

\* は流儀によって異なる場合を示す。

## 一 箱崎某、日本と中国の争いごとを語る

箱崎某という、地元（筑紫国箱崎、現在の福岡市東区内）の有力者が登場し、日本と唐（中国）の間で船争いがあつたことを語る。

箱崎某

私は、九州箱崎の者です。さて何年も前、唐と日本との間で、船を奪い合う争いがあり、日本の船を唐に取られたり、唐の船を日本が取ったりしました。その時、私も唐の船を一隻奪い取りました。その船には祖慶官人という者が乗っており、その後も彼をこの地に留めておりましたが、早くも十三年が経ちました。私は牛馬を沢山もっていますので、「一部流儀にあり」祖慶官人に申し付けて、野飼をさせています。今日も申し付けようと思います。

「箱崎某、従者を介して祖慶官人に野飼いを命じる」

箱崎某は従者を呼び出し、「祖慶官人に牛の野飼いをさせなさい」と命じる。従者は、幕に向かつて呼びかけ、祖慶官人にそのことを伝える。

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

### 1. A Certain Mr. Hakozaki Talks about the Feud between Japan and China

A local tycoon, Mr. Hakozaki, (from the Hakozaki area of Chikushi province; present-day East Ward in Fukuoka City), appears on the stage and talks about the maritime fighting between Japan and China.

Mr. Hakozaki

I am a man from Hakozaki in Kyushu. Several years ago, there was fighting between China and Japan as their boats battled each other on the sea. The Chinese captured Japanese boats, and the Japanese captured Chinese boats. At that time, I took a Chinese boat by force. One man in the boat was So Kei Kan'nin (Kan'nin means an official). After the battle ended, I took him to Hakozaki. Since then, already thirteen years have passed. Since I own many horses and cows, [A few schools include these phrases] I have been ordering him to herd my cattle. I am going to tell him to do so today as well.

[Mr. Hakozaki tells his servant to order So Kei to herd his cows]

Mr. Hakozaki calls out to his servant and orders him to tell So Kei to herd his cows. The servant calls out in the direction of the curtain and informs So Kei of this order.

## 2. Sonshi and Soiu Come to Japan from China

The brothers Sonshi and Soiu travel to Hakozaki from China. They come to Japan to meet their father, So Kei.

### Sonshi and Soiu

Aboard a Cathay boat, we are undertaking an arduous journey on the ocean. The waves are so loud that they keep us awake, giving us not even a moment to dream. My thoughts turn longingly toward my beloved hometown.

Sonshi We are Sonshi and Soiu, brothers who reside on the shore of Mingzhou, China.

### Sonshi and Soiu

Our father, the government official So Kei, was captured by Japanese pirates some years ago. While we have been thinking about this incident as if it had happened yesterday or today, thirteen years have quickly passed. We miss our father so much and want to see him again if he is still alive, and...

Like the proverb says, “make hay while the sun shines,” so we have departed by boat.

We crossed a river in Mingzhou, we crossed a river in Mingzhou and sailed out upon the vast ocean. Already we are catching glimpses of the land of Japan in distance. We have never stopped hoping to see our father again, anxiously awaiting the day we can meet him again, we have already arrived in Hakozaki, coming all the way across the ocean to Kyushu. We have already arrived in Hakozaki, about which we have only heard some rumors.

[Sonshi and Soiu go to the manor of Mr. Hakozaki]

二 中国のそんし、そいう（孫子・祖有）が日本に渡る

中国より、そんし・そいう（孫子・祖有）の兄弟が、箱崎に渡ってくる。彼らは日本にいる父、祖慶官人に会うために来た。

（そんし・そいう  
孫子・祖有）

唐船に乗って、辛い船旅をすると、烈しい波音で、夢も見えない程に寝覚めしやすく、故郷の方が名残惜しく思われることだ。

（そんし  
孫子）

私たちは唐の明洲の海辺に住む、そんし・そいう（孫子・祖有）という兄弟の者です。

（そんし・そいう  
孫子・祖有）

さて私たちの父、祖慶官人は、先年日本の海賊船に捕えられてしまいました。余りにも父が恋しく、まだこの世に生きておられたならば、今一度お会いしたいと思い、

「思い立ったが吉日」と、船を漕ぎ出したのです。

明洲河を渡り、明洲河を渡り、広々とした海を渡ると、はや日本の国がほの見えて、父に会いたいと切ない思いを尽し、会える日を心待ちにして、はるかな海を渡れば、噂だけを聞いていた九州の箱崎に、早くも着いたよ、早くも着いたよ。

「そんし・そいう（孫子・祖有）、箱崎某の館へ行く」

Sonshi sends a boatman with a message to tell Mr. Hakozaki that they have come to meet with So Kei. The boatman goes to Mr. Hakozaki's manor, delivers the message from Sonshi and Soiu and asks him about his intention. Hearing their message, Mr. Hakozaki is delighted and agrees to meet with Sonshi and Soiu. The boatman brings Sonshi and Soiu to Mr. Hakozaki's manor.

Mr. Hakozaki

Where are the visitors from China?

Sonshi

We are here. We have heard that So Kei is still alive and is in the service of Mr. Hakozaki. We came here today to exchange a number of treasures for him and to bring him back home with us.

Mr. Hakozaki

Certainly, So Kei is alive. He just went out to pray at a shrine, so please wait here for a while. We will bring him to you when he comes back.

Sonshi

We'll wait for him here, then. [A few schools include these phrases]

[Mr. Hakozaki gives an order to his servant]

Mr. Hakozaki calls out his servant and orders him to tell So Kei to come in through a back door so that his Chinese children will never know that their father is being forced to work as a cowherd. The servant calls out in the direction of the curtain and delivers the message to So Kei.

「箱崎某、従者へある命令を下す」

箱崎某は従者呼び出し、祖慶官人に野飼いの仕事をさせていることを、中国の子に知られないようにと、裏口から帰るよう、申し伝えよと命じる。従者は幕に向かって声をかけ、祖慶官人に伝える。

そんし

それではここでお待ちします。「二部流儀にあり」

箱崎某

確かに祖慶官人はまだ生きています。今、参詣に出掛けていますので、暫くそこでお待ちください。お帰りになったら、お引き合わせしますよ。

そんし  
(孫子)

こちらでございます。祖慶官人がまだ生きており、箱崎殿に召し使われているの  
ことを承りましたので、たくさんの宝物と引き換えに、国へ連れ帰りたいと思い、  
唯今ここへ参りました。

箱崎某

中国の人は、おられますか。

そんし(孫子)は舟子に対し、祖慶官人に会うため、箱崎某に取り次ぐよう命じる。舟子は箱崎某の館を訪ね、従者にそんし・そいう(孫子・祖有)の希望を述べ、案内を願う。従者が箱崎某にそのことを伝えると、箱崎某は喜び、「対面しよう」と言う。舟子はそんし・そいう(孫子・祖有)を箱崎某の館に案内する。

### 3. So Kei Works Hard at Cow Herding

So Kei is working hard at herding cows with his two children born in Japan. On his return to Mr. Hakozaiki's manor, he talks with children about whether China or Japan is the superb country.

So Kei Hey, children, gather the cows from the field and let's go home soon.

Two Japanese Children  
Alas, this really is hard work.

So Kei Well, it is not only we humans who are cowherds. In the heavens above,

So Kei (So Kei and his Japanese Children)  
the stars called Vega and Altair are famous as beautiful stars of love and worshiped in the Tanabata Festival. Unsited, however, to its beauty,

So Kei and his Japanese Children  
is the fact that Altair is a cowherd, just as its name says.

Japanese Children (So Kei)  
Herding cows in a field filled with autumn flowers

So Kei and his Japanese Children  
eases this old man's heart.

### 三 祖慶官人、牛飼いの作業に励む

祖慶官人は、日本で生まれた二人の子どもと一緒に、牛飼いに励んでいた。程なく家路につき、子どもたちと、中国と日本はどっちが優れているか、などについて語り合いながら、箱崎某の館へ戻った。

祖慶官人 おい、そこにいる子どもたちよ、野飼いの牛を集めて、急いで家へ帰ろう。

日本子二人 ああ、この仕事は本当に辛い。

祖慶官人 いや、我々人間だけではない。天上界の

祖慶官人 日本子二人  
七夕の星も、美しい恋の星として七夕祭をされる身分であるが、それには不似合いにも、

祖慶官人 日本子二人  
牽牛星という名が示すように、牛飼いをなさる。

日本子二人  
(祖慶官人)  
秋の花咲く野原での牛飼いは、

祖慶官人 日本子二人  
老人にはせめてもの慰めだよ。

So Kei I am So Kei Kan'nin, who used to live on the shore of Mingzhou in China. Quite unexpectedly, I was transported to Japan and made to blow a whistle for herding cows and horses. This is called a Korean whistle, which always reminds me of Korea and China. Oh, I miss my homeland so much.

Having spent many years like this in Japan, I now have two children. I also have two other children in China. When I remember them, I miss them very much. I also love my children in Japan, and I could never choose between them. If I did not have these two children in Hakozaki, who knows what would happen to this tired old body?

## Group Reciters

Look at that! The cows in the field are bellowing loudly. Even they must miss their children. It is no wonder, then, that I, a human being, also miss my children. And yet, I have children in China and in Japan. How foolish am I. How foolish am I.

Let's go home now. Let's go home now.

## Japanese Children

Father, please let us ask you something. Do people herd cows and horses in China, where you used to live? Please tell us.

So Kei Yes, in China we release horses to graze on Mount Hua and herd cows in peach groves that are famous for their blossoms.

祖慶官人

私は中国の明州の海辺に住んでいた祖慶官人という者だ。思いがけず日本に渡り、牛や馬の世話をして、草刈笛を吹いている。高麗笛という名から、高麗や中国を懐旧しながら過ごしてきた。ああ、故郷が恋しくてたまらない。

こうして年月を送るうちに、二人の子を持つ身となった。また私には、中国にも二人の子がいるが、彼らのことを思う時は彼らが恋しく、日本の子らもおしく、どちらとも定められない。箱崎の二人の子がいなければ、老いた身は弱り果てて、どうなるかわからない。

地

おお、あれを見よ。野飼の牛が、声々にしきりと鳴いているが、あれも子を思うゆえだろう。まして我が身は人間であり、子を思うのは当然だ。それなのに、中国と日本と別々に子どもを持つとは、我ながら愚かだ、我ながら愚かだ。

さあ家へ帰ろう、さあ家へ帰ろう。

日本子二人

お父様、お聞きください。前に住んでいた中国でも、牛馬を飼うのですか、教えてください。

祖慶官人

そうだな、中国の華山では馬を放し、桃林では牛をつないでいるよ。そこは花の名所だぞ。

Japanese Children

Well, which is the better country, China or Japan? Please tell us in detail.

So Kei

That is a silly question. To compare Japan to China, it is like taking a single hair from one cow and comparing it to nine of these cows that I am now herding. In other words, there is no comparison at all.

Japanese Children

If it is such a fine place to live, then you must miss your country very much. We feel sorry to you.

So Kei

No, no. Since you two were born, I no longer think of going back to China.

Reciters

Talking like this, we head home, and we now notice that the gusty winds are dying down. We have already come to the edge of the pine grove. We have already arrived at Hakozaki. We have already arrived at Hakozaki.

#### 4. So Kei Meets with His Chinese Children

So Kei is told by Mr. Hakozaki that his Chinese children have come to visit him. Surprised, at first So Kei is hesitant to meet his Chinese children because he looks quite shabby, but finally, he follows Mr. Hakozaki's advice and does meet them. The reunited father and children are thrilled. They say it is like a dream come true, and their reunion is very moving for his Japanese children as well.

日本子二人 さて、中国と日本ではどちらがよい国ですか。詳しく語って下さい。

祖慶官人

愚かなことを言うものだ。日本を中国に比べれば、今、私が牽いて行く牛の九牛の一毛のようなもので、比べ物にならない。

日本子二人

そんなに楽しい国ならば、お可哀想に、本当にお国を恋しく思われていることでしょう。

祖慶官人

いやいや、お前たちが生まれてからは、中国に帰ろうとも思わないよ。

地

そのように語り合って進むうちに、いつの間にか嵐の音が静まってきた。もう松原の端に来たのだな、早々と箱崎に着いたぞ、早々と箱崎に着いたぞ。

#### 四 祖慶官人、中国の子と対面する

祖慶官人は箱崎某から、中国の子どもたちが来ていると聞く。驚く祖慶官人は、みすぼらしい身なりの自分を恥じてか、最初は対面をためらうが、箱崎某の勧めに応じて、中国の子らと対面する。実際に会った親子は、夢かとはばかりに喜びあい、それを見た日本人たちも感動する。

Mr. Hakozaki  
Hey, So Kei. Why are you returning so late?

So Kei  
Yes, sir. Since there are so many cows and horses, it took us some time.

Mr. Hakozaki  
I see. That makes sense. I want to ask you a few questions. Will you answer honestly?

So Kei  
It sounds something formal. I will give you honest answers.

Mr. Hakozaki  
Well, do you have two children in China?

So Kei  
Yes, I do.

Mr. Hakozaki  
Are their name Sonshi and Soiu?

So Kei  
That is strange, how could you know their names? Yes, they are named so.

Mr. Hakozaki  
Sonshi and Soiu heard that you are alive. They have come here to take you home to China in exchange for many treasures.

So Kei  
What a surprise. [A few schools include these phrases] Well, then, where is their ship?

箱崎某  
おい祖慶官人よ、どうして遅く帰ってきたのだ。

祖慶官人  
はい、余りにも牛馬が多いため、遅くなったのでございます。

箱崎某  
それはもつともなことだな。少し尋ねたいことがあるのだが、隠さずに言えるか。

祖慶官人  
これは、あらたまつたことをおっしゃいますね。何ごとも隠さず申しあげましょう。

箱崎某  
さて、お前は中国に二人の子どもがいるのか。

祖慶官人  
はい二人子どもを持っています。

箱崎某  
その名は、**そんし、そいう**（孫子、祖有）というのか。

祖慶官人  
これは不思議なこと。どうしてご存じですか、そうでございます。

箱崎某  
そのそんし、そいうが、お前がまだ生きていることを伝え聞き、多くの宝物と引き

換えに国に連れ帰りたいといって、今ここへ来ているぞ。

祖慶官人  
それは思いもよらぬことでございます。「**一部流儀にあり**」さて、その船はどこにあり

ますか。

Tōsen (Cathay Boat)		Story
Mr. Hakozaiki	Come this way. It is the <b>large</b> ship moored over there. That is your two children's boat.	
So Kei	Oh, my goodness. So that is my boat.	
Mr. Hakozaiki	Good, then you are fine with meeting them.	
So Kei	I look terrible now. <b>Let me change my clothes and prepare to see them. (I hesitate to see them now.)</b>	
Mr. Hakozaiki	<b>I understand. (There is no reason to hesitate to meet them. Hurry up and meet with them.)</b>	
So Kei	Hello, are you the two children that I left behind in China?	
Sonshi and Soiu	Yes, our childhood names are Sonshi and Soiu.	
So Kei	I must be dreaming. But if this is a dream, ...	
Sonshi and Soiu	then here, in Hakozaiki (literally, "Box Cape"),	
So Kei	just as its name portends, this "box" might open and be empty when I awaken at dawn.	

箱崎某

こちらへ来なさい。あそこに泊まっている船(大きな船)が、その二人の子どもの船だ。

祖慶官人

まったく、あれは私の船でございます。

箱崎某

それでは会うがよかろう。

祖慶官人

余りにも見苦しい恰好ですから、少し身づくろいをさせてください。(会うのは憚られます。)

箱崎某

わかった。(何も、ためらうようなことはないぞ。急いで会いなさい。)

祖慶官人

やあ、そこにいるのは中国に残して置いた二人の者か。

(そんし・そいう  
孫子・祖有)

はい、私どもは、幼名をそんし・そいう(孫子・祖有)と申します。

祖慶官人

これは夢であろうか、もし夢であつたら……。

(そんし・そいう  
孫子・祖有)

ここは箱崎で、

祖慶官人

箱が開くように、夜明けになつて覚めるのではなからうか。

Reciters There is a saying that thousands of gold pieces cannot buy the twilight in springtime, and surely there is no treasure so great as one's own children. The Japanese people are deeply impressed, saying that, "Although we have heard that China is a country of merciless rogues, it is also a country with such sons full of filial love." The gods of Hakozaki must grant this request that they made out of filial love.

[The boatman solicits Sonshi to return to the boat]

The boatman urges Sonshi to quickly return to their boat as the winds are picking up.

#### 5. So Kei Is Torn between His Japanese Children and His Chinese Children

When his Chinese children try to bring So Kei back to China, his Japanese children ask to be brought to China, too. However, Mr. Hakozaki does not allow the Japanese children to leave because he wants to keep them in Hakozaki to work as cowherds. Torn between his Chinese children, who are soliciting him to quickly leave for home, and his Japanese children, who try to hold him back, So Kei is caught in a dilemma. Unable to reach a decision, he tries to kill himself by jumping off a boulder. His Chinese and Japanese children cling to both of his sleeves and prevent him from doing so.

Sonshi Excuse me, father. Good winds have started blowing now. Please board the boat immediately.

So Kei Mr. Hakozaki, my children are asking me to board the boat as good winds have started blowing. I'd like to bid you a farewell.

地

春の宵は値千金というけれど、その千金にも代えがたいのは子どもである。子どもほど大きな宝は、よもやあるまい。「中国は情知らずの野蛮な国だと聞いていたのに、このような孝行息子がいるのだな」と、日本人も深く感動した。箱崎の神様も、この孝心の願いをお受けになるだろうよ。

「舟子、そんしに帰船を促す」

舟子は風が出てきたので、早く船に戻るようにとそんしに告げる。

#### 五 祖慶官人、日中双方の子の板挟みになる

中国の子どもたちが、祖慶官人を連れ帰ろうとすると、日本の子どもたちが、一緒に連れて行ってほしいと願い出る。しかし、箱崎某は、牛馬の野飼いをさせるために手元に置いておきたいと、それを許さない。早くかえりましようと言う中国の子どもたちと、引きとどめようとする日本の子どもたちの板挟みになった祖慶官人は、進退きわまつて、岩から身を投げようとする。中国、日本の子どもたちはそれぞれ左右の袂にすがりつき、それを押し止める。

（そんし  
孫子）

申し上げます、お父様。丁度順風になりました。急いで船にお乗り下さい。

祖慶官人

箱崎殿、子どもが「順風になったから船に乗れ」と申しますから、お暇をいただき

Mr. Hakozaiki

How splendid. Please do not delay in leaving for home.

Japanese Children

Oh, how sad! Please take us with you.

So Kei

Yes, that's right. I was so preoccupied with preparing to leave that I forgot all about you. Come this way.

Mr. Hakozaiki

Wait a minute. I agreed that you could leave, So Kei, but your young children were born here and must succeed you in your work here. I plan to keep them here and have them serve me. Come here.

Japanese Children

How cruel. Regardless of whether we were born in Japan or China, we have the same father. But you are kind to his Chinese children and cruel to us. Your treatment of us is inhuman.

Sonsshi and Soiu

We cannot be late for the boat's departure. Quick, board the boat. Saying so, we unmoor the boat.

So Kei

There are children calling me forward,

祖慶官人

呼ぶ子があれば、

(そんし・そい  
う・孫子・祖有)時刻が過ぎてはいけません。早く船にお乗り下さい。そう言つて、早くもともつな纜を解いて、

箱崎某  
いや、ちよつと待て。祖慶官人は仕方がないが、この幼い子どもたちはここで生まれ、跡を継ぐべき者たちであるから、私がずっと召し使おうと思つているのだ。こちらへ来なさい。

日本子二人  
ああ、お情のないことでございます。日本生まれの私たちも、中国生まれの者も、父は同じ父。それなのに、中国の子どもたちにはご親切になさり、私達には余りにもお情けのないお仕打ちです。

祖慶官人  
そうだったな。とかく出発間際のことと、つい忘れていた。こちらへおいでなさい。

日本子二人  
おお悲しい、私たちも一緒に連れて行つて下さい。

箱崎某  
めでたいぞ、すぐ帰国されよ。

日本子二人  
ます。

## Japanese Children

and there are children holding me back.

So Kei Torn between them,

So Kei, His Chinese Children, and His Japanese Children (So Kei)  
is only one father.

Reciters Unable to decide what to do, So Kei weeps. I wish I had two bodies, like a box and its lid. In this bay of Hakozaiki in Chikushi Province, I am facing a miserable, pitiful situation. The love that parents feel for their children is not limited to human beings. For example, pheasants in a burned field, cranes in the cold night, and swallows nesting in the rafters all care for and fret over their young. So it goes without saying for we humans, especially in the case of an old man like myself who does not even know if he will survive another day. Even were I to lose my life for my children, I would not regret it.

So Kei That is my thinking, so

Reciters I am neither boarding the ship nor returning to the land. Climbing up on a boulder and reciting a sutra, I will throw this suffering self into the ocean. So Kei's Chinese and Japanese children cling to both of his sleeves, not knowing what else to do, quite distressed. Although So Kei's mind had been firmly resolved on this course of action, now it is confused, lost in grief.

日本子二人 引き留める子もあり、

祖慶官人 板挟みとなり、

祖慶官人・中国  
子二人・日本子  
二人(祖慶官人)  
父はひとり、

地 どうすることも出来ず、泣いていた。ああ、蓋と箱のように、体が二つあればよいのに。この筑紫国箱崎の浦で、恨めしく情けないことになってしまった。親が子を思うのは、人間ばかりではない。たとえば、焼野の雉子、夜の鶴、梁の燕も皆、わが子ゆえに心を寄せ、心配するのだ。まして我ら人間、特にこの自分は明日をも知れぬ年寄りだ。子のために命を失っても、まったく惜しいことはない。

祖慶官人 こう思えば今は、とにもかくにも

地 船にも乗るまい、陸にも留まるまい、と岩に上って念仏を唱え、この辛い身を海へ投げようとする。中国の子と日本の子が左右にとりついて、どうしたらいいのかと悲しむと、さすが祖慶官人の決心も鈍り、ただ悲しみにくれるばかりであった。

### 6. So Kei's Japanese Children Are Allowed to Leave with Him

Mr. Hakozaki is so moved by the love between So Kei and his children that he allows the Japanese children to leave with So Kei. So Kei bids farewell to Mr. Hakozaki, and the boat carrying So Kei leaves the shore. On the boat, So Kei dances with joy. The boat is now traveling far away from the shore of Hakozaki. Everyone is delighted and they hasten their way toward China.

Mr. Hakozaki

Thinking deeply, if I had no understanding of human emotion and tenderness, I would be no different from a tree or a stone. Especially now, when I might affect the departure of So Kei's boat. Therefore, I will allow his Japanese children to also go with him. Now, quickly, take your leave.

So Kei This is even beyond my wildest dreams. I cannot believe this is true.

Mr. Hakozaki

Have no doubts. May the gods of this Hachiman in Hakozaki be my witness. There is no mistaking my decision. Quick, board the boat. [A few schools include these phrases]

So Kei Is this true?

Mr. Hakozaki

Yes, it is true.

Reciters How grateful I am! The gods and the buddhas have granted my wish and given these children to me. How grateful I am!

六 日本の子どもも中国へ行くことになり、皆で船出する

箱崎某は、祖慶官人と子どもたちの情愛に満ちた姿に心を動かされ、日本の子どもたちが、祖慶官人に同行するのを許す。祖慶官人は、箱崎某に別れを告げ、乗船して出航する。祖慶官人は喜びの樂を、船中で舞う。その後、船は岸辺をすっかり離れ、皆大喜びで中国への帰国を急いだ。

箱崎某

よくよく考えて見ると、もののあわれを知らないことは、ただの木や石と同じだ。特に、出船に差し障りがあるかも知れない、すぐ日本の子にも暇をやらう。さあさあ、急いで帰国しなさい。

祖慶官人

これは余りにも意外なことです。全く本当のことと思われません。

箱崎某

何も疑うことなどないぞ。当社八幡宮も御照覧ください、決して偽りはありません。

早く船にお乗りなさい。「一部流儀にあり」

祖慶官人

これは本当か。

箱崎某

本当だぞ。

地 ありがたいことだよ。誠に神仏も願いをお受けになり、この子どもたちを私に与え

And so, with great happiness, So Kei immediately bids farewell to Mr. Hakozaki and boards the ship. The boat sails out to sea, away from the shore. He must be extremely delighted, as he plays music and dances on the deck of the boat. Then, the boatman, a pole in his hand, moves airily with the dance. The sound of the waves accompanies the music of a hand drum. How amusing.

## [Gaku]

A majestic dance accompanied by the music of Japanese flute, small and large hand drums, and a drum. It resembles the court dance and music and often performed in Noh plays related to China or court music. In Cathay Boat (Tōsen), the *shite* (lead character) performs the *gaku* on board the boat. The dance is characterized by its changes in speed and by being performed in a limited space.

Reciters People on the land are drawn to the music and the dance. People on the land are drawn to the music and the dance, and cherish this parting gift. Gradually, the boat sails farther away from the shore. Welcome winds blowing from the continent and the air fluttering from the dancing sleeves on board the boat together push the boat smoothly forward. The boatman now sets the sails. The father and children are speedily en route to China. All of them are together, filled with great joy.

〔楽〕  
 笛、小鼓、大鼓、太鼓で奏される荘重な舞。舞楽になぞらえた舞で、中国や舞楽に縁のある曲で舞われる。「唐船」ではシテが船の中で舞う。狭い場所での緩急のある動きが特徴的である。

地  
 陸では舞楽に誘われながら、陸では舞楽に誘われながら、名残を惜しむ、そのうちに、船は次第に海上を遠く離れて行く。陸からの手招きの風も、船中で舞いを舞う袖の羽風も、すべてが順風となるであろう。舟子は帆をあげ、親子はうち連れて、喜び勇んで中国を目ざして急いで行った。

て下さったのであろうよ。実にありがたいことだよ。

こうして、余りの嬉しさに、すぐさま箱崎某にお暇を申し上げ、この中国人は船に乗り、沖へ向かった。そして喜びの余りだろうか、船中で楽を奏した。すると舟子の棹さす手も、舞いにつれて軽やかに動き、折からの波の音も舞楽の鼓の音に調子を合わせて、面白い。

## Tōsen (Cathay Boat)

### Synopsis

So Kei Kan'nin (Kan'nin means an official) was a resident of Mingzhou (near present-day Ningbo, Zhejiang province), China. One day, during a maritime battle between China and Japan, So Kei was taken prisoner. He was transported to Hakozaki Bay, Chikuzen province (present-day Fukuoka prefecture, Japan), where he was forced into the service of a certain Mr. Hakozaki and made to work as a cowherd. There, So Kei took a wife and had two children. He has spent thirteen years in Hakozaki.

So Kei left behind two children in Mingzhou. One day, his Chinese children load a boat with treasures intended for their father's ransom and they leave China, traveling all the way to Hakozaki to bring him back to China. So Kei is extremely delighted to be reunited with his Chinese children. And Mr. Hakozaki, impressed by the children's love and devotion to their father, permits So Kei to return to his home in China.

When So Kei is about to embark on the boat to China, his two Japanese children ask to go with him. However, Mr. Hakozaki does not allow them to go, as he plans to make them continue to do So Kei's work as a cowherd after his departure. So Kei is torn between his Chinese children, who hasten him to leave, and his Japanese children, who try to hold him back. Unable to reach a decision, So Kei tries to kill himself by leaping from a boulder. His Chinese and Japanese children hang onto his sleeves to stop him. Mr. Hakozaki is so deeply impressed by the filial love between father and children that he agrees to allow So Kei's Japanese children to leave with him. Filled with joy, So Kei and all of his children board the boat and set sail for China. So great is So Kei's happiness that he performs a dance of joy around the deck. The boat departs from the shore of Hakozaki and hastens its way toward China.

### Highlight

In Japanese, the word "tang" (translated here as "Cathay") can mean the historic Chinese Tang dynasty (618-907), the country of China itself, or other countries in general. The "tō" (Japanese, "tang") in the title of this play "Tō-sen" (Cathay Ship), simply means China, and does not necessarily indicate that the story is set in the Tang dynasty. The age in which this story is set has not been determined, but customarily, it has been attributed to the Japanese Nanboku-chō era (1336-1392). Descriptions in the story indicate that it depicts the era between the thirteenth and sixteenth centuries, when Japanese pirates (called *wakō*) were active. In Zeami's time, there existed a play with similar content, called "Ushi-hiki-no Noh" (Noh about a cowherd).

In the realm of the literary arts, very few stories exist relating to Japanese pirates, which makes this Noh play, Tōsen, rather unique. This play has many characters, a dynamic story, and a number of highlights, all of which are attractive to its audience. First, the lead character (*shite*), So Kei Kan'nin, and his two pairs of children, from China and Japan, appear on the stage and express their filial love. Then, the scene in which those four child actors (*kokata*) cling to the *shite*'s sleeves to stop him from killing himself makes a profound impression on the minds of the audience. Also, the unique prop of the Cathay boat is eye-catching. The structure of the boat used in this play is larger than those used in other plays. Its appearances on the stage are divided into three. When sailing on the ocean, it raises a colored or patterned sail. This prop is a Chinese wooden boat, called a junk, which is a good representation of the Cathay boat. The scene in which the *shite* joyfully dances on the deck of the boat is another highlight of this play. He performs the dance on the boat, surrounded by his children and a boatman. Although the performance takes place in a limited space, the tempo of the dance changes and it is quite enjoyable. The chants of the chorus provide insights into how the Japanese people of those days viewed China as well as how the Chinese people viewed Japan. This is a play with numerous scene changes, offering the audience a wide variety of attractions.

Schools	All five	
Category	The Fourth group Noh	
Author	Unknown (Tobi Matagorō Yoshihiro, according to one tradition)	
Subject	Undetermined	
Season	Not decided (Autumn in some schools)	
Scenes	Hakozaki in Chikuzen province	
<i>Tsukurimono</i>	Cathay boat (a Chinese junk)	
Characters	<i>Shite</i>	So Kei Kan'nin
	<i>Kokata</i>	So Kei's two Chinese children, Sonshi and Soiu
	<i>Kokata</i>	So Kei's two Japanese children
	<i>Waki</i>	A certain Mr. Hakozaki
	<i>Ai</i>	Servant of Mr. Hakozaki
	<i>Ai</i>	Boatman
Masks	<i>Shite</i>	<i>Akobujō</i> , <i>Asakakurajō</i> , <i>Koushijō</i> , <i>Kojō</i> , <i>Ryōnojō</i>
Costumes	<i>Shite</i>	<i>jōgami</i> (Tō-bōshi a Chinese-style hat), <i>mizugoromo</i> (a type of knee-length <i>kimono</i> ), <i>kitsuke / kogōshi-atsuita</i> (thickly woven <i>kimono</i> with small checked patterns), <i>shiotare</i> (a type of wig made of white hair), <i>koshi-obi</i> (belt), a rope, a whip, and a <i>tō-uchiwa</i> (a Chinese fan).
	<i>Kokata</i> (Two Chinese Children)	<i>Sobatsugi</i> (lined <i>happi</i> -style <i>kimono</i> with no sleeves, worn by warriors or Chinese characters), <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.
	<i>Kokata</i> (Two Japanese Children)	<i>Kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), <i>nuihaku</i> (a short-sleeved <i>kimono</i> with embroidery and gold or silver flakes applied to the fabric) worn in <i>koshimaki</i> style, <i>koshi-obi</i> , a rope, a fan, and a whip.
	<i>Waki</i>	<i>Nashiuchi-eboshi</i> ( <i>eboshi</i> -style headdress), a white headband, tops and bottoms of <i>hitatare</i> ( <i>kimono</i> for warriors) or 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 / atsuita</i> , <i>komi-ōkuchi</i> (underwear <i>hakama</i> in <i>ōkuchi</i> -style), a small sword, and a fan.
	<i>Ai</i> (Servant)	Tops and bottoms of <i>kimono</i> for <i>kyogen-kata</i> . Holding a sword.
	<i>Ai</i> (Boatman)	<i>Sobatsugi</i> , <i>kitsuke / atsuita</i> , <i>kukuri-bakama</i> (a way of wearing <i>hakama</i> trousers, tucking the bottoms up at the knee with a string), and a pair of gaiters.
Number of scenes	One	
Length	About 1 hour and 40 minutes	

## 唐船 (とうせん)

### あらすじ

祖慶官人そけい かんじんは唐 (中国のこと) の人で、明州 (現在の中国浙江省寧波市付近) に住んでいました。ある時、日本と中国の間で船争いがあり、祖慶官人は捕らわれの身となり、九州の筑前国箱崎の浦 (現在の福岡県) で、箱崎某という人に牛飼いとして使われるようになりました。彼はその地で妻を娶り、二人の子を儲けて十三年の時を過ごしていました。

祖慶官人は、明州に二人の子を残していたのですが、その子らは、父を帰国させようと、唐船に身代金となる財宝を積み込んで、箱崎まで遙々とやって来ました。中国の子どもたちと再会した祖慶官人は、大いに喜び、箱崎某も、その子らの親を思う気持ちに感心し、帰国を許しました。

さて、祖慶官人が船に乗ろうとすると、日本の子どもたちも同行したいといいました。しかし箱崎某は、牛飼いとして跡を継がせようと思っており、それを許しません。帰国を急ぐ中国の子、引きとどめようとする日本の子の板挟みとなり、祖慶官人は、進退を決められないと、岩から身を投げようとします。中国の子、日本の子は、互いに祖慶官人の袂にすがりつき、それを止めました。箱崎某は、そうした親子の情にさらに感動して、日本の子の同行も許しました。祖慶官人は喜んで、子どもたち皆と一緒に船に乗り、船出します。喜びのあまり、官人は船中で楽を舞いました。やがて船は岸辺を離れて沖へ進み、さらに中国へと急いで行くのでした。

### みどころ

日本では、“唐”は、中国の唐王朝をさす場合と、中国あるいは海外を漠然と示す場合とがあります。「唐船」では、後者の意味で使われています。唐王朝の時代の話ではなく、定かではありませんが、一説に南北朝の南朝 (吉野朝廷) の時代の話ではないかと言われています。内容から見れば、倭寇と呼ばれる日本の海賊が活動した13～16世紀頃の話だと思われます。世阿弥の時代には、すでに「ウシヒキノ能」と呼ばれる同内容の曲がありました。

倭寇にまつわる物語は、文芸などを含めてもほとんど見当たらず、その点からも能の「唐船」は、稀有な作品と言えるでしょう。登場人物も多く、変化に富む内容で、見どころも数多くあります。まずシテの祖慶官人を軸に、中国の子、日本の子がそれぞれ二人登場し、親子の情愛を描く場面が挙げられます。子方四人が、シテの袂にすがって身投げを止めるシーンほか、観客の心に深い印象を残します。またユニークな唐船の作り物も興味を引きます。通常よりも大きめの船の型が組まれ、三つに区分され、帆走時には色や模様のついた帆が上げられ、唐船のイメージをうまく表現しています。この船は中国でジャンク船と呼ばれる、木造帆船の類だと思われます。唐船のなかで、シテが喜びのあまりに舞う楽もまた、この曲の大きな見どころです。子方や船頭も乗り込んで、手狭になった船の上で舞われます。狭い空間ながら、緩急のある面白い舞が展開されます。謡では、当時の日本人の中国観、中国人の日本観なども描かれています。場面の変化が多く、色々な面白さが広がる能です。

流儀 五流にあり  
分類 四番目物  
作者 作者不詳 (一説：外山又五郎吉広)  
題材 不明  
季節 不定 (流儀によっては秋とする)  
場面 筑前国箱崎  
作り物 唐船

登場人物 シテ 祖慶官人  
子方 唐子二名 (そんし・そいう (孫子・祖有))  
子方 日本子二名  
ワキ 箱崎某  
アイ 箱崎某の従者  
アイ 舟子

面 シテ 阿古父尉、朝倉尉、小牛尉、小尉、靈尉

装束 シテ 尉髪 (唐帽子)、水衣、着付・小格子厚板、白垂、腰帶、綱、鞭、唐団扇  
子方 (唐子二名) 側次、着付・厚板、白大口、腰帶、扇  
子方 (日本子二名) 着付・摺箔、腰巻・縫巻、腰帶、綱、扇、鞭  
ワキ 梨打烏帽子、白鉢巻、直垂上下 (素袍上下)、着付・厚板、込大口、小刀、扇  
アイ (従者) 狂言上下、太刀を持つ  
アイ (舟子) 側次、着付・厚板、括袴、脚絆

場数 一場  
上演時間 約1時間40分

唐船 (とうせん)  
Tosen (Cathay Boat) ©2017 the-noh.com

発行：2017年10月25日 (ver 1.0)  
編集：the 能ドットコム編集部 <http://www.the-noh.com> (e-mail : [info@the-noh.com](mailto: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 (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。

『謡曲大観 (第3巻)』佐成謙太郎 著 明治書院  
『能楽手帖』権藤芳一著 駸々堂  
『能楽ハンドブック』戸井田道三監修 小林保治 編 三省堂  
『能・狂言事典』西野春雄・羽田純 編集委員 平凡社  
各流謡本