

一 遊女一行が善光寺参りに出る

都で人気の百上山姥（百萬山姥または百魔山姥とも）と呼ばれる遊女が善光寺参詣を志し、従者、供の者と一緒に旅へ出る。

従者、供の者 浄土へ導く善の光だと頼りにする、浄土へ導く善の光だと頼りにする、阿弥陀如来の寺、善光寺を訪ねよう。

従者 私は都に住む者でございます。またこちらの方は百上山姥（百魔山姥、百萬山姥とも）^{ひゃく}といつて、よく知られた遊女の君です。この名前の由来はと言いますと、山姥が山廻りをする様子を曲舞につくって謡いをなさるので、京の若者たちが百上山姥と呼び習わしているところからきています。また、このたび善光寺へ参詣したいと希望されましたので、私がお供し、今こうして信濃国へ急いでいるのでございます。

従者、供の者 都を出てさざ波の立つ志賀の浦から船に乗って、憧れの気持ちを募らせつつ進み、その末に着いた愛発（有乳とも）の山を越え、散る露に袖を濡らして玉江の橋を渡り、まだ続く越路の旅を思うにつけても、目指すところはるか彼方の遠いことよ。

1. The Dancer and Her Retainers Left to Visit Zenkō-ji Temple

The dancer, who is nicknamed Hyakuma-yamamba and is popular in Kyoto, decided to visit Zenkō-ji Temple for prayer and departs with her retainer and servants.

Retainer and Servants

I rely on the light of virtue, which leads us to the Pure Land. I rely on the light of virtue which leads us to the Pure Land. We shall visit the Zenkō-ji Temple (the temple of the light of virtue), the temple of Amitabha Buddha.

Retainer I am a man living in Kyoto. And, the lady here is Hyakuma-yamamba, a renowned dancer. Let me tell you the origin of her name. She created a *kusemai* (storytelling with dance) and sang the song which portrays the scenes of a Yamamba (mountain crone) who journeys around mountains. Because of this song, young men in Kyoto call her Hyakuma-yamamba. Since she desires to visit Zenkō-ji Temple for prayer, I follow her, and we hurry to Shinano Province.

Retainer and Servants

Departed from Kyoto, aboard the boat from the rippled Shiga Bay, we travel, embracing the heart with growing longing. Crossing the Mount Arachi after the boat trip, our sleeves wet are in spattered dew drops when we crossed Tamae Bridge. Thinking of the continuing trip on the road in Ecchū and Echigo, our destination is still far away.

Passing Shiogoe where waves go over the top of trees, passing near Shiogoe where waves go over the top of trees, we continue our journey while enjoying the view of pines of Ataka which are veiled in an evening haze. We come to steep Mount Tonami, the mountain that is as sharp as the sword of Amitabha Buddha which slashes sins of an ever-lasting, doleful self. Hurried by swelling clouds, we travel on the Mikoshiji road, leading us to the provinces of Echizen, Ecchū and Echigo. When we ask the name of a village at the edge of Ecchū Province, here we are is called Sakaigawa. This name lets us know that Kyoto is already far away. Now we have arrived in Sakaigawa. We have arrived in Sakaigawa.

Retainer Since we traveled in a hurry, we have already arrived in Sakaigawa which is located in the border between Ecchū and Echigo provinces. We stay here for a while and ask someone for the condition of the road towards Zenkō-ji Temple from here.

The retainer calls out a local person and asks him the way to Zenkō-ji Temple. The villager tells him three options, Kami-michi Pass ["Upper Pass"], Shimo-michi Pass ["Lower Pass"], and Agero Pass ["Top Pass"], and explains that Agero Pass is the most blessed and illuminated way because Amitabha Buddha passed this road, but this is a very steep pass so it has to be traveled on foot. The retainer conveys the information to the dancer.

Dancer (Hyakuma Yamamba)

Truly, I am always told that the Western Pure Land of Amitabha Buddha exists billions of miles away. Since we were advised that this is the shortest way to be welcomed by Amitabha Buddha, we shall climb that Mount Agero.

This journey is a pilgrimage. Whichever way we take, we shall leave our coach here and travel bare footed. Please guide us to the temple.

The retainer asks the villager to act as their guide, and the dancer and her attendants travel the Agero Pass with the guide. While traveling, the villager says the sun has suddenly set.

従者は所の者に道案内を頼み、その案内で一同は上路越えの道を進む。所の者は急に日が暮れたようになったと言
い出す。

遊女
(百上山姥)

まことに常々、西方浄土は十万億土もの遠くにあるとか承っています。この道は阿
弥陀如来の来迎にあずかる近道ということですから上路の山とかを参りましょう。

いずれにせよ修行の旅なのだから、乗り物はここに留め置いて、素足の徒歩で参り
ましょう。道案内をお願いします。

従者は所の者(近在の人)を呼び出して、善光寺への道を探ねる。所の者は、かみみち上道、しもみち下道、あげろ上路越えの三つの道が
あるといい、このうち上路越えは阿弥陀如来のお通りになった道でご利益が深い、大変険しく、乗り物では行け
ないと教える。従者はその話を遊女に伝える。

従者 急ぎましたので、早くも越後、越中の境にある、境川に着きました。しばらくここ

にいて、先々の道の様子を尋ねてみましょう。

梢に波立つ潮越の、梢に波立つ潮越のあたりを経て、夕べの靄に霞む安宅の松を見
ながら進めば、消えない憂き身の罪を斬る、弥陀の剣のように鋭く険しい砺波山へ
出る。湧き立つ雲に急かされて越前、越中、越後へ通ずる三越路を行き、越中の果
ての里に着いてその名を問えば、都が遠ざかったと思いい知らされる境川という。そ
の境川に着いた、境川に着いた。

Retainer It is indeed strange. Although it is still the middle of the day, the sun has suddenly set. What shall we do?

The retainer asks the villager whether there is any lodging nearby, but the villager answers that there is not. (This conversation is sometimes inserted before the retainer's previous comment.)

2. Woman Speaks to the Party

A woman in late middle age speaks to the party and offers accommodation for the night. After leading them to her small house, the woman reveals that she is a real mountain crone and requests the dancer to recite her *kusemai*, which portrays the mountain crone herself. When the frightened dancer begins the song, the woman holds her back and suggests she waits until the woman comes back in the middle of the night in her genuine form. Then, the woman vanishes.

Woman Excuse me, but the travelers over there, I am willing to offer a place to stay for you. Please, come with me.

The villager passes on the message to the retainer that the woman offers them lodging. He then recedes.

Woman This place is called Mount Agero, a remote place, far from any villages. The sun has already set. Please make yourself comfortable for the night at my humble place.

Retainer Oh, it is such a delightful offer. Because it turned dark suddenly, we were bewildered. Shall we go now?

従者 おや、不思議なことに、暮れるはずがない昼日中ですが、急に日が暮れてきましたよ。さてどうしたものでしょうか。

従者は所の者に、宿はないかと尋ねるが、所の者はないと答える（従者セリフの前に入る場合もある）。

二 一行に女が声をかけてくる

そこそこの年のいった女が、一行に声をかけて、一夜の宿を貸そうと申し出る。一行を庵に案内した女は、自分こそ本物の山姥であると明かし、遊女に山姥の曲舞を謡うよう所望する。こわごわと謡いかける遊女に、女は月の上がった夜半に真の姿を見せるから、それまで待てと押し止めて消えていく。

女 もし、旅のお方、お宿をお貸しいたしますよ、さあ。

所の者は、女が宿を貸すと言っている、と従者に取り次ぎ、退く。

女 ここは上路山といって人里から遠く離れたところです。日が暮れてしまいましたので、私の庵で一夜をお明かしくさせていただきます。

従者 おお、これは嬉しいことでございます。急に日が暮れてしまい、途方にくれていた

- Woman I have a special reason why I offered you lodging tonight. Could you recite a part of the song of the mountain crone for me? This is my long-held wish, and your performance will give me an unforgettable, irreplaceable memory of my rural life. Because I want to listen to the song, I made the sun set and offered you lodging. By all means, please sing the song for me.
- Retainer I have just heard an unexpected confession. Well, who do you think this lady is and why are you requesting her to recite a part of the mountain crone song?
- Woman Well, well, well. What are you trying to hide? The lady over there is indeed that Hyakuma Yamamba. At the beginning of the song (*shidai*), the mountain crone is portrayed as circling round the mountain dragging her feet and dragged by goodness and wrongness. How interesting! Her nickname, Hyakuma Yamamba derived from this *kusemai* performance. So, how do you recognize who the true mountain crone is? Do you think what kind of woman the real mountain crone is?
- Retainer The *kusemai* portrays the mountain crone as an evil woman living in a mountain.
- Woman The evil woman means a female ogre, doesn't it? Whether she is an ogre or a human, if it portrays a woman dwelling in the mountain, it describes who I am.
- Although you created and have performed the song of the mountain crone for many years, you never pay even the smallest amount of attention to me. You care for me less than a dew drop on the grass. I visit you today to complain about it.

ところです。それでは参りましょう。

今宵お宿をお貸しいたしますのには、特別なわけがあるのです。山姥の歌の一節を謡って聞かせてほしいのです。長年の望みであり、田舎暮らしの身には、忘れられない格別な思い出になる。そのためにこそ日を暮らさせて、宿を貸そうというのです。何としても謡っていただきますよ。

これは思いも寄らないことを伺いました。さて、こちらの方を誰とご覧になり、山姥の歌の一節などを所望なさるのですか。

いやいや、何を隠し立てなさるのですか。あちらにおられる方は、百ま山姥でいらっしやいますね。まずこの歌の「次第」(曲の始めの部分)とかには「よし足引の山姥が山廻りする」と作られている。ああ、何と面白いことでしょう。百ま山姥という名は曲舞からきた異名。さて真の山姥を、どういう者とお考えになっていますか。

山姥とは山に住む鬼女だと、曲舞でも表されています。

鬼女とは女の鬼のことか。鬼であろうが人であろうが、山に住む女なら、この私の身の上ではないか。

何年もの間、山姥を歌にして謡いながら、言の葉に結ぶ露ほども心におかけなさ

You acquired expertise in dancing and shot to fame. Thanks to this song, you attained glory, luck and happiness in this world. Therefore, if you offer a prayer for me, play music and dance, and conduct a Buddhist memorial service with that music, I must be able to bail out of the wheel of transmigrations, return to my true nature, and go to Amitabha's Land of Utmost Bliss.

The demonic spirit of the mountain crone in Mount Agero, where birds and beasts cry in the evening, visits you now to complain about it.

Retainer I have just heard a strange confession. You say that the real mountain crone came here, don't you?

Woman I have traveled around mountains in provinces. I appear here today in order to listen to the merit of my name. Please sing the song and clear me of my delusion.

Dancer I am frightened to decline her request. With a fear that something bad might happen to myself, I humbly pitch my voice to the appropriate tone for the moment and begin stepping. Then...

Woman Wait for a while. Since I have waited so long for this wonderful occasion, we shall wait until the sun sets and the moon rises. If you sing the song with the voice like a clear moon, I will show you my true form. Look, the evening moon is going to be covered by clouds.

In the deep mountain it becomes dark immediately after the sun sets.

従者

ないことに、恨み言を言い参った。芸道を極めて名を立てて、世の中の栄え、福德を得られたのもこの一曲のおかげではないか。だからこそ、我が身を弔い、舞歌音楽を奏して、その妙音で仏事をなされれば、私も輪廻を脱して本性に立ち返り極楽にいけるはずなのに。

恨みを言いに、夕山の鳥獣も鳴く声を上げる、上路の山の山姥の霊鬼が、今ここに来ているのだ。

何とも不思議なことを聞いたものだよ。本当の山姥が、ここに現れたのですね。

女

私は国々の山を廻ってきた。今日ここに来たのは我が名の功德を聞こうと思つてのことだ。お話しになって私の妄執を晴らしてください。

遊女

この上はとにかくお断りするの恐ろしい。もしやこの身に何か悪いことが起こるのでは、と遠慮がちに時節に適う音の調子を取り、拍子を踏み出せば、

女

しばらくお待ちなさい、折角のこの機会、どうせなら暮れるのを待つて月の夜に、清かな月のような声を添えてお話しなさるなら、私も真の姿をお見せしましょう。ほら、夕月がかけてきたよ。

ただでさえ、暮ればすぐさま闇に落ちる深い山に、

Reciters In the deep mountain where it becomes dark immediately after the sun sets, clouds cast the shadow. If you sing the song of the mountain crone with sincerity all night, I will show myself and imitate your dance to dance with you. Saying so, the woman vanishes right away. The woman disappears into thin air.

[Interlude]

3. The Villager Talks about the Mountain Crone

The villager appears before the group and says that although he thought the sun has already set, it is like the day breaks again, and the sun still sits high in the sky. He thinks it is truly strange. When the retainer inquires about the mountain crone, the villager explains that the mountain crone is assembled from various objects, including the metal instrument hung at the eaves of shrines, acorns, walnuts, toadstool, and kudzu vines. He introduces stories that a wooden door (or a female ogre) creaks in mountains and yam potatoes, which are called Tokoro or 'wild old man,' cry. He then disappears after advising that they will be able to see the true form of the mountain crone if they sing a phrase of her song.

4. The Mountain Crone Appears

In the middle of the night when the moon lights the sky. When the dancer prepares to perform *kusemai*, following the request of the female ogre, the mountain crone appears in her anomalous form. She describes the scenery of deep, steep mountains.

地

暮れればすぐさま闇に落ちる深い山に雲がかかるが、心をかけて（心を尽くして）山姥の歌の一節を、夜もすがらお謡いなされれば、その時私も姿を現し、袖を連ねて舞いを真似て見せましょう、そう言ったかと思えるうちに、女はそのままかき消すように失せてしまった、かき消すように失せてしまった。

〔中入り〕

三 所の者が山姥を語る

一行の前に所の者が現れ、日が暮れたかと思っていたら、夜が明けたようだ、日が高い、まことに不思議なことだと言う。従者が山姥について聞いただと、所の者は、山姥はいろいろな物が集まると言い、お宮の鰐口、団栗や胡桃、茸、葛、松脂などがそれだという。また山中の木戸（鬼女の聞き違いか）がなる、野老ところという山芋類がなるといった諸説を挙げた後、山姥の歌の一節を謡えば真の姿を見られるであろうと言って退く。

四 山姥が現れる

月の夜更け。遊女が鬼女の言葉に従い、曲舞の準備をしているところに山姥が異形の姿で現れ、険しい深山の様子を表す。

Dancer Because I am so astounded at the mysterious event, I cannot believe what I have just experienced at all. But I try to follow the female ogre's advice, and when I play a flute harmonizing with the breeze traveling in pine trees,

Retainer When she plays a flute with the sound of pine trees, the clear sound of flute travels far away. In the clear water of a mountain stream, the moon reflects its image like the cup used in the party of streaming water, which was described in a poem where I interrupted the cup floating in the stream. This is a deep mountain where the moon and voice are clear and pure. We are in the deep mountain where the moon and voice are clear and pure.

Mountain Crone

Oh, how terrible, what a deep gorge. Oh, how overwhelming, what a deep gorge. The demonic spirit hitting his own bones at a graveyard weeps and holds a grudge against the wrongful deed he conducted in his previous life. An inhabitant of heaven who offers flowers to her own tomb at a graveyard is sincerely delighted at her right act, which led her to the Pure Land. Well, nothing actually separates right from wrong. Whatever I blame, whatever I am pleased at, it does not mean anything. All things are indicated in front of myself. The rapid stream runs endlessly, and the rugged rocks are towering.

Mountain, more mountain.

[*iroe* ('movements')] [*tachimawari* ('walk around')]

In some schools, yamamba slowly goes into the stage.

Who is the skillful artisan who scraped this green mossy rock?
Water, more water. Whose workshop dyed the pool of water such
an exquisite sapphire blue?

遊女

あまりの不思議さに、少しも本当の出来事と思えないけれど、鬼女の言葉を違えないように、松風とともに笛を吹けば、

従者

松風とともに笛を吹けば、その音色は澄み渡り、澄む谷川には、て手先まづ遮る、と詠まれた曲水の盃のような月が映る。月も声も澄み切る深い山だよ、月も声も澄み切る深い山だよ。

山姥

ああ物凄い、深い谷だよ、ああ物凄い、深い谷だよ。寒林（墓場のこと）で自らの骨を打つ霊鬼は、泣く泣く前世の悪業を恨む。深野（同じく墓場のこと）に自らに花を供える天人は、つくづく浄土のもとになった善業を喜ぶ。いや、善悪はいずれも同じ、何を恨もうが何を喜ぼうが意味は無い、一切は目前に現れているのだ。急流の河は果てしなく続き、峻険な岩が高く聳えている。

山また山。

「イロエ」「立回り」（流儀によつてはない）

山姥がゆつくりと舞台に入ってくる。

どんな名工が、この青く苔むす巖を削ったのか。水また水。誰の家でこんな碧色の淵の色を染め出したのか。

Dancer How horrible! From behind the mountains where thickly growing trees interrupt the view of the moon, the woman shows her extremely unusual facial expression. Are you the mountain crone who visited us earlier?

Mountain Crone
You must know who I am already because of what I implied earlier. Please do not be afraid of me.

Dancer I am frightened at meeting the mountain crone, but I am going to follow what she says. Looking at the figure appearing out of the darkness, although she looks like a human and speaks human words,

Mountain Crone
her grey hair is bushy, and...

Dancer her eyes shine like stars.

Mountain Crone
Talking about the color of her face...

Dancer it looks like red lacquer...

Mountain Crone
like a pug-ugly tile decorating the eaves.

Dancer Her terrible face I see for the first time in my life tonight...

Mountain Crone
what I can compare with it?

山姥

何に譬えようか

遊女

今宵、初めて見た恐ろしい顔を

山姥

軒の鬼瓦みたいで、

遊女

朱に塗られた

山姥

さて顔の色はといえば

遊女

眼は星のように輝いている。

山姥

髪は乱れた白髪で、

遊女

こうなつては恐ろしいけれども、言葉通りにしよう、暗がりから現れた者を見れば、姿、言葉は人なのに、

山姥

早くにほめかした言葉の様子からもお分かりでしょう。私を恐れなさらぬように。

遊女

ああ、恐ろしい。月も見えないほど木々の深い山陰より、ひときわ異形の顔つきを見せるのは、先の山姥でいらつしゃいますか。

Mountain Crone and Dancer

In ancient time,

Reciters in the rainy night when a demon ate the woman in one gulp, in the rainy night when a demon ate the woman in one gulp, the legend says that the thunder rumbled loudly and horrified people. Tonight reminds me of that legendary night. Like that lady in the story of the rainy night, I might be eaten by a demon. I am ashamed if people rumor that I am eaten by a demon. I am ashamed if I am rumored so.

5. The Mountain Crone Recites, Dances, and Preaches

The mountain crone encourages the dancer to sing the *kusemai* of the mountain crone right now. Then, she speaks of her journeys around the mountains, preaches the principle of Buddha's Law, and dances. While showing the scenes of her mountain journeys again, she disappears.

Mountain Crone

A moment in the spring night is more precious than money because the pure fragrance of flowers embraces the air and the dimly hazy moon is the light in the sky. My wish has come true tonight. I regret to waste even a moment tonight since I requested the lady whom I met by chance to sing the song. Please sing the song now.

Dancer Truly, I will not decline your request at this point. In the mountain with the unspeakable view,

Mountain Crone

a cuckoo has a sharp cry and flies away.

山姥、遊女
昔の

地

鬼一口の（鬼が一口で女を食らったという物語の）雨の夜に、鬼一口の雨の夜に、雷が騒がしく恐ろしかったという、その夜が思い知らされる。「白玉か何ぞ」と問うた人と同じ身の上になって、世に伝えられたら恥ずかしいよ、世に伝えられたら恥ずかしいよ。

五 山姥が謡い舞い、説法し、去る

山姥は、遊女に山姥の曲舞を謡うように促す。その後、山廻りを語りつつ、仏法の教理を説き、舞を舞う。山廻りの様子を改めて見せるうちに、そのまま行方知れずとなる。

山姥

春の夜の一時が、千金にもかえられないのは、花が清く香り、陰がかつた朧月があるから。このたびは望みが叶い、たまたま会えた人に願った一曲だから、この夜のわずかな時も惜しい。早くお謡いなさい。

遊女

まことに、この上はともかく辞退はいたしませんよ。言い表せないほど凄まじい山中に、

山姥

ほととぎすが一声のようにひと声あげて羽ばたく。

- Dancer Use the sound of a waterfall to resemble that of hand drums,
- Mountain Crone
swirling the elegant white sleeves,
- Dancer we shall dance like falling snowy white plum flowers.
- Mountain Crone
Everything...
- Dancer indicates Buddha's Law,
- Mountain Crone
don't you think so?
- Reciters For the mountain crone who is confused and occupied by the thought of rightness and wrongness, for the mountain crone who is confused and occupied by the thought of rightness and wrongness, it is torturous to journey around the mountains.
- By the way, mountains are formed from accumulated dust and mud and grow for thousands of miles, becoming a peak covered by clouds. Oceans are formed from the collection of dew drops on moss and become a vast body of water embracing big waves.
- Mountain Crone
The sound hollowly spreading in the gorge becomes an echo traveling over the top of the trees.
- Reciters It will bring you an opportunity to listen to the silent voice which you can listen in your enlightened heart. An ancient wise woman desired to stay in a gorge where her voice did not echo. Is this the reason why she wanted it?

遊女
瀧波の音を鼓に山姥
白妙の袖を翻して遊女
雪白の梅が散るように舞おう。山姥
どのようなことも、遊女
法（仏法）山姥
ではないか地
良し悪しに惑い引きずる山姥が、良し悪しに惑い引きずる山姥が、山廻りするのは、まことに苦しいことだよ。

さて山というのは、塵や泥土が積み重なって起こり、天空の雲のかかる千畳の峰となる。海は苔の露が滴り落ちて集まり、波濤のうねる大海になる。

山姥
虚ろに広がる洞の谷に起こる音は、梢に響く山彦となり、地
無声音（むしやうおん悟りの心で聞き取れる声なき声）を聞く機縁となる。古えの賢女が、声を

Mountain Crone

Particularly, my mountain house is located high in the mountain and is close to the ocean. It looks at a deep gorge and hears the sound of a distant mountain stream.

Reciters In front of my eyes, sea water is filling the ocean. The moon casts the light of verities which guides me to the truth. Pines in the peak tower behind my house. Winds break my dream of everlasting peace.

Mountain Crone

“Since the world is well-governed, a whip punishing criminals decayed and transformed itself into fireflies and flew away.

Reciters A hand drum which was hit at the time of court appeals has not been used for a long time and is now covered by moss. Its sound does not surprise birds any longer.” It just looks like the scenery portrayed in this poem.

In the mountain where I do not have a marker to know distance, a cuckoo cries a lonesome tone. When its voice penetrates my heart, the wood-cutting sound echoes and increases the serenity in the mountain. The peak embodying the verity rises in order to show us the heart of bodhisattvas who pursue the highest wisdom. The deep valley representing the unfamiliarity with the verity shows bodhisattvas' mercy for saving all creatures. Their mercy reaches to the very bottom of the earth. No one knows where I as a mountain crone was born, and I have no designated place to stay. I simply follow the flow of clouds and water and visits any deep bosom of a mountain.

Mountain Crone

It's because I am not a human, ...

山姥

だからこそ人間ではないといって

遠くか近くかを知る目安もわからない山中で、呼子鳥（郭公のこと）が心細げに鳴いている。その声が沁みてくる折々に、木々を伐る音が丁々と響き、山はさらに幽かになる。法性を体現した峯が聳え、菩提を追い求める菩薩の心を示し、無明を表す谷の深い様子は菩薩が衆生を救い取る慈悲の心を示して、大地の底の底である金輪際にまで及ぶ。そもそも山姥は、生まれ在所もわからず、宿も決まっていらない。ただ雲水をたよりにして、どんな山奥にでも赴く。

地

諫鼓苔深うして鳥驚かず（上訴の鼓も使われずに苔むし、鳥も驚かない）という古詩そのままの情景である。

山姥

「刑鞭蒲朽ちて蜚空しく去る（世がよく治まって罪人を打つ鞭が朽ちて蜚になって飛び去る）

地

眼の前には海水がなみなみと満ち、月は真理に導く真如の光を注ぎかける。後ろには嶺の松が高く聳え立ち、風は常住安樂（樂しみの永続）の夢を破る。

山姥

殊更私の住む山の家の様子は、山は高く海近く、谷は深く、流れは遠い。

出しても響かない谷がほしいといったのは、このようなものなのだろうか。

Reciters Although I secluded my cloudlike deluded self, I now transform myself, changes my true nature temporarily. By concentrating, now I appear as a female ogre in front of you. However, when we think that rightness and wrongness possess the same nature, just as the verity of *shikisoku-zekū* (What exists in material form is devoid of substantiality), the laws in the world exist because of Buddha's Law. Enlightenment exists if evil passions exist. Earthly creatures exist when Buddha exists. Mountain crones exist when all earthy living creatures exist. Paired concepts like 'willows are green' and 'flowers are red' are all 'empty.' Well, when I play in the world of human beings, I help a wood-cutter, who rests in flowers on a mountain pass. I help him carry his heavy loads and, when the moon rises, I leave the mountain and take him to his village. Sometimes, I sneak in to a room from a window where weaving maids set out their looms. I spin into a thread like a bush warbler spins into a thread using twigs. I stay at a spinners' house. A mountain crone is the woman who helps people. However, lowly women cannot see me, and people recognize me as an evil spirit.

Mountain Crone

I lament this transient sorrowful world. My transient self is like the empty shell of a cicada, on my sleeve...

Reciters the frost on my sleeve is not swept and it is buried in the silver moonlight of a cold night. Even while a woman is resting her tired arm hitting cloth with a wooden hammer, you hear the sound of cloth being hit thousands of times and millions of times. It is all because of the help offered by the mountain crone. Return to Kyoto and tell my story to the people. Alas, this wish must also be my delusion. Abandon everything. For the mountain crone who is confused and dragged by the thought of rightness and wrongness, it is torturous to journey around the mountains.

地

隔て、隔たってきた妄執の雲の身を変えて、仮に本体を変化させ、一念を込めた結果、鬼女となって、今こうして眼前に現れた。しかし邪正一如と見れば、色即是空

の理そのままに、仏法があれば世の法がある、煩惱があれば菩提がある、仏があれば衆生がある、衆生があれば山姥もある、柳は緑で花は紅であるという色々の対のものごとすべてが空である。さて人間世界に遊ぶときは、山道の花陰に休む山の木こりの担う重荷に肩を貸し、月の出とともに山を出て里まで送る。またあるときは機織り娘がたくさんさんの織機を並べた部屋窓から入って、枝で糸を繰る鶯のように糸を繰り、紡績の家に身を置く。人を助けるのが山姥だが、賤しい女の目には映らず、鬼だと人から見られてしまうのだよ。

山姥

この憂き世を嘆く、空蟬の仮の身の唐衣の

地

払われもしない袖に結ぶ霜は、寒い夜の月の白い光に埋もれる。その月の夜に、砧を打ち疲れた人が手を休める間にも、千の声、万の声となって砧が打ち続けられるのは、山姥の行いなのだよ、都に帰り、世の人々に伝え聞かせてくださいよ。こう思うのもなお妄執か。何事も打ち捨てよ、良し悪しに惑い引きずる山姥が、山廻りするのほまことに苦しいことだよ。

山姥

足を引きずり

地

山廻り

Mountain Crone

Dragging my feet,

Reciters I travel around the mountains.

[*kakeri* (anguish dance)] [*hataraki* (movements accompanied by music)]
[*tachimawari* ('walk around')]

This is the dance to portray the supernatural presence of the mountain crone.

Mountain Crone

Lodging under this tree, and scooping a cup of water from this stream. These are all the relationships destined in my previous lives. It is especially a deeply destined tie that you assume in my name. Assume mountain crone's name, travel around this transient world, and sing a phrase of the *kusemai* which portrays the mountain crone's journey around the mountains. Although this is just an entertainment art, it still means to laud Buddha. Alas, I miss you so much.

Saying farewell, in the mountain I return...

Reciters I yearn and wait for flowers blooming in trees in the spring.

Mountain Crone

I journey around the mountain to visit flowers.

Reciters In the fall, I miss the pure light of the shining moon,

Mountain Crone

so I travel in the mountain to the place where I can view the moon.

Reciters In the winter, with the clouds of sharp cold drizzling rain,

「カケリ」または「ハタラクキ」または「立回り」
超自然的な山姥の存在感を表す舞。

山姥

一樹の陰に宿り、一河の流れを汲むのも皆これ他生の縁であろう。まして私の名を語るとは縁が深い。山姥の名を語り、憂き世を廻り、山廻りの曲舞の一節を謡うのも、戯れの芸であるが仏を賛美することになる。ああ、お名残惜しいことですよ。

お暇を申して、帰る山は、

地

春は梢に花がいつ咲くかと待ちわび、

山姥

花を尋ねて山廻り

地

秋は清かな輝きを尋ねて

山姥

月の見えるところへと山廻り

地

冬は冴えゆく冷たい時雨の雲の

山姥

雪を誘って山廻り

Mountain Crone

I invite the snow and travel around the mountain.

Reciters Round and round. I cannot bail out of the wheel of transmigrations. The accumulated dust of delusions formed this mountain crone. Would you want to see the figure of this female ogre? Do you want to see it? Repeating so, the mountain crone swiftly soars up to the peak and echoes sounds across the gorge. Although she stays here for a moment, she again departs to travel around mountains. Again and again. Going around the mountains, she now disappears, her destination unknown.

地

廻り廻つて輪廻を離れず、妄執の塵が積もつて山姥となった、鬼女の有様を見るか、見るかと言いながら、山姥はみるみるうちに峯に翔り、谷に音を響かせて、今までここにいたかと思うと山また山に山廻り、山また山に山廻りして行方知れずとなった。

Yamamba (Mountain Crone)

Synopsis

A long long time ago, in Kyoto there was a dancer who skillfully created and played a *kusemai* (storytelling with dance) which portrayed a *yamamba* (a mountain crone) who journeys around mountains. The song led her to be nicknamed “Hyakuma-yamamba” and it made her popular. One day, she decided to make a pilgrimage to Zenkō-ji Temple and she departed with her retainers to the province of Shinano, where the temple is located. On her way to the temple, she arrived at the village of Sakaigawa, located at the border between the provinces of Echū and Echigo. She tried to cross Mount Agero on foot from there; however, all of a sudden, the sun set. Before the dancer’s group who got in trouble, a woman in her late middle-age appeared and offered them a lodge for the night. The woman who invited them to her small house revealed herself as a mountain crone and asked the dancer to recite a phrase of her Yamamba (Mountain Crone) song, which helped enhance the dancer’s reputation by describing the mountain crone herself. The woman further disclosed that she made the sun set faster than usual and invited the group to her house in order to ask the dancer to perform the play. When the frightened dancer tried to recite a part of the play, the woman stopped the dancer and told them that she would reveal her true identity and dance if the dancer recited the play in the middle of the night when the moon rose in the sky. Then, the woman vanished into thin air.

When the night grew old, the dancer and her retainers waited for the mountain crone while playing music. The mountain crone appeared in her anomalous figure. She narrated her days living as a mountain crone in deep mountains and gorges. She preached the profound philosophy of the law of Buddha and performed a dance which showed how a genuine mountain crone rounds mountains. In the meanwhile, the figure of the mountain crone disappeared. She had not been seen anymore.

Highlight

Tastefully set deep in the mountains and filled with tense atmosphere, this is a masterpiece of Noh drama. This memorable story weaves together the narrative of two contrasting women, the protagonist in an anomalous shape and the gorgeous dancer. This drama includes, among other themes, a profound discussion on Buddhist philosophy. All of these stylistic and philosophical elements are entwined with each other in this masterpiece.

Although the entire piece gives you a solemn and majestic impression, this is not a quiet and slow drama at all. The scenes change quickly and the changeful chorus also swiftly shifts its tempo. This piece is visually and aurally impressive; if you get into the story, the development of the breathtaking drama will immediately capture you.

Examining this drama closely, you ask the question to yourself: “What is a mountain crone?” In Japanese fairy tales, a mountain crone is an evil female ogre living somewhere in deep mountains. The mountain crone in this drama, however, does not terrorize people but rather possesses a mystique and nostalgic atmosphere. Her massive presence gives the audience the impression that she is like an incarnation of the universal wisdom of the humans, of the nature, and of the universe. The word Yamamba (mountain crone) is broadly known in Japan and used for describing a woman in a bizarre atmosphere. But no one ever meets a person who claims that they actually saw a real mountain crone. Since the mountains have been developed for business use in modern-day Japan, the dwelling of mountain crones must have already disappeared into thin air. Today, the only place where you can meet the genuine mountain crone, who lives in the unknown, subtle and quiet hermitage, is probably on the Noh stage.

Schools All five
Category The Fifth group Noh, *kijo-mono*, *kirinoh-mono*
Author Zeami (according to one tradition)
Subject Unknown
Season Undecided
Scenes Sakaigawa (Mount Agero) in Echigo Province

Characters	<i>Mae-shite</i>	Woman
	<i>Nochi-shite</i>	Yamamba (Mountain Crone)
	<i>Tsure</i>	Dancer (Hyakuma-yamamba)
	<i>Waki</i>	Retainer
	<i>Waki-tsure</i>	Servants (two or three)
	<i>Ai</i>	A local person
Masks	<i>Mae-shite</i>	<i>Shakumi</i> , <i>Fukai</i> , <i>Ōmi-onna</i> , or <i>Ryōno-onna</i>
	<i>Nochi-shite</i>	<i>Yamamba</i>
	<i>Tsure</i>	<i>Ko-omote</i>
Costumes	<i>Mae-shite</i>	<i>kazura</i> (wig), <i>kazura-obi</i> (belt for a wig), <i>ironashi karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters, with no rouge in its patterns), and <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> worn as the innermost layer of the costume of a female character).
	<i>Nochi-shite</i>	a long white wig, <i>hira-motoyui</i> , <i>ironashi atsuita</i> dressed in <i>tsuboori</i> style (thickly woven <i>kimono</i> without rouge in patterns, folded up at the knee and tuck the hem at the waist), <i>kitsuke / surihaku</i> , <i>hangire</i> (a type of <i>hakama</i> worn by strong characters such as demons, gods and warriors), <i>koshi-obi</i> (belt), a fan, and <i>kase-zue</i> (T-shaped stick).
	<i>Tsure</i>	<i>kazura</i> , <i>kazura-obi</i> , <i>karaori</i> , <i>kitsuke / surihaku</i> , and a fan.
	<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 / 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.
	<i>Waki-tsure</i>	tops and bottoms of <i>suō</i> , <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), a small sword, and a fan.
	<i>Ai</i>	<i>naga-kamishimo</i> (tops and bottoms of <i>kimono</i> with long <i>hakama</i> style trousers).

Number of scenes Two
Length About 1 hour and 40 minutes

山姥（やまんば）

あらすじ

都に、山姥の山廻りの曲舞をつくってうまく演じたことから、百上山姥（百萬山姥または百魔山姥とも）という異名を取って、人気を博していた遊女がいました。ある時、遊女は善光寺参詣を志し、従者とともに信濃国を目指して旅に出ます。その途中で、越中・越後の国境にある境川に至り、そこから上路山を徒歩で越えようとしませんが、急に日が暮れてしまいます。一同が困り果てているところに、やや年嵩の女が現れて、一夜の宿を貸そうと申し出てきました。庵に一同を案内した女は真の山姥であることを明かし、自分を題材にして遊女が名声を得た山姥の曲舞を一節謡ってほしい、日を暮れさせて庵に連れてきたのもそのためだと訴えます。遊女が恐ろしくなって謡おうとすると、女は押し止め、今宵の月の上がった夜半に謡ってくれるなら、真の姿を現して舞おうと告げて、消えてしまいます。

夜更けになって遊女らが舞曲を奏でつつ待っていると、山姥が異形の姿を現します。深山幽谷に日々を送る山姥の境涯を語り、仏法の深遠な哲理を説き、さらに真の山廻りの様子を表して舞ううちに、山姥の姿はいずこかへ消え、見えなくなりました。

みどころ

深い山奥という情趣ある舞台設定、異形の主人公と華やかな遊女の対比で織り成す印象的なストーリー構成、深遠な仏教哲学を組み込んだ難解な内容など、さまざまな要素が絡み合った、緊張感に満ち満ちた傑作です。

全体的に重厚で荘重な趣がありますが、決して静かでゆったりとしているわけではありません。場面展開は結構めまぐるしく、また話も緩急鋭く変化に富んで、大変見ごたえ、聴きごたえがありますから、うまく曲に入り込めば、息を飲む展開にぐいぐいと引き込まれます。

この曲をよくよく見ていくと、山姥とは一体何者なのだろうかという疑問がわいてきます。深い山々のどこかにいるという鬼女ですが、人々を恐怖に陥れるというよりも、どこか不思議で懐かしい。そして人間、自然、宇宙に開けた叡智の化身でもあるかのような広大な存在感があります。山姥という言葉は一般にも普及し、異様な風体の女性の形容などに使われます。しかし本物を見たという人に、ついで会ったことがありません。また開発や観光の手が入った現代の山々では、その住処もはや霧消したかとも思えます。誰も知らない幽（かそ）けき異界に住む山姥の、本当の姿に会える場は今、能舞台だけかも知れません。

流儀 五流にあり
分類 五番目物、鬼女物、切能物
作者 世阿弥（一説）
題材 不明
季節 不定
場面 越後国境川（上路〔あげる〕山）

登場人物	前シテ 女 後シテ 山姥 ツレ 遊女（百上山姥） ワキ 従者 ワキツレ 供の者（二～三名） アイ 所の者
面	前シテ 曲見、深井、近江女、霊女 後シテ 山姥 ツレ 小面
装束	前シテ 鬘、鬘帯、無紅（いろなし）唐織、着付・摺箔 後シテ 白頭、平元結、無紅厚板壺折、着付・摺箔、半切（はんぎれ）、腰帯、扇、鹿背杖（かせづえ） ツレ 鬘、鬘帯、唐織、着付・摺箔、扇 ワキ 素袍上下（すおうかみしも）、着付・段熨斗目、小刀、扇 ワキツレ 素袍上下、着付・無地熨斗目、小刀、扇 アイ 長上下（ながかみしも）
場数	二場
上演時間	約1時間40分

山姥（やまんば）
Yamamba (Mountain Crone) ©2018 the-noh.com

発行：2018年4月12日（ver 2.0）
編集：the 能ドットコム編集部 <http://www.the-noh.com>（e-mail: info@the-noh.com）
発行：(株)カリバーキャスト

本テキストは the 能ドットコム編集部によって編集されたものであり、実際に上演される内容と異なる場合がありますので、ご了承ください。本テキストの著作権は、(株)カリバーキャストおよび「the 能ドットコム編集部」が所有しています。本テキストの全部または一部を無断で複製複製（コピー）することは、著作権法で禁じられています。

The text in this article has been edited by the-noh.com editorial department, so there may be differences from lines used in actual performance. Copyright of this text is the property of Caliber Cast Ltd. and the-noh.com editorial department. Unauthorized reproduction of all or part of this is forbidden under copyright law.

本テキスト作成にあたって、主に下記の文献を参照しています。

『新潮日本古典集成 謡曲集下』伊藤正義 校注 新潮社
『日本古典文学大系 謡曲集下』横道萬里雄・表章 校注 岩波書店
『日本古典文学全集 33 謡曲集（二）』小山弘志・佐藤喜久雄・佐藤健一郎 校注・訳 小学館
『能楽手帖』権藤芳一 著 巖々堂
『能楽ハンドブック』戸井田道三 監修 小林保治 編 三省堂
『能への招待!』藤城繼夫 文 亀田邦平 写真 わんや書店
『能・狂言事典』西野春雄・羽田昶 編集委員 平凡社