

### 1. Boatman and Traveler Enter

At the side of the Sumida-gawa River, a boatman introduces himself and starts gathering people who want to go the opposite shore. Then there appears a traveler, who comes to visit a friend in an eastern province.

**Boatman** The person before you is a boatman of Sumida-gawa River in Musashi Province. I would like to depart earlier than usual schedule today to bring the passengers to the opposite shore. Telling you the truth, we will have a big Buddhist invocation for a certain reason at this place. Not only Buddhist monks but also commoners, please join the prayer.

**Traveler** A journey to the far reaches of the East takes many days and is a long, long journey.

I am from Kyoto. Since I have a friend in an eastern province, I traveled down here to visit my friend.

The mountains I traveled over are distant away and hazed in clouds and mists. Passing many barriers, passing many provinces, I finally reached the famous Sumida-gawa River. I have already arrived at the ferry quay on the Sumida-gawa River.

## 隅田川（角田川）

### 一 渡し守、旅人の登場

ところは、武蔵の国の隅田川の川岸。渡し守が名のり、客引きを始める。そこへ都から東国の知人を訪ねて下る旅人が現われる。

渡し守

私は武蔵の国、隅田川の渡し船頭です。今日は出船の時刻を早めて、お客を渡そうと思えます。実はこの地には訳あって大念仏が催され、お坊様も一般の人も区別無く大勢の人たちを集めますので、皆様ご承知ください。

旅人

東の果てまでの旅は、何日もかかり、つくづく遠いことである。

旅人

私は都の者でございます。東国に知人がおりまして、その者を訪ねて下つてまいりました。

旅人

越えてきた山々は、雲や霞にまぎれはるか遠くに隔たった。いくつも関所を通り、たくさんさんの国を通り過ぎて着、有名な隅田川に着いた。この渡し場に、早くもたどり着いた。

Traveler As I was in a hurry, I have already arrived at a ferry quay on the banks of the Sumida-gawa River. Looking over there, a ferryboat is just about to leave. I have to rush to catch the boat.

## 2. Dialogue between Traveler and Boatman, and Madwoman Enters

The traveler (*Waki-tsuredo*) asks the boatman (*Waki*) to let him embark and tells the boatman that a crazy woman will soon arrive. The boatman announces that he will delay departure for a moment to wait for her. The madwoman (*Shite*) enters the stage, holding a bamboo grass in her hand and wearing a sedge rain hat.

Traveler Excuse me, boatman! I will board the ferry.

Boatman Please, come on. By the way, the direction you just came sounds noisy. Is there anything happening there?

Traveler Yes, a laughable madwoman just arrived from Kyoto, so the locals are making fun of her over there.

Boatman Then, I will delay the departure of the boat and wait for the crazy woman.

[*issei*]

With comical rhythmic entrance music, a madwoman enters.

Madwoman “Although the mind of a mother is not lost in darkness, mothers often lose their good sense because of their deep love for their children.”

The mind described in this poem is really true. I keenly feel it. How can I ask a passerby regarding the whereabouts of my child?

旅人 急いませいか、もう隅田川の渡し場に着きました。あそこを見るとちょうど舟が出るところです。急いで乗ろうと思います。

## 二 旅人と渡し守の会話、狂女の登場

旅人は渡し守に乗船を請い、女物狂がやって来ることを告げる。渡し守が出発を遅らせて物狂を持っていると、狂女は手に笹を持ち笠を被った女が現われる。

旅人 やあ、船頭さん、その舟に乗りますよ。

渡し守 どうぞ、どうぞ。それにしてもあなたがお出でになられた後が、何やら騒がしいのは何事ですか。

旅人 都より、女の物狂が下ってくるので、面白く狂う様子をみんなで見ているのですよ。

渡し守 そういうことならば、暫く舟を留めて、その物狂いを待つことにしましょう。

狂女 本当に人の親の心というものは、闇というわけではないが、我が子を思うあまり分別を失うものだというが、今こそそれを思い知る。道行く人に、わが子の行方を、どう尋ねたらよいだろう。

Madwoman Even a wind blowing around the sky without mind

Reciters lets a pine tree know its visit in sounds. Then why does no one tell me news of my child, even though I am eagerly waiting for it?

[*kakeri*]

This is a dance, which has dramatic change of speed and is performed with the music of Japanese flute and small and large hand drums. It expresses the condition of madness.

Madwoman In this fragile world like a dew in Makuzu-ga-hara,

Reciters Will I have to spend my life in blaming my unlucky life?

Madwoman I am a woman living in Kitashirakawa in Kyoto for many years. By happenstance, my only child was kidnapped by a slave trader. Searching for his whereabouts everywhere, it seems that he was taken to the eastern provinces, beyond the barrier of Ōsaka. Hearing this, I was thrown into turmoil and came all the way here while wandering and investigating whether I might see him here or there.

Reciters I heard that even separated thousands miles away, the hearts of mothers never forget their love of their children.

Despite the fact that this life is the only chance to have a parent-child relationship with my child, how sorrowful it is that we cannot live together even for this one life. Is this the situation that Confucius described as “the separation of four birds [the story in the volume of Yan Hui in *Kōshi-kego* (Words of Confucius and His Disciples). When the four birds living on Mount Kan left their nest to the four oceans, their mother bird cried as she saw them off. ]”?

うわの空で心もない風ですら、

吹けば松に音を立てるといふのに、私のもとへ知らせもないのはなぜだろうか。

真葛が原の露のように、はかないこの世で、

わが身の不運を恨みながら、暮らしているのだろうか。

私は都の北白河に長年住む女である。思いもかけず、かけがえのない一人の子を、人買いにさらわれてしまった。その行方を尋ね、逢坂の関の遙か彼方、東国へ下つたと伝え聞くにつれ、心が乱れ、そちらに行けば逢える、と迷うように尋ね歩いてここまで来た。

千里離れていようと親の心は、子への思いを忘れないものというけれども、

もともと親子の契りは、この世一世限りというのに、その一世でさえも離れ離れになってしまった。孔子のいう「四鳥の別かれ」〔桓山の四羽の鳥が四海に分かれて巣立つ時、母鳥が悲鳴して見送ったこと。孔子家語顔回篇にある〕とはこのことだろうか。

方々を探し、尋ねてきたが、あてもつき、果ての地である、武蔵の国と、下総の国の境を流れる、隅田川にたどり着いた。

乗船に際し、狂女は、『伊勢物語』九段の「都鳥」みやこどりは、在原業平ありわらのなりひらが都に残した妻への想いを詠ったものだが、行方知れずのわが子への気持ちは自分も同じだと語る。

狂女 私も舟に乗せてください。

渡し守 あなたはどこから来てどこまで下るのか。

狂女 都から人を探して下ってきたのです。

渡し守 都の人で、しかも物狂いなことから、面白く狂ってお見せなさい。物狂を見せなければこの舟には乗せませんよ。

狂女 情けない、隅田川の渡し守ならば、伊勢物語の船頭のように「日も暮れた。早く舟に乗れ」と言ってくださるべきなのに。形ばかりとはいえ、都の者に、舟に乗せないなどと、隅田川の渡し守とも思われぬことをおっしゃいますな。

渡し守 なるほど都の人というだけあって、その名に恥じぬ優雅さだ。

狂女 もし、その「名にしおう」の言葉を私も聞き過ごすことはできません。かの業平も

I looked for and asked about him all over. Now, I have visited all the places I can think of and have finally arrived deep in the far eastern provinces, where the Sumida-gawa River flows between Musashi Province and Shimousa Province.

### 3. Dialogue between Madwoman and Boatman

At the time of embarkation, the madwoman (*Shite*) and the boatman (*Waki*) discuss the poem, “Miyakodori” in Episode nine in “Tale of Ise.”

The madwoman says that although the poem of Miyakodori made by Ariwara no Narihira describes his love for his wife left behind in Kyoto, the madwoman's feelings for her missing child is the same as his.

Madwoman Would you give me a ride on the boat, please?

Boatman Where are you from and where are you headed?

Madwoman I came down from Kyoto to look for someone.

Boatman You are a person from Kyoto, and even more amusing, you look crazy. Entertain us by showing us your madness. Unless you offer us a crazy performance, I will not let you embark on this boat.

Madwoman How unkind you are. If you are a boatman of Sumida-gawa River, you should tell me just as the boatman in Tale of Ise did that “The day is ending. All aboard!” Even though I seem crazy, I am from Kyoto. Please do not speak inappropriately for a boatman on the Sumida-gawa River and refuse to let me aboard your ferry.

Boatman I see, you insist that you are a residence of Kyoto, and your elegance is true to the name of Kyoto.

Madwoman Yes, and I cannot let your phrase “true to the name” pass. The

reputed Lord Narihira also made a poem at this ferry quay in the past.

Madwoman True to your name, Miyakodori (Capital Bird), because you have the name of Kyoto, you must know the news in Kyoto. Let me ask you whether the person I love is well or not.

Madwoman Well, boatman, a white bird over there is seldom seen in Kyoto. What do you call it?

Boatman That is a seagull.

Madwoman No, I meant ... If we were on a beach, you could call a white bird whatever, a plover or a gull, from the sea. But on the bank of Sumida-gawa River, why do you not reply that it is called Miyakodori?

Boatman Oh, I was wrong. I am ashamed of my tasteless heart and have failed to answer Miyakodori, though I live in a famous place.

Madwoman What a dull answer to call it a gull! Just as seagulls float between waves in the evening, repeatedly washing the shore,

Boatman thinking back on Narihira,

この渡し場でこういう歌を詠んだのです。

狂女 名にし負はば、いざ言問はん都鳥、我が思ふ人は、ありやなしやと

〔都という名を持つなら都の消息は知っているだろう。さあ尋ねたい都鳥よ、私の思う人は、元気でいるのかと〕

狂女 船頭さん、あそこに白い鳥が見えますが、都では見慣れない鳥です。あれを何と呼ぶのですか。

渡し守 あれは沖の鷗ですよ。

狂女 どこかの海辺なら、千鳥でも鷗でも、どう呼んでもよいけれど、この隅田川で白い

鳥を聞かれて、どうして都鳥とはお答えにならないのですか。

渡し守 ああ、誤って申しました。名所には住んでいるものの、風雅な心がなく、都鳥とは

お答えせずに、

狂女 沖の鷗と言うとは。

渡し守 思い返せば業平も、

Madwoman He asked “if she lives well or not.” That is because

Boatman he missed his loving wife who he left behind in Kyoto.

Madwoman I too am asking the whereabouts of my loving child, who is supposed to be living in the eastern provinces now. My heart is the same as Narihira’s heart.

Boatman Missing his wife.

Madwoman Looking for my child.

Boatman Two loves are in no way different,

Madwoman because it is a journey of missing and yearning for the loved one.

Reciters In that instance,

now let me ask you, Miyakodori, whether my loving child lives in the eastern province. But no matter how many times I asked, it has never answered my question. The bird here is so merciless. I should make fun of it as a rural bird.

Oh, I remember now a poem that

そういえば

いざ言問はん都鳥、我が思ひ子は東路に、ありやなしやと、いくら聞いても、答え  
てくれないとは、情けない都鳥だ。田舎の鳥だと言ってやろうか。

地

それならば、私もまた、

狂女

人を恋う旅路なのだから。

渡し守

思いは同じ。

狂女

子を尋ねるのも、

渡し守

妻を偲ぶのも、

狂女

私も東国にいるはずの、可愛い子の行方を問う。それはどちらも同じ心。

渡し守

都に残した恋しい妻を思つてのこと。

狂女

「ありやなしや」と尋ねましたが、それも

“On the banks of the Horie-no-kawa River with busy traffic of boats, the bird crying might be a Miyakodori.

This river is Naniwa-e River. Also, now we are at the bank of Sumida-gawa River in the far east. Thinking back upon my route, I have traveled such an endlessly long distance. Now, boatman, please “even if the boat is full” and overcrowded, please allow me aboard. Boatman, I beg you.

#### 4. The Boatman’s Story

The madwoman (*Shite*) was allowed on board. The boatman (*Waki*) announces that a big Buddhist invocation will now be performed in the evening and starts a story associated with the invocation.

Boatman I have never seen such an admirable madwoman. Hurry on board. Crossing this point of the Sumida-gawa River is very dangerous. Be cautious and stay still in the boat.

[The boatman calls also to the traveler to board.]

Traveler Why are so many people gathering under a willow on the opposite bank? What is going on?

Boatman Ah, a big Buddhist invocation will be held this evening. There is a tragedy associated with the invocation tonight. Let me introduce to you the story by the time we get to the opposite bank.

舟競ふ、堀江の川の水際に、来居つつ鳴くは都鳥  
〔舟の往来でにぎやかな堀江の川の水辺に、来ては鳴くのは都鳥〕

と歌にあるのは難波江のこと。そしてここはまた隅田川というはるか東。思えば限りなく遠くの道のりを旅して来たものだ。それでも、渡し守よ、たとえ舟が狭くても、お乗せくださいませ渡し守よ、お願いだからお乗せくださいませ。

#### 四 渡し守の物語

狂女は乗舟を許される。

渡し守は、今日はこれから大念仏が行われると告げ、それにちなむ物語を始める。

渡し守 このようにけなげな狂女は見ることがない。急いで舟にお乗りなさい。この渡しは大変危険なので、注意して静かにしててください。

旅人 もしもし、あの向こう岸の柳の下に、人が多く集まっているのは、何事ですか。

渡し守 はい、あれは大念仏でございます。それについては、哀れな物語があるのです。この船が向こうに着くまで、語って聞かせましょう。



Boatman It happened on March 15 of last year, yes, exactly one year ago today. A slaver bought a twelve to thirteen-year-old child and was on his way to Ōshū from Kyoto. Probably because of the exhaustion from the long journey for the first time in his life, the young boy became seriously ill and fell flat on this riverbank, saying that he could not make a single step further. The inhuman slaver abandoned the boy at the side of the road and continued his travel to Ōshū. So, the villagers came closer to the boy and observed how the boy was, and they found that he seemed to have been brought up gently. Although the villagers cared for him in various ways, he weakened minute by minute, and it was probably his fate determined in a previous life. When it seemed to be his last moment, we asked his origin, such as his father's family name and his province. He then answered, "I am the only son of a man named Yoshida, living in Kitashirakawa in Kyoto. My father has already passed away, so I have relied only on my mother. However, I was kidnapped by a slave trader and have ended up following this fate. At this moment, even the faint shadow of a person from Kyoto consoles my heart. Please bury my body at the side of this road and plant a willow tree for a tomb marker." He was so calm, repeated Buddhist invocations several times, and finally passed away. It is a truly tragic story, don't you think?

Boatman It seems that some of you in this boat come from Kyoto. Although you are only related as a passerby, please join us in reciting the holy invocation and pray for the boy.

While telling you this long, meaningless story, we have arrived on the opposite bank. Please go ashore.

Traveler I will stay here overnight and join the memorial ceremony, though I am just a passerby to him.

渡し守

それは去年の三月十五日、ちょうど今日のことでございます。人買い商人が都より、年の頃は十二、三歳の幼い者を買って奥州へ下っていたのですが、慣れない長旅の疲れでしょうか、子どもはたいへん重い病にかかり、もう一歩も歩けないと言つて、この川岸に倒れ伏してしまいました。何とも世の中にはひどい者のいるもので、人買いは、この幼子をそのまま路地に捨て、奥州へ下ってしまったのです。それで、このあたりの人たちがこの子の様子をみてみると、どうも大事に育てられたようで、色々と介抱したのですが、前世からの宿命だったのでしょうか、どんどん弱り、もう最期かと思われたとき、「あなたはどこのどなたか」と、父の名字や国元を尋ねたところ、「私は都の北白河に住む、吉田の何某と申す者の一人子です。父には先立たれ、母に寄り添い暮らして参りましたが、人買いに拐かされて、このよくなことになってしまいました。この上は、都の人の手足の影でさえも懐かしく思われます。どうぞ、この道の傍らに埋めて、墓のしるしに柳を植えてください」と、念仏を四、五遍唱えると、ついに息をひきとりました。なんとも哀れな話でございます。

渡し守

お見受けしたところ、舟中にも都の方が何人かいらつしやるようです。通りすがりの縁ではございますが、どうぞ念仏を唱えお弔いください。

つまらぬ長話をしているうちに舟が着きました。さあ岸にお上がりください。

旅人 今日はこちらに宿をとり、通りすがりの縁ではありますが、お念仏に加わりましょう。



[The boatman tells him that he will come later after he ties his boat to the bank.]

Boatman Hey, crazy woman over there! Why don't you get off my boat? Hurry and come ashore. Why, you are such a kind person. Are you crying because of the story I told a moment ago? Now, now, hurry ashore.

Madwoman Excuse me, boatman, but when did your story happen?

Boatman March of last year, just a year ago today.

Madwoman Then, the boy was ...

Boatman Twelve years old.

Madwoman What was his name?

Boatman Umewakamaru.

Madwoman His father's surname was ...

Boatman Yoshida, so-and-so.

Madwoman And after the event, no parent has visited the tomb of the boy ...

渡し守

これ、そこにいる狂女。どうして舟から下りないのだ。急いで岸にお上がりなさい。おや心優しい人だ。今の話を聞いて泣いているのか。さあ急いで舟からお上がりなさい。

狂女

ああ、船頭さん。今の物語は何時のことでしょうか。

渡し守

去年の三月、ちょうど今日のことですよ。

狂女

そうしてその子の年は

渡し守

十二歳

狂女

その名は

渡し守

梅若丸

狂女

父の名字は

渡し守

吉田の何某

狂女

そしてその後に親さえ尋ねては来ずに…。

Boatman No, neither have any of his relatives.

Madwoman So, of course, even his mother has not visited the grave, either. Am I right?

Boatman I have never thought that it would even happen.

Madwoman Of course, no parents and relatives had visited his tomb. The young boy is the very child this crazy woman is looking for! Oh, please tell me this is a dream. How could I think of such a terrible ending!

Boatman I am astounded. I never thought that this story would relate to anyone up until this moment. I see, he was your son. I am so sorry for your loss. I will show you the boy's tomb. Please come with me.

[The boatman guides the madwoman to the mound and urges her to pray for her son.]

### 5. Lament of Mother

The madwoman (*Shite*), i.e. the mother of Umewakamaru, who was guided to her son's tomb by the boatman (*Waki*), cries and laments in front of the mound that she wants someone to dig up the mound so she may see her son once again.

Mother I came all the way to the unknown eastern land, relying on a hope that I could meet him at the end. However, my son no longer exists in this world, and the best I can do is to see his grave marker.

渡し守

親類も尋ねては来ない。

狂女

まして母も尋ねては来ていない、そうですね。

渡し守

思いも寄らないことを

狂女

親類も親も、尋ねなかったのは当然です。その幼子こそ、この物狂が探している子です。ああ、これは夢か、なんとひどい。

渡し守

なんと、意外なこと。今まではよそ事とばかり思っていたのに。さてはあなたの子だったのか。ああ何ともお気の毒なことだ。その子のお墓をお見せしましょう。こちらへお出でなさい。

### 五 母の嘆き

渡し守に梅若丸の墓まで案内された狂女、梅若丸の母は、今一度姿を見させてくれと嘆き悲しむ。

母

今までは、それでもきつと逢えるという思いを頼りに、見も知らぬ東国まで下つてきたのに、今はもうこの世に亡く、亡き跡の墓の標だけを見るとは。なんと無慙にも、

It is too cruel that he had to die on his journey. Leaving his home far behind, he turned into the soil of a roadside in the eastern provinces. Only spring weeds are growing around his mound.

He must be sleeping under here.

Reciters Please everyone, for the sake of the bereaved, please dig up this mound and let this mother see his figure in this world once again!

Reciters The child's meaningful life was quickly ended, while the worthless life of his mother still goes on. Although the image of her dead son flickers in front of her eyes, it is never clear. Death comes for everyone in this world.

This world is filled with grief. The storm of unstableness in this world mercilessly blows the life of blossoms away. The moon, illuminating the long nights for souls who wander in life and death, is covered by capricious clouds. This is how this unstable world is. I am just seeing the impermanent world with my eyes.

### 6. Big Buddhist Invocation

Urged by the boatman (*Waki*), Umewakamaru's mother (*Shite*) beats a *shōko* (a small gong beaten with a small wooden hammer) and recites holy invocations of Amitabha Buddha.

Then, the voice of Umewakamaru (*Kokata*) is heard inside the mound and his phantom appears.

Boatman You can do nothing about it no matter how much you cry now.  
You should recite invocation to Amitabha Buddha and pray for his happiness in the afterworld.

死ぬ運命だったなんて。生まれ故郷を遠く離れ、東の涯の、道ばたの土となってしまい、春の草ばかりが生い茂る、この下にいるのか。

地 どうか皆さん、この土を掘り返して、今一度、ありし姿を、母の私に見させてくださいませ。

地 生き残って甲斐のある子どもは早く亡くなり、生きる甲斐もない母が残り、亡くなった子どもの面影が、母の眼前に見え隠れするが、そのはかなさはこの世の定めである。この世には、人の愁いが満ちあふれ、無常の嵐は無情にも盛りの花を吹き散らす。生死の境に迷う長い闇を照らす月は、気ままな雲に覆い隠される。それが浮世というもの。まさにその憂き世を目の当たりにしている。

### 六 大念仏

渡し守に勧められ、梅若丸の母は、鉦鼓〔鐘木しやうもくでたたく小さな鉦しやうこ〕を鳴らし、念仏を唱える。すると塚の中から梅若丸の亡霊が姿を現す。

渡し守 今はどうんなにお嘆きになっても甲斐のないこと。ただ念仏を唱えて、後世を弔いください。

The moon has already risen, and a breeze travels over the Sumida-gawa River. These signs tell us that night advances. It is time for night invocation.

Saying this, each participant in the Buddhist invocation beats *shōko* gongs and encourages the mother to recite the invocation of the Amitabha Buddha's name.

Mother However, the mother overwhelmed by grief does not chant the invocation but only lies on the ground crying.

Boatman Shame on you. No matter how many people join together praying for his soul, no one's prayer can comfort the soul of the deceased boy more than yours, the mother's prayer.  
Then, I give a *shōko* gong to the mother,

Mother listening to your encouragement carefully, it is true. It is for my son.  
I then take the *shōko*.

Boatman Repressing her grief, with a clear voice,

Mother I chant the holy invocation with everyone on the night with a clear moon.

Boatman Just as the moon travels to the western sky, our hearts also earnestly go to the west where Paradise is.

Mother and Boatman

Begging and respectfully asking Buddha. In the Western Paradise, billions of worlds exist and Amitabha Buddha with the same name resides in each of the world.

Reciters (Mother)

*Namuamidabutsu,*

既に月も出て、川風も吹き、早くも夜が更け過ぎていよいよ夜念仏の時刻だ、と人々が鉦鼓を鳴らし、母親に念仏を勧めると、

母 母はあまりの悲しさに、念仏さえ唱えられずに、ただひれ伏して泣くばかり。

渡し守 どんなに多くの人に集まっても、母からの弔いが、亡き人にとって一番の喜びになるでしょうにと、鉦鼓を母に差し上げると、

母 わが子のためと聞いて、ぶしよ 梟鐘〔鉦鼓〕を取り上げて、

渡し守 嘆きをこらえ、声を澄まして、

母 月夜の念仏を共に唱えると、

渡し守 心は西方へ一筋に向かつていく。

母渡し守 南無や西方極楽世界、三十六万億、同号同名阿弥陀仏

〔仏にすがり、願い奉ります。西方にある極楽浄土には三十六万億の世界があり、その一つ一つに同じ名前を持つ阿弥陀如来がおわします。〕

地(母) 南無阿弥陀仏、

Reciters *Namuamidabutsu, Namuamidabutsu, Namuamidabutsu.*

Mother The breeze over the river gently strokes the young branches of the willow tree. Just like the breeze, the voice of a large Buddhist invocation echoes meltingly.

Reciters *Namuamidabutsu, Namuamidabutsu, Namuamidabutsu.*

Mother Because you have the name of Miyako (Kyoto), please cry, Miyakodori, and add your song to the voices of invocation.

Reciters and Umewakamaru  
*Namuamidabutsu, Namuamidabutsu, Namuamidabutsu.*

Mother But wait a moment. The voice of invocation we just heard was certainly my son's. I think I heard it inside this mound.

Boatman I surely heard it. We then should stop our invocation. Mother, you should keep doing it by yourself.

Mother Once again, please let me hear your voice.

Mother *Namuamidabutsu*

Umewaka-maru  
*Namuamidabutsu, Namuamidabutsu.*

梅若丸

南無阿弥陀仏、南無阿弥陀仏と、

母

南無阿弥陀仏

母

今一度だけ、声を聞かせておくれ。

渡し守

私たちもそう聞こえました。それでは、われわれの念仏を止めましょう。母一人で  
唱えなさい。

母

ああ、今の念仏の声は、確かにわが子の声です。この塚の内から聞こえたようでした。  
たが。

地  
梅若丸

南無阿弥陀仏、南無阿弥陀仏、南無阿弥陀仏、

母

都という名を持つならば、都鳥も鳴いて、音を添えておくれ。

地

南無阿弥陀仏、南無阿弥陀仏、南無阿弥陀仏、

母

隅田川の河原の波風も、念仏に声を添えて、

地

南無阿弥陀仏、南無阿弥陀仏、南無阿弥陀仏、

Reciters With the chant of invocation, the phantom of her son appears just as an illusion.

Mother Is that my son?

Umewaka-maru  
Mother!

Reciters Whenever they try to hold each other's hands, the phantom seems to disappear. The unstable image of her son ever increases the mother's love for her son. The image of his living days appears again and again in her mind. The figure of the phantom unstably flickers. The sun begins to light the eastern sky. At dawn, the phantom has completely disappeared. What looked like her son was the grass growing on the mound. All that stands is a tomb marker in a thick clump of weeds. The land of overgrown grasses with a single tomb marker looks so pitiful.

地 声とともに、幻のように姿が現れた。

母 あれはわが子か、

梅若丸 母上でいらつしやいますかと、

地 互いに手と手を取り交わそうとすると、また消えゆくように見えて、母の思いはいよいよ増すばかりである。在りし日の面影も浮かんでは消え、幻の姿も見え隠れするうちに、東の空もほのぼのと夜が明けると、幻の姿はすっかり消えてしまった。わが子と見えていたのは塚の上の草。茫々と生い茂ったその中に墓標のある、荒れ果てた草むらとなつて、この上もなく哀れであった。



## Sumida-gawa (Sumida-gawa River)

### Synopsis

In Musashi Province at dusk on a spring day, a boatman is gathering passengers at the quay for the ferry that crosses the Sumida-gawa River for the final time that day. A traveler arrives and tells him that a crazy woman will soon come. The boatman decides to wait for her. The madwoman came to Musashi Province all the way from Kyoto to look for her child who was kidnapped by a slave trader. The boatman asks her to act crazy to amuse him if she wants to get on board. The madwoman therefore claims there is a similarity between Ariwara no Narihira and herself, while quoting the old poem "Miyakodori," in episode nine of "Ise Monogatari (Tale of Ise)." The people at the quay of the ferryboat are impressed by her speech, and ultimately she is allowed on board.

While maneuvering the ferry, the boatman tells about Umewakamaru, a child who died at the opposite Shimousa-Province shore of this river exactly one year ago to the day, March 15. He asks the passengers to participate in the ceremony for the first-year memorial of his death. Although the ferryboat arrives on the opposite shore and all the passengers get off the boat, the madwoman stays on the boat and continues to cry. When the boatman asks her the reason, she reveals that the deceased child was her son, whom she came all the way from Kyoto to find.

The boatman invites her to the burial mound of Umewakamaru and urges her to console the son's soul by saying *nembutsu*, the invocation to Amitabha Buddha, with him. The woman in sorrow regains control of herself, beats *shōko* (a kind of gong), and recites the invocation. Then, the ghost of Umewakamaru appears from the inside of his tomb. Although she approaches and tries to hug him, the phantom goes through her arms. Her sadness increases even more. Eventually, the horizon to the east starts to grow light, and the ghost disappears at the dawn. The mother remains crying at the mound.

### Highlight

Women like the mother in Sumida-gawa are called "crazy women," and the noh dramas, whose protagonists are madwomen, are called "*kyōjomon* (drama of madwomen)." This category includes Sakura-gawa, Hyakuman, and Hanjo.

The stories of madwomen dramas usually have a happy ending. In most of the madwomen stories, although a mother was torn away with her beloved, such as a child or husband, for some reason and temporarily becomes distraught because of her increasing affection, the woman meets the loved one and regains her sanity at the end. However, in Sumida-gawa, the child is already dead and the mother can only see his phantom and hear his voice. This is a representative piece of tragic "*monoguruinoh* (noh drama of madness)."

The meticulous calculation and careful preparation of this mother and son's story induce tears for this tragic story. First, the distance from Kyoto to Sumida-gawa River is described by comparing the far-off, rural provinces with the capital, Kyoto. By using the story of traveling east in the Tale of Ise, this drama impresses on the audience how far and how undeveloped the eastern provinces and Mutsu in the far east are. The situation emphasizes the tragedy of the son, who had to die alone at such an undeveloped place, and the love and sorrow of his mother, who has come all the way to such a frontier area to look for her son.

In the scene of the phantom at the ending, Zeami tried to express the ghost only by the performance of the mother, so no juvenile actor appears on the stage. On the other hand, Motomasa, the author of this drama, wanted to have a juvenile actor on the stage. It is said that therefore in their time there were two different sets of stage directions for this drama. According to tradition, Motomasa tried to complete this mother-son tragedy by comparing the gallant image that the mother has from her son's living days and the appearance of the juvenile ghost who is in burial outfit with messy hair and wandering around because he cannot go to the Buddhist Paradise.

This extremely sad story captivated people's heart and was incorporated into the performance of other stage arts, such as Kabuki and Jōruri at a later date.

Category	the fourth group noh, <i>kyōranmono</i>	
Author	Kanze Jūrō Motomasa	
Subject	Episode nine in Ise Monogatari (Tale of Ise), and the story on the street about mothers whose sons were kidnapped by slavers.	
Season	Spring (March)	
Scenes	The quay of a ferryboat on the bank of the Sumida-gawa River on the Musashi Province side. On the boat, and in front of the tomb on the opposite shore.	
<i>Tsukurimono</i>	a mound (juvenile noh actor is inside it)	
Characters	<i>Shite</i> (lead part) <i>Kokata</i> (juvenile actor) <i>Waki</i> (supporting cast) <i>Waki-tsure</i> (the companion of <i>Waki</i> )	madwoman (mother of Umewakamaru) the ghost of Umewakamaru boatman of Sumida-gawa River a traveler
Mask	<i>Shite</i>	Fukai, Shakumi
Costumes	<i>Shite</i>  <i>Kokata</i>  <i>Waki</i>  <i>Waki-tsure</i>	<i>kazura</i> (a kind of wig), <i>kazura-obi</i> (belt for <i>kazura</i> ), <i>mizugoromo</i> (a type of knee-length kimono), <i>kitsuke / surihaku</i> (a kind of kimono with gold or silver foil), <i>koshimaki / nuihaku</i> (a kind of kimono with gold or silver foil and embroidery), <i>koshi-obi</i> (belt) and a fan. Wearing a rain hat and holding a pole. Later, she holds a <i>shōgo</i> . a long black wig, a white headband, <i>shiro</i> (white)- <i>mizugoromo</i> , <i>kitsuke / surihaku</i> , and <i>koshi-obi</i> . tops and bottoms of <i>suō</i> , <i>kitsuke / dan-noshime</i> ( <i>noshime</i> style kimono with very wide stripes), and a fan. Holding a pole. <i>kake-suō</i> (tops of <i>suō</i> ) <i>kitsuke / muji-noshime</i> ( <i>noshime</i> style kimono without patterns), <i>shiro-ōkuchi</i> , <i>koshi-obi</i> , a fan, and a rain hat.
Number of scenes	One	
Length	About 1 hour and 30 minutes	

## 隅田川／角田川（すみだがわ）

### あらすじ

春の夕暮れ時、武蔵の国隅田川の渡し場で、舟頭が最終の舟を出そうとしていて旅人が現れ、女物狂がやってくると告げました。女は都北白河に住んでいましたが、わが子が人買いにさらわれたために心が狂乱し、息子をさがしにはるばるこの地まで来たのでした。舟頭が、狂女に、舟に乗りたければ面白く狂って見せろ、と言うので、女は『伊勢物語』九段の「都鳥」の古歌を引き、自分と在原業平とを巧みに引き比べて、舟頭ほか周囲を感心させ、舟に乗り込むことができました。

川を渡しながら、舟頭は一年前の今日、三月十五日に対岸下総の川岸で亡くなった子ども、梅若丸の話物語り、皆も一周忌の供養に加わってくれと頼みます。舟が対岸に着き、みな下船しても、狂女は降りようとせず泣いています。舟頭が訳を尋ねると、先ほどの話の子は、わが子だということです。

舟頭は狂女に同情し、手助けして梅若丸の塚に案内し、大念仏と一緒に弔うよう勧めます。夜の大念仏で、狂女が母として、鉦鼓を鳴らし、念仏を唱え弔っていると、塚の内から梅若丸の亡霊が現れます。抱きしめようと近寄ると、幻は腕をすり抜け、母の悲しみは一層増すばかり。やがて東の空が白み始め、夜明けと共に亡霊の姿も消え、母は、ただ草ぼうぼうの塚で涙にむせぶのでした。

### みどころ

「隅田川」の母のような女性は「女物狂」と呼ばれ、「桜川」「百万」「班女」など同様な女性を主人公とする一連の作品を、「狂女物」と呼びます。

狂女物のストーリーは、子どもや夫など愛する対象と引き離された女が想いを募らせ一過性の狂気におちいるものの、相手に再会し、正気に戻るというハッピーエンドのものが多くを占めています。しかし、「隅田川」は、子どもは死んでしまっており、声・幻にまみえるだけの、まさに悲劇の「物狂能」です。

この母子の物語は、緻密な表現や演出で、とりわけ悲しみを誘います。まず都から隅田川までの距離感が、都と鄙の対比で示されます。『伊勢物語』の東くだりを用いることで、東、そしてさらにその向こうの陸奥が、いかに遠く未開の地であるかという印象を強く与え、そこで一人寂しく死んでいった息子の哀れさ、そこまで捜し歩いた母の一念とその悲しみを一層際立たせます。

終曲の、幻に会う場面は、子方を出さず、幻を母の演技だけで表現しようとする世阿弥と、子方を出そうとする作者元雅の間で意見が分かれ、当初から二通りの演出があったといわれています。元雅は、母が思い描く在りし日の凛々しいわが子の姿と、死装束にみだれ髪で、まさに成仏できずにさまよう亡霊の子方の姿を対比させることで、親子の悲劇の完成を図ったとも伝えられます。

この、あまりにも悲しい物語は、人々の心を捉え続け、その後歌舞伎や浄瑠璃にも取り入れられています。

分類 四番目物 狂乱物  
作者 観世十郎元雅  
題材 「伊勢物語」九段、および人買いに子どもをさらわれた母の巷説  
季節 春（3月）  
場面 武蔵国隅田川の渡し場、船上、対岸の塚の前

作り物 塚（中に子方が入っている）

登場人物	シテ	狂女（梅若丸の母）
	子方	梅若丸の亡霊
	ワキ	隅田川の渡し守
	ワキツレ	旅人
面	シテ	深井、曲見
装束	シテ	鬘（かずら）、鬘帯、水衣（みずごろも）、着付・摺箔（すりはく）、腰巻・縫箔（ぬいはく）、腰帯、扇。笠をかぶり笈を持つ。後では鉦鼓（しょうこ）
	子方	黒頭（くろかしら）、白鉢巻、白水衣、着付・箔、腰帯
	ワキ	素袍上下（すおうかみしも）、着付・段熨斗目（だんのしめ）、扇。棹を持つ。
	ワキツレ	掛素袍、着付・無地熨斗目、白大口、腰帯、扇。笠。

場数 一場  
上演時間 約1時間30分

隅田川／角田川（すみだがわ） Sumida-gawa (Sumida-gawa River) ©2014 the-noh.com

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