏を唱え、ひたすら我が子に逢わせてくださいと祈るのだよ。

百万

男
(僧)

さて、今その子がいれば、嬉しいと思うのか。

百万

男
(僧)

どうしてこのような狂女になつてしまったのだ。

夫には死に別れ、唯一人の忘れ形見の子とは生きてままだま離れ離れになつてしまいました。そのため、心が乱れたのです。

百万

男
(僧)

やあ、その狂女よ、お前の故郷はどこなのか、どこの者か。

私は奈良の都の百万という者でございます。／私は奈良の都の者でございます。

百万

皆さん、法楽の舞を舞いますので、囃してくださいよ。[二部流儀にあり]

でも、尋ねてみましょう。

すぐに尋ねてみましょう。／似た人も多いものですが、尋ねてみましょう。／まあ

Man (Monk)

How pitiful she is. / Listening to her story, I feel sorry to her. If you truly have selflessly belief in the Buddha, surely you will be able to find your son, as there are so many people gathering here.

Hyakuman

Thank you for your kind words. All the same, I must throw myself into a performance of a dance about the Buddha's teaching. Everyone, please sing and clap along. / Thank you for your kind words. I need only have faith in the Buddha enshrined in this temple. / How pleased I am with what you have said, honorable monk. I need only have faith in the Buddha enshrined in this temple. I have been told that Shakyamuni Buddha spoke of Rahula as his eldest son,

Reciters and putting my wish to be reunited with my son—a mother's wish to be together with her son—into these fluttering sleeves with a pattern of parrots, Hyakuman will perform a dance, so please watch.

Hyakuman

I will dance, twirling these sleeves hundreds and thousands of times,

Reciters praying to find my son's whereabouts.

[Iroe] [Some schools do not perform this dance]

A short dance performance accompanied by the music of a Japanese flute, and large and small hand drums.

「イロエ」〔一部流儀で行わない場合もある〕
短い舞の所作。笛、小鼓、大鼓で奏される。

地 我が子の行方がわかるように、と祈るのだよ。

百万 百回でも万回でも、舞の袖を返そう、

地 我が子に逢いたいと、親子で逢いたいと願いのこもった鸚鵡の柄の袖を返して、

百万が舞う舞をご覧ください。

とお語りになったのだから、
嬉しいことをおっしゃいますね。それにつけても、身を粉にして法楽の舞を舞わなければなりません。皆さま、囃してください。／嬉しいことをおっしゃいますね。唯お頼みするのはこのご本尊です。／まあ、嬉しいお坊様の教えですね。唯お頼みするのはこのご本尊です。かたじけなくもこの釈迦如来様も、羅睺は自分の長子だ

百万

男(僧) まったくいたわしいことだ。／まったく聞くにつけ、いたわしいことだ。本当に私心なく信心しているのならば、これほど人が集まっているのだから、きつと子どもと巡り逢えるだろうよ。

5. Hyakuman Tells Her Story to the Public and Dances

Hyakuman narrates the details of her story as well as the origin of Seiryōji Temple. She also describes her love for her missing son, enters a deranged state, and dances.

Hyakuman

When I really think about it, wherever I live becomes my home,

Reciters and if I do not live in a place, it is not my hometown. How much longer must I live in this temporary world?

Hyakuman

A poem says, “The cows and sheep follow a steep path to go home, and the birds flock together, deep in the branches of a tree. (Poem by Du Fu)”

Reciters Truly, this world is ephemeral, with no place upon which to rely. What will happen to me, who aimlessly wanders like a cloud or running water? In my hometown, Nara, where dewdrops form on the leaves of oak trees,

Hyakuman

I spent many painful months and years.

Reciters My husband, who promised to live with me in this life and the next, could not keep his vow and died too soon. The death will separate us for a long time.

Hyakuman

We cuddled together, sharing the same pillow,

五 百万、身の上を人々に訴え、舞を舞う

百万は自分の身の上を詳しく語り、清涼寺の由来なども示す。さらに我が子への思いを切々と述べ、狂乱状態になり、舞を舞う。

百万 本当によく考えて見れば、どこであつても住めばそこは我が家であり、

地 住まないならば、故郷もない。この仮の世に、いつたいつまで住めるだろうか。

百万 「牛や羊は険しい道を辿つて帰り、鳥は枝の奥深くに寄り集う」(杜甫の詩)と言うが、

地 まことに世の中はかなくて、寄る辺もなく、雲や水のようにさ迷い歩く私は、この

先どうなつてしまうことだろう。櫛の葉の梢に露の結ぶ故郷の奈良では、

百万 辛い年月を送っていたが、

地 あれほど二世(現世と来世)を誓つて契りを結んだ夫は、添い遂げられずあつけない、死んでしまつて永い別れとなつてしまった。

百万 仲睦まじく枕を敷いていたのに、

Reciters but unfortunately, ours was a fragile, tragic union.

Reciters Although I harbor bitterness for such a man who died and cruelly left his wife behind, because I still love him, the tears I shed after his death have never dried up as I have passed year after year in mourning. In this way, the days and months flew by, and I lost my young son at Saidaiji Temple and do not know where he went or his current whereabouts. With these extraordinary sorrows piling up, one after another, I finally left the city of Nara. I looked back to see Mount Mikasa, crossed over the Saho River, and entered Yamashiro Province. At the village of Ide, the surface of the “beautiful water” of Tamamizu reflected my image back to me. But despite its pretty name, it only showed my sordid self. Spending days like this, I walked around aimlessly, going wherever my feet took me, and ended up visiting a temple that I heard is located in Sagano in the western area of Kyoto. Looking at the scenery around the temple, I see that

Hyakuman

Kameyama is full of cherry blossoms

Reciters and the fallen cherry petals have made the Ōi River looks like a stream of clouds. It is a rule in this transient world that the cherry blossoms in the mountains will fall once their prime has passed and will be scattered by the stormy winds from Arashiyama (“Mount Storm”) here in Sagano. As the evening fog settles over the villages of Matsunoo and Ogura, people in colorful dress, nobles and commoners alike, keep coming to offer prayers at this temple in Sagano. This temple is such a sacred place that I truly feel grateful. It is with trepidation that such a lowly person as me mentions this, but for we lost beings who were born during this time when the Buddha’s teaching has lost its influence—that is, after the death of Shakyamuni Buddha and before the appearance of Maitreya Bodhisattva—the statue of Shakyamuni Buddha that

地

哀れにも、はかない契りであったよ。

地

ともかくにも、人を残して死んで行くなんて、何と薄情な人だと恨み、恋しがりながら、夫の死後には涙も絶えず、歎くばかりの年を重ね、月日は流れていった。西大寺では幼い我が子を見失ってしまった、どこへ行ったのか、行方も知れない。一方ならぬ、重ね重ねの悲しみのゆえに、とうとう奈良の都を出て、三笠山を振り返り、佐保川を渡って山城国に入り、井手の里の玉水にわが姿を映せば、玉水とは名前ばかりで、水面に映る影は浅ましい私の姿。こうして月日を送り、足に任せて、あてどなくさ迷い歩くうちに、都の西の、嵯峨野にあると聞いたお寺にお参りして、あたりの景色を眺めれば、

百万

花が満開に咲く亀山や、

地

花が散り、雲の流れとも見える大井川が見える。浮世のならいであるが、盛りを過ぎれば山桜は、この嵯峨の嵐山に、嵐とともに散っていくよ。松尾や小倉の里に夕霞が立つ中を、華やかな装いを凝らした人々が、貴賤を問わず打ち続いて参詣するこの嵯峨のお寺はまことに尊く、何よりもただひたすら有難い。私の身の上で申すのは恐れ多いことであるが、釈迦如来のご入滅後、弥勒仏のご出現前の、仏法の衰えたこの時に生まれた、私たちのような迷う者の救い主として、毘首羯磨がお作りになった赤梅檀の釈迦尊像は、すぐに神力を現して、天竺（インドのこと）から震旦（中国のこと）、わが日本へと三国を渡り、ありがたくもこの寺にご出現なされた。

Visvakarman carved out of red Chinaberry wood that immediately manifested its mystic powers and thereby traveled across the three countries of India, China, and Japan and thankfully, appeared in this temple.

Hyakuman

Speaking of the preaching of the Dharma during the *ango**** ceremony,

Reciters

it was first done by Shakyamuni in order to transfer merits to his mother, Maya. Even the Buddha loved and missed his mother. How is it possible for a human being, who has strong attachments, not to love his own mother? Although I make such accusations of my son and lament myself, I pray wholeheartedly and flutter these sleeves, decorated with a pattern of parrots, that express a mother's hope to be reunited with her son. Please watch as this Hyakuman performs a dance expressing her hope to see her son again.

Hyakuman

Oh, my boy!

Reciters

I have missed him so.

[Tachimawari / Kakeri / Iroe]

[Tachimawari] A short dance performed with a Japanese flute and large and small hand drums.

[Kakeri] A short dance that expresses madness. Accompanied by the music of a Japanese flute and large and small hand drums.

[Iroe] A short dance performance accompanied by the music of a Japanese flute and large and small hand drums.

*** *Ango*: A Buddhist practice undertaken by a monk who retreats for three months in the summer to devote himself to Buddhism training. It evolved from Shakyamuni's preaching the Dharma in the Trāyastriṃsa Heaven in order to transfer merits to his mother, Maya.

※3 安居…僧が夏の三ヶ月間に籠って仏道修行に励むこと。釈迦が母の摩耶夫人の供養のために刀利天で説法したことが起源。

「立廻り／カケリ／イロエ」

「立廻り」短い舞。笛、小鼓、大鼓で奏される。

「カケリ」狂乱を示す短い舞。笛、小鼓、大鼓で奏される。

「イロエ」短い舞の所作。笛、小鼓、大鼓で奏される。

百万

安居※3の御説法と申すのも、

地

釈尊が御母の摩耶夫人への御孝養のためになされたのが、初めである。仏でも御母をいとおしみ、慕われたのだ。まして、愛着の強い人間の身として、どうして母をいとおしまないのか。このように子を恨み、わが身を歎きながら、心を込めてお祈りし、親子が逢うことを願う鸚鵡模様の袖を返して、この百万が、わが子逢いたさに舞う舞をご覧ください。

百万

ああ、私の子、

地

恋しいよ。

6. Hyakuman Is Reunited with Her Son and They Return to Nara

Looking at Hyakuman, the man (the monk) feels pity and reveals that the boy he has brought with him is her son. The mother and son are joyfully reunited and together return to Nara.

Hyakuman

There are so many people here, why is my son not one of them?
Alas, I miss my son. Please, bring my son to me.

Hyakuman (Reciters)

Namu Shakyamuni Buddha!

Reciters Though I went mad, I continue to chant the invocation, *namu Amida Buddha*, *namu Shakyamuni Buddha*, *namu Amida Buddha*, but not from a true understanding of the Buddha-way. Although my prayers come from a separate path, be pleased, Buddha, to answer my prayers and reunite me with my son.

Man (Monk)

How pitiful she is.

This is the son you are looking for. Come closer and look at him.

Hyakuman

Oh, my goodness! Had you been brave and announced yourself sooner, I need not to have disgraced myself so. / How dare you. Had you announced yourself sooner, I need not to have disgraced myself so. How dare you,

六 百万、我が子と対面し、奈良へ帰る

百万の様子を見て可哀想になった男(僧)は、連れの男の子が百万の子であると明かす。親子二人は対面して喜び合い、連れだつて奈良へ帰った。

百万 これほどたくさんの中、どうして我が子はいないのだろう。ああ、我が子が恋しいよ、我が子に逢わせてください、

百万(地) 南無釈迦牟尼仏、と

地 狂人ながらも子に逢えるかと思つて、信心もないのに南無阿弥陀仏、南無釈迦牟尼仏、南無阿弥陀仏と仏道への真の気持ちからでなく、外れた道からの祈りではあるけれど、仏のご誓願に与り、遭わせてください。

男(僧) あまりにも痛々しいことだなあ。

こちらの子が、あなたの尋ねる子だよ、よくよく寄つて見てご覧なさい。

百万 なんとまあ、気の強い、早く名乗つて下されば、このように恥さらしなことをしないで済んだのに。／恨めしい、早く名乗つて下されば、このように恥さらしなことをしなくて済んだのに。ああ、恨めしいと、

Hyakuman (Reciters)

I was thinking...

Reciters but by chance, to be reunited with my son is as rare as encountering the moment that the flower of the *udumbara* tree opens (which happens only once in three thousand years). Is this real or a dream?

Thinking deeply, thinking deeply, Shakyamuni Buddha, who is enshrined in this temple, has been like a father to all living beings. Therefore, it must be through the power of the merits of the blessed Buddha's teachings that mother and son can be reunited.

My wish fulfilled, how happy I am to return to Nara. How happy I am to return to Nara. / With my wish fulfilled, I return to the city of Nara. I return to the city of Nara.

地

百万(地)

思ったけれども、

偶然に逢えたのも、優曇華の開花(三千年に一度)に逢えたようなものだ。一体これは夢か現か、幻か。

よくよく考えるに、よくよく考えるに、ここのご本尊の釈迦如来は、もとより衆生の父といえるお方であるから、母とともに巡り逢えたのは、有難い仏法の力ゆえのことだ。願いが満たされ、奈良の都へ帰るのは、嬉しいことだよ、奈良の都へ帰るのは、嬉しいことだよ。／願いが満たされ、奈良の都へと帰っていった、奈良の都へと帰っていった。

Hyakuman

Synopsis

One spring, a man (in some versions, a monk) finds a boy and brings him to a temple in Sagano, Kyoto, where they participate in the Great *Nembutsu* Festival. Then, a madwoman named Hyakuman arrives at the temple. She insists that their way of chanting the *nembutsu* (an invocation of the Buddha) is not right. In order to make an example for them, she starts to lead the recitation. Then, Hyakuman reveals that she has lost her mind because she and her child became separated. Having gone mad, she prays that the Buddha will reunite her with the her child.

The boy, who has been watching the woman for a while, realizes that she is his mother. He asks the man caring for him (the monk) to indirectly inquire of her about her son. The man (the monk) asks Hyakuman where she is from and how she lost her sanity. Hyakuman replies that she is from Nara and that she lost her husband and became separated from her only child. She further mentions that in public, she intentionally acts mad in order to find her son and be reunited with him. She then performs a variety of dances.

Seeing the heartbroken mother, the man (the monk) is deeply moved and brings Hyakuman and the boy together. Hyakuman is overjoyed. Mother and son express their gratitude for the merits of the Buddha's teachings and they return to Nara together.

Highlight

"Hyakuman" is a masterpiece of Madwoman Noh dramas, which describe mothers who have been separated from their children. This popular play is frequently performed. Zeami revised "Saga-monogurui (Mad Person in Saga)," which was originally written by Kannami, to create "Hyakuman." According to legend, the lead character, Hyakuman, (whose name serves as the title of this piece), was a *kusemai* dancer (a dancing storyteller) who actually existed in history.

The setting of this play, Seiryōji Temple in Sagano, was built at the location where Minamoto no Tōru's mountain villa used to be. Seikaji Temple existed there before Seiryōji Temple. Monk Chōnen, who underwent training in China during the Song dynasty (1127-1279), intended to build the temple in order to enshrine a copy of a statue of Shakyamuni Buddha that, according to legend, was created in India during the lifetime of Shakyamuni Buddha. His disciples built Seiryōji Temple within the precincts of Seikaji Temple to realize their master's wishes. During the Kamakura era (1185-1333), Yūzū Nembutsu flourished in Seiryō-ji Temple and eventually the temple started to host the Great Nembutsu Festival. One legend explains that Saint Engaku, said to be the founder of Great Nembutsu (that is, Yūzū Nembutsu), was reunited with his mother by the dharmic power of Shakyamuni Buddha. Today, the Saga Dai-nembutsu Kyōgen, which began as a way of disseminating *nembutsu* invocation, is still practiced a few times a year.

The story of "Hyakuman" developed against such a background, and although the theme of this piece is the dramatic reunion of a mother and a son who have been separated, it also features a number of dances performed by a skilled dancer, Hyakuman. Therefore, it is quite entertaining. After the scene in which Hyakuman appears and recites the *nembutsu* invocation, this piece offers a series of interesting chants and great dance performances, continuing as [*kuruma-no-dan*], [*sasa-no-dan*], [*iroe*], [*kuse*], and [*tachimawari / kakeri / iroe*].

Enjoy the chanting and dances performed in the scene in spring Sagano, ornamented by cherry blossoms.

Schools	All five	
Category	The Fourth group Noh, <i>kyōjo-mono</i>	
Author	Zeami (Based upon "Saga-monogurui," created by Kannami)	
Subject	Unknown	
Season	Spring (March in the lunar calendar)	
Scene	Seiryōji Temple in Sagano, Kyoto	
Characters	<i>Shite</i>	Hyakuman
	<i>Kokata</i>	Hyakuman's son
	<i>Waki</i>	Man (or Monk) (depending on the school or setting)
	<i>Ai</i>	Someone living around the temple (Someone living around Seiryōji Temple in Sagano)
Masks	<i>Shite</i>	<i>Shakumi</i> or <i>Fukai</i>
Costumes	<i>Shite</i>	<i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>maeori-eboshi</i> (<i>eboshi</i> -style headdress), <i>chōken</i> (an unlined, long-sleeved, elegant garment worn by dancing female characters), <i>kitsuke / surihaku</i> (short-sleeved kimono, worn as the innermost layer of the costume of a female character), <i>koshimaki / nuihaku</i> (a short-sleeved kimono with embroidery and with gold or silver flakes placed on the fabric), <i>koshi-obi</i> (belt), a fan, and a twig of bamboo grass.
	<i>Kokata</i>	<i>Kitsuke / nuihaku</i> , <i>nagabakama</i> (<i>hakama</i> -style trousers with long-stretched trains), and a fan.
	<i>Waki</i>	[in the case of a man] 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 / dan-noshime</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. [in the case of a monk] <i>Sumi-bōshi</i> (a hood for regular Buddhist monks), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / dan-noshime</i> , <i>koshi-obi</i> , a fan, and Buddhist prayer beads.
	<i>Ai</i>	<i>Naga-kamishimo</i> (a long-sleeved <i>kimono</i> worn with a sleeveless robe and a pair of <i>hakama</i> trousers with trailing hems).
Number of scenes	One	
Length	About 1 hour and 20 minutes	

百万 (ひやくまん)

あらすじ

ある春のこと。男（または僧）が男の子を拾い、その子を連れて京都・嵯峨野の寺で催される大念仏に参加します。そこへ百万という狂女が現れ、念仏の唱え方がなくなっていないと言い、見本を示すように、音頭を取って念仏を唱え始めました。そのうちに百万は、子どもと生き別れて正気を失ったことを語りつつ狂乱し、子どもに逢わせてくださいと、仏に祈るのでした。

子どもは、しばらくその様子を眺めていましたが、自分の母親だと気づき、同行の男（僧）に、それとなく尋ねるよう頼みます。男（僧）は、百万に出身地や正気を失った理由について問いただします。すると百万は、自分は奈良の者であるが、夫とは死別し、一人の子がいたが生き別れたことを語り、人前で恥をさらすようなまねをするのも子どもと逢うためだと言って、さまざまな舞を舞います。

悲痛なその姿に、男（僧）は心を動かされ、男の子を百万に逢わせませす。百万は喜び、親子は仏法の功德に感謝し、連れ立って奈良へ帰りました。

みどころ

「百万」は、子別れの狂女物の代表曲で、人気があり、頻繁に上演されています。観阿弥原作の「嵯峨物狂」という曲を世阿弥が改作したものです。曲名でもある主人公の百万は、曲舞（くせまい）の舞い手として実在したという伝承があります。

舞台になる嵯峨野の清涼寺は、もともとは源融の山荘のあった場所にあります。そこには棲霞寺（せいかに）というお寺が作られていました。宋の時代の中国で修行した裔然（ちようねん）という僧が、インドで釈迦在世中に作成されたとの由来のある釈尊像の模像を安置する寺の建立を志し、後に弟子によって棲霞寺の境内の中に五台山清涼寺として建立されたのです。清涼寺では鎌倉時代に融通念仏が盛んになり、大念仏の行事が行われるようになりました。大念仏の創始者と言われる円覚上人には、釈尊の法力により生き別れた母と再会するという話が伝わっています。また念仏を広める策として始められた無言仮面劇の“嵯峨大念仏狂言”は、今も年数回行われています。

こうした背景のもとで展開される「百万」の物語は、別離した母子の劇的な再会というテーマはあるものの、舞の名手、百万の芸能をふんだんに見せる、いわゆる芸尽くしの性格の強い曲です。百万が登場して念仏を唱えるところから、「車ノ段」「笹ノ段」「イロエ」「クセ」「立廻り／カケリ／イロエ」へと、謡の聴きどころ、舞の見どころが豊富に連なっています。

桜に彩られた春の嵯峨野の情景のなかで展開される、歌舞の数々をお楽しみください。

流儀 五流にあり
分類 四番目物、狂女物
作者 世阿弥（観阿弥原作の「嵯峨物狂」の改作）
題材 不明
季節 春（旧暦3月）
場面 京都・嵯峨野、清涼寺

登場人物 シテ 百万
子方 百万の子
ワキ 男（僧）（流儀、演出によって異なる）
アイ 門前の者（嵯峨野清涼寺周辺に住む人）

面 シテ 曲見（しゃくみ）または深井（ふかい）

装束 シテ 鬘、鬘帯、前折烏帽子、長絹、着付・摺箔、腰巻・縫箔、腰帯、扇、笹
子方 着付・縫箔、長袴、扇
ワキ 【男の場合】素袍上下（すおうかみしも）、着付・段熨斗目、小刀、扇 【僧の場合】角帽子、水衣、着付・段熨斗目、腰帯、扇、数珠

場数 一場
上演時間 約1時間20分

百万 (ひやくまん)
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