

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

1. Imperial Court Official Talks about the Murder of One Musician by Another Musician

An official of the imperial court in the service of Hagiwara-no-In appears on stage. He recounts an incident of murder, in which the musician Asama killed the musician Fuji because of a conflict over the position of drum player at a musical performance held over the course of seven days at the imperial court.

Court Official

I am an official of the imperial court, in the service of Hagiwara-no-In (Emperor Hanazono). We invited an unparalleled master drum player, Asama from Tenno-ji Temple, for a musical performance that would be held over the course of seven days at the court. Although Asama received the order to play his drum in the performance, another superb drum player, Fuji from Sumiyoshi, came to Kyoto uninvited in the hope that he could play the drum in the performance. His Imperial Majesty heard about Fuji / When I told His Imperial Majesty about Fuji, His Majesty said, "Fuji and Asama—what an interesting combination this is. However, an old poem says, 'When Mount Asama in Shinano Province erupts, its column of ash far exceeds that of Mount Fuji.' Fuji's name is famous like no other in the world, but in fact Asama must be superior to Fuji." As His Imperial Majesty mentioned such a matter, no one recommended Fuji to be the drum player. However, Asama heard about Fuji and resented Fuji's behavior / Asama, who was driven by anxiety forced his way into the inn where Fuji was staying and killed him. It was a real tragedy. Fuji must have a family and relatives. If some of them visit here, I will give them some mementoes of him.

富士太鼓

ふじだいきこ

* [] は流儀によって異なる場合を示す。

一 官人が、楽人同士の間で起きた殺人事件を語る

萩原院（花園天皇）に仕える官人が登場し、内裏での七日間の管絃の催しの、太鼓の役をめぐる争いにより、楽人の浅間が、同じく楽人の富士を殺害する事件のあったことを語る。

官人 私は萩原院にお仕えする臣下です。内裏で行われる七日間の管絃の催しに、天王

寺から浅間という楽人で、比類のない太鼓の名手を召して、太鼓の役を仰せつけられたが、住吉から富士という楽人で、こちらも人に劣らない太鼓の名手が、管絃の役を望んで都にやってきました。我が君はこれを耳になされ／我が君にこれを申し

上げたところ、「富士と浅間、いずれも面白い名であるよ、しかしながら古歌に「信濃なる浅間乃獄も燃ゆるといへば、富士の煙のかひやなからん（信濃の浅間山が火煙を噴けば、富士の煙も取るに足りないものだ）」とあるゆえ、富士の名声は天下に並びませんが、まことには浅間がまさっているであろう、とのお言葉を発せられたので、あえて富士を推挙する者もなかったのです。ところが、浅間はこの一件を聞き、富士の振る舞いを憎み／浅間は不安に駆られ、彼の宿所に押し入り、富士を討ち果たしてしまいました。まことに気の毒なことであった。富士にはきつと縁者があるだろうから、もし尋ねて来たならば、形見の品々を与えようと思います。

(The court official calls out to his servant and orders the servant to let him know if Fuji's family come to visit him.)

2. Fuji's Wife and Daughter Arrive in Kyoto

Having had a bad dream, Fuji's wife feels anxious about her husband. She comes to Kyoto with her daughter, following her husband's trail.

Fuji's Wife and Daughter

Up, far up above the clouds, up, far up above the clouds, we shall inquire after Fuji's whereabouts ("Up above the clouds" indicates the imperial court. This phrase means that they have come to look for Fuji in Kyoto).

Fuji's Wife We are the wife and daughter of Fuji, a musician from Sumiyoshi in Settsu Province.

My husband heard that a musician from Tenno-ji Temple was called to come for a musical performance, scheduled to be held for seven days at the imperial court. My husband is a drum player.../ Actors from different provinces were called to come for a musical performance to be held at the imperial court for seven days, and since my husband secretly...

Wife and Daughter / Wife

well-known in the world. In the hope of being given the drum player's role in the performance, he left for Kyoto. However, the night after he left for Kyoto, I had an alarming dream that rain was falling on a moonlit night. The dream worried me and I could not stop feeling uneasy. / hoped for being given the drum player's role in the performance, he left for Kyoto. However, the night after he departed, I had an alarming dream that rain was falling on a moonlit night. The dream worried me and I could not stop feeling uneasy.

(官人は、従者呼び出し、富士のゆかりの者が来たら、知らせるように言いつける。)

二 富士の妻と娘が、都に上る

夢見が悪く不安を覚えた富士の妻は、娘を伴い、富士の後を追って都に上る。

富士の妻と娘 雲の上の遙かな上に、雲の上の遙かな上に、富士の行方を尋ねよう（「雲の上の遙かな上」は宮廷のこと。上洛した富士を探しに来たことを語っている）。

富士の妻 私は摂津国住吉の楽人、富士という者の妻子でございます。

さて、内裏での七日間の管弦の催しに天王寺の楽人が召されたことを耳にした私の夫は、太鼓の役者として、／さて内裏での七日間の管弦の催しに国々の役者が召され、私の夫も人知れず、

妻と娘／妻

世に知られた者でした。そこで、その役を仰せつかりたいと望み、都へ出立しましたが、その晩、月夜に雨が降るといふ気がかりな夢を見て、何とも胸騒ぎがしてなかつたのです。／その役を仰せつかりたいと望み、都へ出立しましたが、その晩、月夜に雨が降るといふ気がかりな夢を見て、何とも胸騒ぎがしてなかつたのです。

Wife and Daughter

I thought that the dream might be a bad omen. I could not go back to sleep the whole night long, so I decided during the sleepless night, so I decided during the sleepless night, that I would head to Kyoto. We left home and started traveling to Kyoto. Looking across the scenery from between the pine trees in Sumiyoshi, the moon has started to set over the edge of a mountain. As we have already approached Yamashiro Province, I take off my hat and pray before / this Otokoyama Hachiman Shrine that my dream was only a dream and that I will be able to again meet my husband, to whom I am vowed by marriage, here in this world. And so we soon arrive in Kyoto. And so we soon arrive in Kyoto.

Wife As we hastened forth, we have already arrived in Kyoto. We shall inquire into the whereabouts of Fuji in this vicinity. / We shall inquire into the whereabouts of Fuji in this vicinity. Come this way. / Wait for me there. I will inquire into the whereabouts of your father.

3. Wife and Daughter Meet the Court Official and Hear the Tragic News

Fuji's wife and daughter meet the court official and are informed of the tragedy of Fuji's murder. They deeply mourn.

(Going to the place of the court official, Fuji's wife and daughter meet the official, who is attended by his servant)

Court Official

Where is the family of Fuji?

妻と娘

何かよくないことが起きる前触れではないかと思い、一晚中まんじりともせず、眠れぬままに思い立ち、眠れぬままに思い立ち、故郷を後に都へ向かいました。住吉の松の間より向うを見れば、月は傾き山に落ちかかっている。そうして早くも山城国に近づいたので、笠を脱ぎ、／こちらの男山八幡宮に、夢は夢のまま、契りを結んだ夫に現世で逢えますようにと祈り、ほどなく都に着きました、ほどなく都に着きました。

富士の妻

急いで参りましたので、早くも都に着きました。このあたりで、富士の行方を尋ねてみましょう。／このあたりで富士の行方を尋ねましょう、こちらへ来なさい。／そこで待ちなさい、父上の行方を尋ねましょう。

三 富士の妻子が官人と会い、悲報を聞く

富士の妻子は官人と会う。その時、富士が殺害されたという悲報を聞き、妻子は悲嘆にくだれる。

(官人の居所を訪れた富士の妻と娘は、従者の取継ぎを得て、官人と対面する)

官人

富士の縁者という者は、どちらに居るか。

- Wife Here we are.
- Court Official
What is your relationship with Fuji?
- Wife I am embarrassed to speak to you, but we are the wife and daughter of Fuji.
- Court Official
Oh, I see. Fuji was killed.
- Wife What did you say? Fuji was killed?
- Court Official
Yes, Fuji was murdered by Asama.
- Wife The omen was true. The bad dream has come true. To ask repeatedly about such a matter only makes it more sordid. Fuji was mercilessly murdered by Asama.
- Reciters How could it be that such a famous drum player as Fuji has passed away, as effervescent as smoke? Lamenting like this will do no good, but looking at this child who has been left fatherless, I cannot stop my tears from flowing down.

富士の妻 ここにおります。

官人 あなた方は、富士とどのような関係にあるのか。

富士の妻 お恥ずかしいことですが、妻と子でございます。

官人 おお、富士は討たれてしまったのだ。

富士の妻 何ですって、富士が討たれたと……。

官人 そうだ。富士は浅間に討たれたのだ。

富士の妻 やはりそうだった、気がかりな夢が本当になってしまった。重ねて問いかけるのは、かえって浅ましいこと。情けなくも浅間に討たれてしまった。

地 あれほど名高い富士が、なぜ煙のように儚く死んでしまったのだろう。今、こうして嘆いてもしかたのないことだけれど、亡き後に残された子を見るにつけ、涙はとめどなく流れてしまう。

4. Fuji's Wife Receives the Mementoes of Her Husband

Receiving mementoes of her deceased husband from the court official, Fuji's wife is vividly aware that her husband is truly dead. She deeply regrets that she did not do whatever was necessary to prevent him from leaving.

Court Official

Lamenting cannot change the situation now. This is Fuji's dance costume. This memento is the best companion when you mourn / when you remember the deceased. Heal your heart by looking at this memento.

Wife

Until now, I tried to believe that a stranger in the capital city—someone who looked down on me as a country bumpkin—has been playing a trick on me. But indeed, this is, without a doubt, his *torikabuto* headdress and *kariginu* garment. There is no room for doubt now. What a tragedy. When he left home, I told him, “the musician from Tenno-ji received an imperial order, but you did not. For you show up uninvited at the imperial court, looking like a lowly person trying to manipulate the minds of the nobility, is certainly not good. What’s more, you are a musician belonging to Sumiyoshi Shrine. You are already serving the god of Sumiyoshi. What more do you want?” He however ignored me and just left...

Reciters / Wife

I cannot forget his look when he left our house, it is burnt into my very eyes.

Reciters Once the source of a keepsake has passed away, it becomes hollow and meaningless.

四 富士の妻、亡夫の形見を受け取る

官人より形見の品を受け取った妻は、本当に夫が亡くなったことを思い知り、無理にでも出立を止めなかったことを深く後悔する。

官人 今、もはや嘆いても致し方のないことだぞ。これこそ富士の舞装束だ。人が嘆く

ときには／亡き人の思い出には、形見ほどふさわしいものはない。これを見て、心を慰めなさい。

妻 今までは、存じあげない都の人が、私を田舎者だと見て、偽って話されていると思

つてもみたが、これは紛うかたなく、あの人の鳥兜と狩衣で、疑う余地もない。ああ、痛ましい。あの人が出て行くとき、私は「天王寺の楽人は召されたのです。あなたには勅命もございませぬのに、強引に参内なされては、下々の者が上の御心を動かそうとするもので、よくないことです。その上、あなたは住吉神社のお抱えの楽人です。住吉明神にお仕えしているのに、この上、何も望むことはないでしょう」と話しましたが、知らん顔で出てお行きになって……。

地／妻 その時の面影は、目に焼き付いて離れません。

地 その主が亡くなってしまえば、忘れ形見も虚ろなものだ。

If I had known this would happen, I would have done whatever was necessary to stop him, clutching him with arms as long as a gibbon's and howling at him as fiercely as a wolf. Although I have known it before, I cannot stop complaining about the sorry lot of a human being. Such an utter tragedy has plunged me into deep mourning. Such an utter tragedy has plunged me into deep mourning.

5. Fuji's Wife Wears the Memento of Her Husband and Becomes Deranged

When Fuji's wife puts on the dance costume and *torikabuto* headdress left behind by Fuji, she loses her mind. Looking at the place where the drum sits, she points at it and calls it "the enemy of my husband." Encouraging her daughter to take revenge for her father's death, the wife lets the daughter beat the drum. The wife, becoming more deranged, looks as if she has been possessed by the ghost of Fuji. She takes her daughter's place beating the drum and also performs a dance.

[*Monogi*]

At the seat for *kōken* on the stage, the wife takes off her *mizugoromo* and changes into the dance attire (*torikabuto* headdress and *maiginu kimono*) that are mementoes of Fuji.

Wife Oh, how regrettable. (A few schools include this phrase)

Wife Alas, how regrettable. My daughter, there stands the enemy of your father! Let's beat it. / How happy I am that my husband's enemy is standing right there. / My husband's enemy is right there.

前もってこうなるとわかっていれば、秋猴（手の長い猿）が手を出し、斑狼（猛々しい狼）が涙を流すほどの、無理なことをしてまでも、お引き止めしたものを。今さらながら、神ならぬ身のあさましさに恨み言を述べ立ててしまふ。こんなにも嘆くのは、真に哀れなことだ、こんなにも嘆くのは、真に哀れなことだよ。

五 富士の妻、形見の装束を着て、狂乱する

富士の妻が、形見の鳥兜、舞衣を身にまとうと、正気を失う。太鼓の置かれた場所を見て、「夫の敵」と名指しし、敵を討とうと娘に促して、太鼓を打たせる。妻はますます狂乱し、富士の幽霊が憑依したように見え、娘に代わって太鼓を打ち、さらに樂を舞う。

〔物着〕

富士の妻が、舞台上の後見座にて水衣を脱ぎ、形見の舞装束（鳥兜、舞衣）を身につける。

妻 ああ、恨めしい。（一部流儀にあり）

ああ、恨めしい、姫よ、あそこに夫の敵が立っているぞ、さあ討とう。／ああ、嬉しいことだよ、あそこに夫の敵が立っているではないか。／私の夫の敵があそこにあるぞ。

Daughter That is a drum. / How pathetic, that is a drum. What are you looking at? Why do you think it is a drum? (A few schools include this phrase) Too much sadness must have caused you to lose your mind and say such outrageous things. How pitiful.

Wife Don't be absurd. Whose fault was it that I was separated forever from my loving husband? It is the fault of the drum. / It is because he fought over a role of a drum player.

I only hold a grudge against the drum. It was my husband's enemy. We shall beat it.

Daughter That is so true. I lost my father because of the drum. Well then, I'll avenge my father. I will beat the drum to dispel my feelings of resentment.

Wife As far as I'm concerned, it is the enemy of my husband.

Wife / Daughter
Let's fight it together.

Daughter / Wife
Putting on a man's kariginu-style *kimono*,

Daughter / Wife
wearing a *torikabuto* headdress like a suit of armor,

Wife / Daughter
and beating the foe for whom we have deep resentment...

娘

あれは太鼓でございます。／ああ、浅ましい、あれは太鼓ですよ。何をご覧になつて、太鼓と言われるのか。(二部流儀にあり) 悲しみのあまりに心が乱れて、とんでもないことをおっしゃるのでしよう、ああ、浅ましいことです。

妻

つまらないことを言いなさんな。名残惜しくも夫に別れてしまったのは、何のせい
か。太鼓のせいだ。／太鼓の役を争ったからではないか。

ただ恨めしいのは太鼓だ、夫の敵、さあ、討とう。

娘

まことにその通り、父上に別れてしまったのは、太鼓のせいだ。ならば、親の敵、
討つて恨みを晴らそう。

妻

私にとっては夫の敵、

妻／娘

さあさあ、一緒に狙おう。

娘／妻

狩衣を着て男装し

娘／妻

烏兜を甲冑のように被つて、

妻／娘

恨みの敵を討ち取つて

Daughter / Wife

under the moss, the drum

Wife will be buried.

Reciters The enemy is raising a battle cry and rushing toward us. Its roar is louder than the sound of the gusts of autumn wind.

Wife Beat it! Beat it! She beats the drum aggressively.

Reciters Enemy, learn your lesson. So saying, she crashes to the ground in tears.

“Thinking of it makes me angry. Thinking of it makes me angry.”
The wife now looks completely different, like an eerie, dreadful man. Even her speech and her mind have changed. It seems that now she is possessed by the frightening ghost of Fuji. “How feeble are your feelings of resentment. It irritates me.” The wife takes the place of her daughter and beats the drum.

[Gaku]

Music performed by a Japanese flute, and small and large hand drums. Although said to imitate dances in *bugaku* (imperial court dance), it is actually different. In Fuji Daiko, although not clearly mentioned in the play, the indication is that the dance is performed by a musician (the ghost of Fuji possessing in his wife performs the dance).

Wife The drumsticks in my hands I think of as swords,

娘／妻

鼓を苔の下に

妻

埋めてしまおうと、

地

敵が鬨とぎの声を立てて寄せてくるぞ、秋風の音よりも凄まじく聞こえるぞ。

妻

打てよ、打てよと攻め鼓を打ち、

地

さあ、敵は懲りよ、と言いながら泣き崩れた。

「なおも思えば、腹が立つことよ、なおも思えば、腹が立つことよ。」妻は打って変わって異様な恐ろしい男姿になり、心も言葉も変わり果てた。凄まじい富士の幽霊が取り憑いたと見えて、「何と弱々しい恨みだこと。もどかしいぞ。」と娘に代わって、太鼓を打った。

〔楽〕

笛、小鼓、大鼓で奏される。舞樂に似せた舞とされる（実際には異なる。「富士太鼓」では、明らかにはされないが、楽人の舞（富士の亡霊が妻に憑依して舞う舞）という意味合いで舞う。

妻

持っている撥ぼちを剣と定め、

Reciters The drumsticks in my hands I think of as swords, and the flames of my rage should rise up to the heavens and disappear together with the decoration of flames embellishing the drum. Speaking of the heavens, as my husband visited the imperial court, he must be residing above the clouds. Cherry blossoms blooming at the foot of Mount Fuji are tossed about and scattered in all directions by the relentless gusts blowing down from the mountain. Just like the cherry blossoms, a musician wears beautiful dance garments that are sent fluttering, forward and backward, by the movement of his dancing arms. For such dances, my husband played his drum, unparalleled as a master player in deed as well as in name. Oh, how I miss him.

6. Fuji's Wife Returns to Her Senses and Goes Home

The wife returns to her senses and beats the drum to songs that celebrate the reign of the emperor. Taking off the costume, the memento of her husband, she bids farewell to the people there. The drum is, indeed, the memento of her husband so she gazes into it for some time before leaving for home.

Reciters “Women’s minds, weakened by heavy karma, are truly attached to their earthly desires. But clearing away the clouds of delusions, please play the song of *Gojō-raku* (a form of *gagaku* music, *Tōgaku*.)” (These are the words of the court official.)

Wife I have finished beating the drum to *Asura* (fight). In celebration of the longevity of His Imperial Majesty, let’s beat out the melody of *Senshū-raku* (a piece of *Tōgaku*).

Reciters Well now, hoping that for thousands of years and tens of thousands of years, people will flourish and live in peace,

Wife we will perform *Taihei-raku* (a piece of *Tōgaku*).

地

持っている撥を剣と定め、怒りの焰は太鼓の烽火ほうか（舞樂の大大鼓についている火炎）とともに天に上がって消えてしまえ。天に上がるといえば、私の夫も内裏ふじおろしに参上したならば、雲の上人であろう。あの富士の裾野の桜が、絶えず富士ふじ風にもまれて、四方へばつと散るかのよう、花のように美しい舞衣を、差し手、引く手で翻して伶人れいじん（楽人のこと）は舞うのだけれど、その太鼓の役を勤める夫は、名実ともに類のない名手であったよ、ああなつかしい。

六 狂乱から覚めた富士の妻、帰郷する

妻は正気に戻り、御代を寿ぐ曲を打つ。形見の装束を脱ぎ、人々に暇を告げ、太鼓こそ形見だと、しばらく見入った後、帰っていった。

地

「まことに女は業の深い弱い心で、煩惱に捉われるが、その迷いの雲を晴らし、五常ごしよう樂（唐樂の一種）を打ち給え」（この部分は臣下の言葉）

妻

修羅（戦い）の太鼓は打ち終えた。君の長寿を願ひ、千秋せんしゅう樂（唐樂の一種）を打とう。

地

さてまた、千代ちよ、万代よろずよをも願ひ、民も榮えて安穩に暮らせるように

妻

太平たいへい樂（唐樂の一種）を打とうよ。

Reciters The sun is about to set. The sun is about to set. Looking at the edge of the mountain behind which the sun is sinking, beat out a dance song that beckons the sun to come back (*Ranryō-ō*. A piece of *Tōgaku*). How splendid. I have now accomplished my goal of beating my enemy. Although the beaten enemy may cry out, I have extinguished the flame in my heart, clearing away its smoke. I have cleared away any grudge regarding my husband and therefore, I will cry no more.

Now everyone, now everyone, we shall bid you farewell. So long. The wife picks up the musician's dancing costume and *torikabuto* and holds her hat in her hand. I will never forget the feelings of resentment that the drum caused, wreaking havoc on my heart and my hair. So thinking, she turns once more to the drum and firmly gazes into it, as the drum is indeed the memento of her deceased husband. Then, she leaves for home. After firmly gazing into the drum, she leaves for home.

日も既に傾いた、日も既に傾いた。日の落ちる山の端を眺め、招き返す舞の手（蘭陵王…唐楽の一種）を打とう。ああ嬉しい、今こそ目当ての敵を討ち取った。敵は討たれて泣き声を出さだろうが、私の胸に燃える炎の煙は晴れ、夫の恨みを晴らせたのだから、この上は、もはや泣くことはない。

これで皆様、これで皆様、お暇を申し上げよう、さようならと、妻は楽人の舞衣、烏兜を脱ぎ捨てて、笠を取ったけれど、我が心も髪も乱した恨みは忘れまいと、また立ち戻り、太鼓こそ亡き人の形見だと、しっかりと見据えて帰っていった、しっかりと見据えて帰っていった。

Fuji Daiko (The Drum of Fuji)

Synopsis

An official of the imperial court in the service of Hagiwara-no-In (Emperor Hanazono) appears and starts to talk about an incident that happened in relation to a musical performance held over the course of seven days at the imperial court. A man named Asama, a musician belonging to Tenno-ji Temple, was called to the court to play the drum. However, another master drum player, a man named Fuji from Sumiyoshi in Settsu Province, also came all the way to Kyoto in the hope of playing his drum in the imperial musical performance. Although no one recommended Fuji for the position, Asama resented Fuji's actions and killed him. The court official feels sorry for Fuji and decides to give some mementoes of Fuji to his family, if they come to visit him.

Just around that time, the wife and daughter of Fuji arrive in Kyoto. The wife decided to come to Kyoto because she had had a dream in which rain was falling on a moonlit night, which made her feelings of anxiety run wild. Inquiring after the whereabouts of her husband, she finds the court official and arranges a meeting with him. At the meeting, the official tells the wife and daughter that Fuji was murdered by Asama. Fuji's wife is struck with grief, as the omen of her bad dream has come true. Looking at the daughter her dead husband has left behind, she sheds an endless stream of tears.

The court official presents to the wife a dancing costume left behind by Fuji. Looking at the costume, she thinks that her husband ended up losing his life because he had set his hopes too high in inviting himself to the imperial court. She is filled with deep regret, thinking that she should have done whatever was necessary to forcibly prevent him from going to Kyoto. Then, putting on the costume left behind by her husband, the wife becomes deranged and starts insisting that in fact the drum was her husband's real enemy. The daughter agrees with her mother and beats the drum. Eventually, the ghost of Fuji seems to take possession of the wife. Taking her daughter's place, the wife now beats the drum bitterly and also performs a dance.

Dispelling her feelings of resentment, the wife beats the drum to the tunes of *Senshū-raku* and *Taihei-raku* to celebrate the reign of Emperor Hanazono. Then taking off the costume, she gazes into the drum, the memento of her dead husband, and leaves to return home.

Highlight

The parting of husband and wife, as well as of father and daughter, provides the undercurrent to this drama. The murder triggered by trouble between two musicians adds a tragic element that serves to create the unique atmosphere of this play.

Neither the murder victim (Fuji) nor the murderer (Asama) make an appearance in the drama, which also does not describe the bloody scene of the murder. The story begins with the narration of the story of the murder that had already happened some days prior. The lead character, Fuji's wife, does not show a grudge or anger which she might bear toward the murderer Asama. Instead, she only expresses regret that she could not stop her husband's course of action. However, separated from her husband by his unjust death, feelings of bitterness well up inside of her and with nowhere else to go, her resentment is projected upon the drum. She tries to free herself from her feelings of resentment by letting her daughter beat the drum, but apparently that is not enough. Possessed by the ghost of her husband, she herself takes to beating the drum. Whether the ghost actually possesses her or not is not the critical point of this scene that emphasizes the wife's deep feelings of resentment by implying that her behavior is deranged, just as if she were possessed.

In this scene in which she vents her intense resentment, vocals (*utai*) are performed with a unique tempo and rhythm. Having donned the costume that is a memento of her late husband, she performs a dance with a quickly changing tempo. This scene conjures forth an eerie, hair-raising atmosphere that will send chills through the audience. Although her resentment was finally cleared away, the final scene of the wife gazing into the drum provokes indescribable sentiments that will linger with the audience for some time.

From the storm of raging emotions to the quiet calm of sadness and resignation, you will be fully immersed in the range of emotions depicted in Noh drama.

There is a *Mugen* Noh play, *Ume'eda*, that is related to this play. It tells the story of the ghost of Fuji's wife.

Schools	All five
Category	The Fourth Group Noh, <i>Kyōjo-mono</i>
Author	Unknown
Subject	Unknown
Season	Autumn (September in the lunar calendar)
Scene	Kyoto
<i>Tsukurimono</i>	A small tabor (<i>kakko</i>) stand (or a drum stand)

Characters	Shite	Wife of Fuji
	Kokata	Daughter of Fuji
	Waki	Imperial Court Official
	Ai	Servant of the Official
Masks	Shite	<i>Fukai, Shakumi</i>
Costumes	Shite	<i>Kazura</i> (wig), <i>kazura-obi</i> (belt for a wig), <i>mizugoromo</i> (a type of knee-length <i>kimono</i>), <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), <i>koshimaki / nuihaku</i> (short-sleeved <i>kimono</i> with embroidery and with gold or silver flakes placed on the fabric), <i>koshi-obi</i> (belt), and a fan. She wears a hat. In <i>manogi</i> (costume change), she removes the <i>mizugoromo</i> and puts on her head the <i>torikabuto</i> ("bird helmet," a gorgeous headpiece made of thick paper and brocade) and wears <i>maiginu</i> (a wide-sleeved <i>kimono</i> worn by female gods).
	Kokata	<i>Kazura</i> , <i>kazura-obi</i> , <i>karaori</i> (a short-sleeved <i>kimono</i> outer robe worn by female characters), and <i>kitsuke / surihaku</i> .
	Waki	<i>Kazaori-eboshi</i> (<i>eboshi</i> -style headdress), <i>chōken</i> (an unlined, long-sleeved elegant garment), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , and a fan.
	Ai	Tops and bottoms of <i>kimono</i> for <i>kyōgen-kata</i> .
Number of Scenes	One	
Length	About 1 hour and 20 minutes	

富士太鼓 (ふじだいこ)

あらすじ

萩原院（花園天皇）に仕える官人が登場し、ある事件について語り出します。それは宮廷で催された七日間の管弦の催しをめぐっての出来事でした。宮廷では、太鼓の役には天王寺の楽人で浅間という者を召し出しましたが、別に、摂津の住吉から富士という名の太鼓の上手な楽人が、太鼓の役を望み、都までやって来ました。富士を取り立てようという人はいなかったのですが、浅間は富士の振る舞いを憎み、富士を殺害してしまったのです。官人は気の毒に思い、縁者が訪ねて来たら、形見の品を渡そうと思っていました。

ちょうどその頃、富士の妻と娘が都に上ってきました。妻は月夜に雨の降る夢を見て、不安を覚え駆けつけたのです。富士の行方を尋ね、官人のいるところを探し当て、面会することになりました。妻子と対面した官人は、富士が浅間に殺害されたことを伝えました。妻は気がかりな夢が本当だったと嘆き、残された娘を見て、止めどもなく涙を流します。

官人は富士の妻に、形見の品である舞装束を渡します。妻はその装束を見ながら、夫が勅を受けたわけでもないのに、高望みして出かけてしまったことが、このような結末になったと思いをめぐらし、無理にでも引き止めればよかったと深く後悔しました。その後、夫の形見の装束を身にまとった妻は狂乱し、太鼓こそが夫の敵だと言い出します。娘も父の敵と同調し、太鼓を叩きます。やがて富士の霊が妻に乗り移ったと見えて、娘に代わり、妻が太鼓を恨めしく叩き、さらには樂を舞いました。

恨みを晴らした妻は、御代を寿いで、千秋楽、太平楽を打った後、舞装束を脱ぎ捨て、太鼓こそ亡き夫の形見だと見つめ、帰途につきま

みどころ

夫婦、親子の別れが物語の底流にあり、そこに楽人同士の争いから生まれた殺人という悲劇的な要素も加わって、独特の趣を作り出しています。

殺人の当事者である富士（殺された者）、浅間（殺した者）のいずれも登場人物としては現れず、生々しい事件そのものが描かれることもなく、物語ははじめ、後日談として淡々と描き出されていきます。主人公は富士の妻。彼女は実際の仇である楽人・浅間に対して怒りや恨みをぶつけようとはしません。夫の行動を止められなかったことを後悔するばかりです。しかし理不尽な死別に対する行き場のない恨みはつり、それが太鼓に向けられます。娘に太鼓を叩かせることで恨みを晴らそうとするのですが、恨みは晴れず、さらには富士の幽霊が憑依したとみえて、妻はなおも太鼓を打ちます。実際に憑依したかどうかはともかく、そのようにほのめかすことで、恨みの深さが強調されています。

この強烈な恨みを晴らす場面は、独特のテンポ、リズムで展開される話、妻が夫の形見を着けて舞う緩急鋭い舞によって、異様な戦慄を持って描かれ、観る者の心をざわざわと波立たせます。ついには、彼らの恨みも晴れますが、太鼓を見つめる妻の姿は、言い難い余韻となって残ります。

激しい心の動揺から、静かな悲しみとも諦めともつかぬ余情へ。能の描き出す心象の陰影を、深々と感じていただけるでしょう。

類曲に富士の妻を亡霊として扱った夢幻能の「梅枝」があります。

流儀 五流にあり
分類 四番目物、狂女物
作者 不明
題材 不明
季節 秋（旧暦9月）
場面 京都
作り物 鞆鼓台（太鼓台）

登場人物 シテ 富士の妻
子方 富士の娘
ワキ 官人
アイ 官人の従者

面 シテ 深井、曲見

装束 シテ 鬘、鬘帯、水衣、着付・摺箔、腰巻・縫箔、腰帯、扇、笠を被る。
物着で水衣を脱ぎ、烏兜を戴し、舞衣を着る
子方 鬘、鬘帯、唐織、着付・摺箔
ワキ 風折烏帽子、長絹、着付・厚板、白大口、腰帯、扇
アイ 狂言上下

場数 一場
上演時間 約1時間20分

富士太鼓 (ふじだいこ)
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