

\* は流儀によって異なることを示す。

## 一 里人の登場

加賀の国、白山の麓に住んでいる里人の男が現われ、よく当たる歌占をする男巫のもとへ親と離れ離れになっている子どもの幸菊丸を連れていく。

里人 雪の多い北陸の白山は、年中雪で覆われていて、夏らしい様子は少しもない。私は

加賀の国、白山の麓に住んでいる者です。この度、どこの者とも知れない男巫／伊勢の国、二見の浦の男巫がやってきて、小弓に短冊を付けて往來の人の歌占をしています。不思議によく当たるといふことなので、今日はそのへ行って／かの男巫を待つて占をしてみようと思います。さあ幸菊丸殿、歌占※<sup>1</sup>を所望していらつしやるならば、お供いたしましたしよう。

※<sup>1</sup> 歌を書いた短冊が多数あり、そのうちの一つを引かせて、その歌によって運命を判断すること。

## 二 男巫の登場

男が登場して、和歌のありがたさを語り、自分が伊勢から来た男巫であることを語る。

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

### 1. Villager Appears

A villager, who resides at the foot of Mount Hakusan in Kaga Province, appears. He takes with him Kōgiku-maru, a child who was separated from his father, to see a male shaman famous for his excellent fortunetelling.

Villager Mount Hakusan, which sits in the heavily-snowed Hokuriku region, is covered in snow year-round and shows no sign of summer. I am a man living at the foot of Mount Hakusan in Kaga Province. Recently, a male shaman from parts unknown / a male shaman from Futami Bay in Ise Province came to our village and is doing poem divination or passersby. He has people select one of many poems written on strips of paper hanging from a small bow. As people say that his fortunetelling is remarkably accurate, I would like to visit him today / to wait for him and to have our fortunes told. Now, Master Kōgiku-maru, if you wish to have your fortune told by poem divination<sup>\*1</sup>, I will go with you.

<sup>\*1</sup> A method of fortunetelling, in which a client is asked to select one of many poems written on strips of paper. The selected poem is used to tell his or her fortune.

### 2. Male Shaman Appears

Male shaman appears on the stage. He explains the virtues of poetry and reveals that he is a shaman from Ise Province.

## Male Shaman

Because the will of the gods is the source of poem divination, I use a bow made of pure unfinished wood and hang the poems from it. I am a shaman from Futami Bay in Ise Province. At the beginning of heaven and earth, the gods Izanagi and Izanami met in the heavens and became a couple after exchanging poems they had composed. Learning such an ancient practice of the gods, our emperors strive to govern this country with the power of poetry. Therefore, this country is governed morally and properly, and we appreciate the blessings of the power of poetry. Now, ask me to tell your fortunes. Reeds growing on the beaches in Ise are called “*yoshi*” or “*ashi*” but both words refer to the same plant<sup>\*2</sup>. Though I am a male shaman from Ise, you can ask me about Naniwa or anywhere else. I will read people’s minds by using this sacred bow. Ask me something about Ise Province, or even about the province of Hyūga.

\*2 There is a *renga* (linked verse poem) anthologized in *Tsukuba-shū* (The Tsukuba Anthology) that mentions this: “The name of plants changes from place to place. The reeds called *ashi* in Naniwa are called *hamaogi* in Ise.”

### 3. Male Shaman Performs Poem Divination and Reunites with His Son

The white-haired male shaman appears. He uses poem divination to determine the condition of the villager’s father. Then, he performs poem divination for Kōgiku-maru and eventually discovers that he is Kōgiku-maru’s father and they were separated eight years ago.

Villager Hello, I would like to ask you something. / I would like to ask you to tell us our fortunes.

Shaman How may I help you?

Villager Where are you from? As far as I can tell, you look quite young.

男巫

この歌占は神の心を種としているので、占の歌を引くのも、それにふさわしい白木の弓です。私は伊勢の国二見の浦の神職です。天地が開いた初めから、イザナギノミコトとイザナミノミコトの二神が天上でお会いになって、歌を詠んで夫婦の契りを結んだ。そのような神代を学んで、歌の力で国を治めようとしているので、今も政治の道は正しく、和歌の力がありがたいものである。さあ占をお尋ねください。伊勢の浜荻は、名前を変えて「あし」とも「よし」とも言うが、いずれも同じ草のことです<sup>※2</sup>。伊勢の男巫ではあるが、難波のことでもなんでもお尋ねください。人の心も、梓弓を用いて占おう。伊勢のことでも日向のことでも、お尋ねください。

※2 菟玖波集の連歌に「草の名も所によりて変はりけり難波のあしは伊勢の浜荻」がある。

### 三 男巫の歌占、親子の再会

白髪の男巫が登場し、里人の歌占をして親の容体を判じる。続いて幸菊丸の歌占をしていくうちに、幸菊丸と男巫が八年前に離別した親子であることが明らかとなっていく。

里人

どうも、お伺いします。／占をしたく思います。

男巫

何事でしょうか。

里人

あなたはどちらから来た人ですか。お見受けしたところ、若くていらっしゃるのに、

What on earth turned your hair white?

Shaman That is indeed what many people wonder. I am a priest in the service of the gods at Futami Bay in Ise Province. Without receiving the gods' permission to be absent, I departed on a trip to travel around the provinces. Perhaps the gods were punishing me, for one day I died, all of a sudden. However, three days later, I came back to life. The color of my hair turned white at that time / because of the suffering I experienced in the hells while I was dead. I thought it must be the gods who were punishing me, so I reported to them that I would return to Ise by the end of this year and apologized for being absent and neglecting my duties.

Villager I now understand why you have white hair. Well then, I would like to select a poem for fortunetelling.

Shaman Yes, of course. By all means, come this way. Read aloud the poem written on the strip that your hand first touches. I will use it to tell your fortune.

Villager Yes, I will. When I have picked a strip as instructed, it says, "Yellow in the north, green in the south, white in the east, and scarlet in the west. These are the colors dying the Someiro Mountain<sup>\*3</sup>."

Shaman This is a poem about Mount Sumeru. You have a question about your father, don't you?

Villager That's right. Since my aged father has been sick lately, I would like to ask you if his life is in danger.

どうして白髪の身となつてしまつたのでしょうか。

男巫 まつたくもつて、多くの人が不審に思うことです。私は伊勢国の二見の浦の神職です。神に休暇を願ひ出ることなく諸国を一見するために国々を廻つていた際、神罰でしょうか、にわかには頓死したのですが、それから三日後に生き返りました。それからその間の地獄の苦しみにこのように白髪となつたのです。これも神様のお咎めかと思ひ、今年中に帰るつもりであることを申して、怠慢をお詫びしたことです。

里人 白髪の理由はそういうことでしたか。それでは、歌占を引きたく思います。

男巫 たやすいことです。まずこちらへ来てください。一番始めに手に当たつた短冊の歌をお読みください。それで判断いたしましょう。

里人 承知しました。指示されたとおりに短冊を取りあげてみると、「北は黄に、南は青く東白、西紅の染色の山<sup>\*3</sup>」と書いてあります。

男巫 須彌山を詠んだ歌です。これは、父のことをお尋ねになるのですね。

里人 そうです。年老いた父がこのごろ病氣をしているので、生死がどうなるかお尋ねしたいのです。

Shaman Certainly. Since this divination is in regard to an important matter, I will tell you the details. First, let's think about his illness. / Imagining the time when the earth was created, among the layers supporting the world under Mount Sumeru, the first layer is the Wind Layer. So at first, your father must have had a cold. Beyond the Wind Layer is the Water Layer, then the Gold Layer above the Water Layer. Your father's illness must have progressed as such. The great Mount Sumeru is located on the Gold Layer, and reaches 160,000 yojanas in height\*4. The Four Continents surrounding Mount Sumeru float on waves of continuous joy, and their colors of gold, silver, lapis lazuli, and agate are reflected on clouds in the sky. / Mount Sumeru rises above the clouds, reflecting the colors of gold, silver, lapis lazuli, and agate. The Four Continents surrounding Mount Sumeru float on waves of continuous joy. Therefore, trees and grasses are green in our world, which is located to the south of Mount Sumeru, because they are reflecting that color of Mount Sumeru. The phrase in the poem that tells your fortune, "green in the south," must have this meaning. Also, the blessings you have received from your father are even higher than a tall mountain or a cloud floating in the sky. Then, "the mountain" appearing in the poem for divination must indicate your father, and the "dyed color" means that your father's body is "dyed" with cold. Furthermore, assigning the major life events of birth, aging, illness, and death to the directions of east, south, north, and west, "west" means "death." The phrase in the poem, "scarlet in the west," indicates sunset and is a sign that life is coming to an end. Therefore, I assume that he has been dangerously ill. Now, if you pronounce the word *someiro*, it sounds like homonyms that mean, "dyed with color." However, if you write the word, you will see that it means "the path of returning to life." This means that although his life almost ended once, he came back to the "path of returning to life" and therefore will continue to live. This is what your fortune reveals, and you can count on it being true.

Villager I am delighted. I not need worry about his illness, then.

心得ました。これは重要な事柄の占ですので、詳しく判断してお聞かせしましょう。まずこの度の病気について考えてみると、／大地建立の初めを考えると、須弥山の下にあつて世界を支えているという輪の一番はじめが風輪であるから、病気の原因は風邪であろう。その後風輪から水輪、金輪と続いていくように、病気も次第に進んでいったのだろう。須弥山は金輪の上に立っていてその高さは十六万由旬※4という勢いである。須弥山の周りにある四洲は、絶えない樂しみの波の上に浮んでいて、金、銀、瑠璃、瑪瑙の色が空の雲に映っている。／須弥山は雲の上にそびえ立ち、金、銀、瑠璃、瑪瑙の色が映り、須弥山の周りにある四洲は絶えない樂しみの波の上に浮んでいる。それゆえ、須弥山の影が映るために、山の南にある娑婆の世界は草木が緑色をしているということだ。占に「南は青く」と詠まれていたのはそういうわけであろう。また、父の恩の高さは、高山や千丈の高さにある雲でも及ばない。ならば占に「山」とあるのは父のことで、「染色」は父の身体が風病に冒されていることを示しているであろう。しかも、人生一代の事件である生・老・病・死を東・南・北・西にそれぞれ当てはめれば、「西」は「死」にあたり、「西紅」とあるのは日の入りを示し、寿命が尽きる死相であつて、これはすでに危篤の病と判じられる。ところがこの「そめいろ」は声に出すと彩りをあらわす「染色」だが、文字にすると「蘇命路」である。「蘇る命の路」と書いてあるので、寿命が一度は来たけれども、「蘇命路」に戻ってきて、再び蘇生し寿命が続いていくという歌占の詞である。頼もしく思っていないさ。

嬉しいことです。それでは心配に思う必要はありませんか。

Shaman That's right. Put your mind at ease.

Villager This is absolutely the best news I have had recently. Now, this young man also wants to have you tell his fortune.

Kôgiku-maru  
I'd like to pick a poem, too.

Shaman Oh, you, too, want to be told your fortune, don't you? Yes, of course. Just as he did, pick the strip that your hand first touches and read aloud the poem on the strip. I will use it to tell your fortune.

Kôgiku-maru  
"A cuckoo hatches from the egg of bush warbler. You and your father are alike, but at the same time, you are not alike\*5." That's what my poem says.

Shaman You, too, must be asking about your father.

Kôgiku-maru  
Yes, I am. Since my father disappeared, I am asking you about him.

Shaman The result of your poem divination is that you have already found your father.

男巫 その通りです。安心してください。

里人 近頃にはないほどの、喜ばしいことです。さてまた、この幼き人も占を所望しています。

幸菊丸 私も占を引きたく思います。

男巫 さて、あなたも占を所望しているのですか。たやすいことです。ではさきほどやっていたように、一番に手に当たった短冊の歌をお読みください。それで判断しましょう。

幸菊丸 「鶯のかひこの中のほるときぎす。しやが父に似てしやが父に似ず（鶯の卵の中にいるほるときぎす。あなたの父に似ていて、同時にあなたの父に似ていない）※5」と、このようにあります。

男巫 これも父のことを尋ねているんですね。

幸菊丸 そのとおりです。父がいなくなっただので、お尋ねしているのです。

男巫 この占の結果は、もはや父と会ったというものですが。

Kôgiku-maru

I don't think that is true. I came here to ask you precisely because I have not found him.

Shaman Even though you say you have not, the message of the poem that tells your fortune is always the truth. The Chinese character for “bush warbler” can be pronounced “*au*,” which is a homonym of the verb, “to meet.” Therefore, the word “bush warbler” connotes a meeting. The poem also contains the phrase, “a cuckoo hatches from the egg.” It is April now and indeed, this is the season when cuckoo start to sing. Oh, is that a cuckoo that just sang<sup>\*6</sup>?

Kôgiku-maru

That's right. It was a cuckoo.

Shaman **How interesting.** It is wonderful to hear a young bird chirping right now. Indeed, you do look like a cuckoo chick raised by a bush warbler<sup>\*7</sup>. It is strange. May I ask you where you are from?

Kôgiku-maru

I am from Ise Province.

Shaman Where in Ise are you from?

Kôgiku-maru

From Futami Bay.

Shaman What is your father's family name?

幸菊丸

いや、会っていないからこそお尋ね申しているのです。

男巫

そうはいっても、占に偽りはないはずなのですが。「鶯」は漢音で「あう」と読み、「会う」という言葉と縁があるものです。また、「かひこの中のほととぎす」ともあります。今の季節は四月で、ちょうどほととぎすがなく頃です。おや、今鳴いたのはほととぎすでしょうか<sup>\*6</sup>。

幸菊丸

そうです、ほととぎすです。

男巫

これは面白い。若々しいさえずりを目の当たりに聞くことだ。たしかに鶯が育てたほととぎすの子のようである<sup>\*7</sup>。不思議なことだ。あなたはいつたいどちらの人ですか。

幸菊丸

伊勢の国の者です。

男巫

在所は

幸菊丸

二見の浦。

男巫

父の名字は



Kôgiku-maru

Futami no Tayû Ietsugu Watarai.

Shaman Then, your father..

Kôgiku-maru

and I have been separated for eight years.

Shaman What is your childhood name?

Kôgiku-maru

It is Kôgiku-maru.

Shaman What a boon bestowed by the gods! In fact, I am your father, Ietsugu.

Kôgiku-maru

Oh my goodness! What a miracle! I was about to ask you if you were my father, but your white hair made me hesitate to say so.

Shaman Because of my white hair, which is just like snow covering the ground, he did not recognize his father's face.

Kôgiku-maru

However, when I look closer, I see that he is, indeed, my father.

Shaman And, he is, indeed, my son.

幸菊丸

二見の大夫、度会の何某／家次です。

男巫

さてその父は

幸菊丸

別れてから今年で八年です。

男巫

さてあなたの幼名は

幸菊丸

幸菊丸と申します。

男巫

これはなんとという神の引き合わせか。私こそがそなたの父の家次であるよ。

幸菊丸

なんと不思議なことでしょう、父にていらつしやいますかと言おうとしたが、父の白髪姿を見てためらうと

男巫

一面雪が降ったかのように生えそろうた白髪に、父の顔を見忘れて

幸菊丸

けれども見てみれば私の父であり

男巫

私の子である。

ほととぎすの「ほと」ではないけれど

地 長い年月の「程」を経て今めぐり会う。占の結果のように、二人は正しく親子であ

って、再び出会うことができた。どこにいったかもわからずに※8、長年別れてい  
た親子が再び出会ったことは、たいそう不思議なことだ※9。

※3 紫式部の歌か。「蘇命路の山」は「須弥山」に充てた字であり、「染色」ともかかっている。蘇命路の山の四方には、各  
一色の影を宿す世界があるとされていた。

※4 古代インドにおける長さの単位。

※5 『万葉集』にある高橋虫麻呂の長歌を、短歌に改変したもの。

※6 この「鶯の」の歌の読み解きの部分は各流で説明の順序などに違いあり。

※7 『今鏡』にある歌「親の親ぞ今はゆかしきほととぎすはや鶯のこは子なりけり」（鶯に育てられて、今では魅力的に育っ  
たほととぎすは、まさしく鶯の子であるのだなあ）をもとにしている。

※8 『古今和歌集』にある藤原兼輔の歌「君が行く越の白山知らねども雪のまにまに跡は尋ねむ」（君が行く越の国の白山を  
私は知らないけれども、雪が降る中にできる足跡を見て君を訪ねに行こう）を引用している。

※9 『孔子家語』にある故事を引用している。

#### 四 男巫による曲舞

男巫は幸菊丸と一緒に国に帰ることにする。男巫は別れの名残を惜しんで地獄の曲舞を謡う  
が、神が乗り移ったかのような様子になってしまう。

#### Kōgiku-maru / Shaman and Kōgiku-maru

Although the *hoto* of *hototogisu* (“cuckoo”) is not the same as the *hodo* meaning “a time,”

Reciters we are now reunited after being separated for not “a little time.”  
Just as the poem told our fortune, we are surely father and son,  
reunited at last. It is truly a miracle\*8 that father and son who  
were separated for so many years, without knowing each other’s  
whereabouts\*9, are finally reunited.

\*3 According to legend, this poem was composed by Murasaki Shikibu. “Mount Someiro”  
in this poem refers to Mount Sumeru and also refers to a dyed (*some*) color (*iro*). Mount  
Someiro is said to be surrounded by four worlds, each of which is painted entirely in one  
color.

\*4 A measure of distance used in ancient India.

\*5 This is a *tanka* (short poem) version of a long verse (*chōka*) written by Takahashi no  
Mushimaro and anthologized in *Man’yōshū* (Collection of Ten Thousand Leaves).

\*6 The order of phrases explaining this poem differs by schools.

\*7 This phrase refers to a poem in *Ima Kagami* (The New Mirror): “A cuckoo chick raised  
by a bush warbler grew up to be attractive, so it is, indeed, the bush warbler’s offspring.”

\*8 This phrase cites an ancient story from *Kōshi Kego* (The Family Sayings of Confucius).

\*9 This phrase refers to the poem by Fujiwara no Kanesuke, included in *Kokin Waka-shū*  
(Collection of Japanese Poems of Ancient and Modern Times): “Although I do not  
know Mount Hakusan in Koshi province where you have gone, I will inquire after your  
whereabouts by following your footsteps in the snow.”

#### 4. Male Shaman Sings and Dances

The male shaman decides to return home with Kōgiku-maru. To leave  
behind a lasting memory as a farewell, he performs the Dance of the Hells,  
singing and dancing as if he were possessed by the gods.



- Villager I have never seen anything as miraculous as this reunion. This child is your son? / Are you and this child going home together?
- Shaman Yes. He is my son, there is no mistake about it. I believe that we have been brought together by the gods. / How splendid that, thanks to the virtues of poem divination, I have been able to be reunited with my long-separated son. I will take him home immediately.
- Villager This is the most auspicious event that I have witnessed in recent years. / Is this child your son? I overheard that you sing and dance infernal scenes as the Dance of the Hells\*10. If you return home soon, in bidding us farewell, if you do not mind, would you perform the dance?
- Shaman Yes, of course. With my own eyes, I have seen how things are in the hells, so I will describe that for you in detail. When I sing and dance this song, I will appear to be in a trance, as if possessed by the gods. However, as I regret my parting with all of you, I will enter a trance-like state and show you.
- Reciters The floating clouds covering the evening moon suggest the delusions with which we will be confronted after we die.
- Shaman / Reciters  
Yesterday was spent in vain and today will also be spent in vain.
- Reciters We fear the impermanence of life as if it were a tiger, and regret being remiss, just like the birds on a snowy mountain\*11.

里人

これほど不思議なことはない。するとこの子があなたの息子なのですか。／そのまま一緒にお帰りになるのですか。

男巫

そうです。疑うことなく私の子です。これも神様のお引き合わせと思えますので、／占の正しい徳によつて、久しく離れていた子に会うことの嬉しさよ、すぐに国へ連れて帰ります。

里人

近頃にはないほどの、おめでたいことです。／するとこの子があなたの息子なのですか。また人の話によると、／すぐに帰るといふことならば、名残に、地獄の有様を曲舞\*10として謡われるとお伺いしたのですが、よろしければ一曲お聞かせ願えないでしょうか。

男巫

たやすいことです。地獄の有様を確かに見てきたので、丁寧に語りましょう。この一曲を謡いますと、神が乗り移つて常軌を逸したようになってしまうのですが、みなさまとの名残を惜しむ一曲に、うつつなきさまをお見せしましょう。

地

夕暮れの月にかかる浮雲は、死んだ後の世の迷いを示している。

男巫／地

昨日もむなしく過ぎ、今日もむなしく暮れていこうとしている。

地

人生の無常を虎のように恐れ、雪山の鳥\*11のように怠けてしまった心を悔いるのだ。

Shaman Human life is as fleeting as a dream. No one can expect to live for a hundred years.

Reciters All things, without exception, are emptiness. We cannot expect anything to go on unchanged and last forever.

Shaman Life is as fragile as foam on the surface of the water,

Reciters / Shaman

it swirls around in the breeze.

Shaman / Reciters

To speak of the soul, it is like a caged bird

Reciters / Shaman

awaiting the moment that the door finally opens --- it immediately flies away as soon as it can,

Reciters / Shaman

And once it disappears, you will never see it again.

Reciters Anything that disappears never comes back. How lamentable that we born and die within a short period of time. In the blinking of an eye, we meet and separate. We who forget the kind teachings of Shakyamuni Buddha sadly end up listening to the rebukes of Enma, the King of Hells. Fame and profit, which may help you in this world, cannot help you avoid disappearing like smoke after you die\*12. Although we may take great pains to honor the filial love between father and son, we all must go through torments after we die. How much benefit, then, will we receive after having expended such efforts for such worldly matters? After all, so many of our deeds become evil karma. Close your eyes for a moment and think about your past. Old friends have already departed this

男巫

人間の一生は夢のようなものだ。誰も百年の命は望めない。

地

万事はみなむなしいものだ。どのようなことでも永久不変であると思ふことはできない。

男巫

命は水面の泡のようであつて

地／男巫

風と一緒に廻っているようなものだ。

男巫／地

魂は、籠の中の鳥が

地／男巫

開くのを待つてすぐに飛びたつていくのと同じようなもので

地／男巫

一度消えてしまうと再び見ることはなく、

地

去つたものがまた来ることはない。わずかの間に生まれて死に、一瞬のうちに離散するというのは恨めしいことだ。釈迦如来の懇切な教えを忘れ、悲しいことに、閻魔法王の呵責の言葉を聞く。名誉や利益はこの世のわが身を助けてはくれるけれども、死して煙※12となることを免れることはできない。親子の情愛に心を悩ませたとしても、誰もが冥途の責め苦を受けなければならないのだ。こんなことのために奔走することとどれだけの利益が得られるのであろうか。行うことの多く

world<sup>\*13</sup> and if I count on my fingers, many of them -- those to whom I was close and those with whom I was estranged—have already passed away. Time flies and things disappear. We live in such a transient place. Even I will die and leave others behind in this world, as no one lives forever.

Shaman The Three Realms in which living beings transmigrate -- the realms of Desire, Form, and Non-form -- are filled with sufferings. To live in these realms is like staying in a burning house.

Reciters Furthermore, as celestial beings and sages must experience the suffering of death, it goes without saying that unrefined, impoverished, lowly people will receive such retributions. How can such people lessen their evil karma? On top of the suffering at the moment of death, they are tortured in the hells, and grief is added on to their evil karma. In the Hell of Slashing and Crushing<sup>\*14</sup>, people's bodies are chopped and pulverized in a mortar, the blood pouring forth from their minced bodies. People repeatedly suffer this cycle of being killed and revived, many times each day. In the Hell of the Sword Forest, people suffer from being slashed apart by swords when they try to climb the trees made of sword blades and fall from them. If they try to climb the mountain of sword blades on foot, their bodies are cut to ribbons as soon as they come into contact with a tree of swords. In the Hell of Crushing Boulders, wrongdoers are crushed by boulders that fall from cliffs on both sides of them. Next, in the Hell of the Fiery Plate, fire is poured atop people's heads and burning flames erupt from every joint of their body. Sometimes, the wrongdoers are choked by flames in the Scorching Hell and the Great Scorching Hell. Other times, they are frozen in ice in the Crimson Lotus Hell and the Great Crimson Lotus Hell. And again at other times still, demons come to beat their heads with iron rods and roast the bottoms of their feet with flames.

地

男巫

は罪業となつてしまふ。しばらく目をふさいで過ぎ去つた時を思えば、旧友は皆亡くなり<sup>\*13</sup>、指を折つて故人を数えてみると、親しかった者も、疎遠であつた者も多くが死んでしまった。時が移り、事物が去つて、なんと茫漠とした場所にいることか。人を残して私も死んでいく。誰一人、永遠である者はいないのだ。衆生が輪廻する、欲界・色界・無色界の三つの世界は苦しみが多く、あたかも火に焼けている家にいるかのようだ。

天人や仙人もまた、死の苦しみを味わわなければならぬ身である。品性が下劣で貧しく卑しいものの受ける報いについては言うまでもない。どうして罪が軽くなるというのだろうか。死んだときの苦しみに重ねて地獄でも責め苦を受け、罪業に悲しみまでもが添えられる。「ざんすい」地獄<sup>\*14</sup>の苦しみは、臼の中で身を切り刻まれて、粉々にされ、血が一面に流れ出る。一日のうちに、殺しては生かし、生かしては殺しが繰り返され、幾度となく苦しませられる。剣樹地獄の苦しみは、手で剣の樹によじのぼろうとすれば、体が裂け落ちてしまい、足で剣の山を登ろうとすれば、剣の樹に触れた瞬間に体がばらばらになつてしまふ。石割地獄の苦しみは、崖の両側から大石が落ちてきて罪人を砕き潰すものである。次の火盆地獄では、頭に火炎を載せられて、体中の骨の節々から燃え盛るような火が出てくる。ある時は、焦熱地獄や大焦熱地獄で炎に咽び、またある時は紅蓮地獄や大紅蓮地獄で氷に閉じ込められる。鬼が持つ鉄杖は頭を砕き、火炎が足の裏を焼く。

Shaman When they are starving, they are forced to swallow iron balls,  
 Reciters and when they are thirsty, they are forced to drink molten bronze. The torments of these hells are unimaginable. The sufferings in the Realm of Hungry Spirits are without limit, while the grief in the realm of beasts and the realm of asuras is horrifying. However, even these cannot compare to the unspeakable anguish we will endure when we fall into the hells. As you yourself have committed wrongdoing, your own mind is transformed into a demon that accuses you and makes you suffer accordingly. The clouds floating over the evening moon shows us the delusions with which we will be confronted after we die.

- \*10 *Kusemai*, which means “song and dance,” is a style of dance that became popular before the early fourteenth century (prior to the Muromachi era). This style was eventually incorporated into and developed as the principal component of Noh drama, which is called *kuse*.
- \*11 This phrase refers to the legend of *kanku-chō* (a bird suffering in the cold). This bird was said to live in snowy mountains in India. The female of this species cries during night, as it suffers from the cold, while the male’s cry is a promise to build a nest when the sun rises. However, once the sun rises and it becomes warmer, they forget the severe coldness of the night and do no work. The *kanku-chō* is therefore a Buddhist metaphor for human beings who are remiss and do not pursue the Way of enlightenment.
- \*12 The original text here is, literally, “the smoke in Beimang.” Mount Beimang is the gravesite of many Chinese nobles of the Sung Dynasty.
- \*13 This phrase is based on a poem by Bai Juyi included in *Wakan Rōei-shū* (Collection of Japanese and Chinese Poems for Singing).
- \*14 It seems that this particular hell, *zansui jigoku*, is not mentioned in sutras. *Zansui* means “slice and crush” or “slice and hammer.”

### 5. Father and Son Return Home

The male shaman keeps singing as if he is possessed by the gods. After finishing such a strenuous dance and returning to his senses, the father and son, on

男巫

飢えた時には鉄の玉を飲まされて

地 喉が渴いた時には煮えた銅の汁を飲まされるという。地獄の苦しみははかりしれないものだ。餓鬼道の苦しみもとめどなく、畜生道や修羅道における悲しみも凄まじ

いが、われらが落ちる地獄道の苦しみほどではない。自分自身が犯した罪なので、自身の心が鬼となって身を責めて、このような苦しみを受けるのだ。夕暮れの月にかかる浮雲は、死んだ後の世の迷いを示している。

※10 曲舞は室町時代以前に流行した舞謡で、能の主要部分である「クセ」としても取り入れられた。

※11 天竺の雪山にいるという寒苦鳥のこと。夜かんくちようの寒いときには、雌は寒苦を嘆いて鳴き、雄は夜が明けたら巢を作ろうと鳴くが、太陽が出て暖かくなると、寒さを忘れて怠けてしまう。仏教では、怠けて悟りの道を求めない人間のことを指す。

※12 本文には「北邙の煙」とある。北邙山には宋の名士の墓が多くある。

※13 『和漢朗詠集』にある白楽天の詩をもとにしている。

※14 『経論』にはない地獄。斬碎、斬鎚の意。

### 五 親子の帰郷

男巫はなおも神がついたかのように謡いつづけるが、激しい舞の後に狂気から覚めると、親子は仲睦まじく故郷へと帰っていく。

good terms with each other, start their travel home.

## Shaman / Reciters

How can we illuminate shine the moonlight upon the darkness we experience after death?

Reciters Mirror in my heart, please keep shining forth and preventing my mind from becoming defiled.

Shaman Oh, how sad. Yes, I will come to you right away. Why do you rebuke me so? Alas, I feel terribly sad.

Villager How strange. The shaman seems to be possessed by the gods once again. The color of his face has changed and it seems he has gone mad.

Shaman My body is wracked with pain.

Villager His white hair is disheveled and stands on end, skyward,

Shaman Like scattered snowflakes.

Villager He shouts to the sky and

Shaman falls down to the ground.

Reciters His body moves furiously, as if he were jostled about by the strong gusts of a divine wind. Sweat pours down his face like the rain that falls in May and ruins the deutzia flowers that bloom around that time of year. Sweat accumulates like dew on his sleeves and falls to the ground, looking like hail that is falling out of season. He keeps stomping his feet and beating clappers (*shakubyōshi*)\*15 as he dances. It sounds like rain beating against a window. The

男巫/地

後世の闇にある月は、一体どうすれば照らすことができるであろうか。

地

この胸の鏡よ、いつまでもこの心を濁さないでくれ。

男巫

ああ悲しい。すぐに参ります。どうしてこれほどにお責めになるのですか。ああ悲しいことだ。

里人

不思議なことだ。あの人にまた神気がついて、顔色が変わり、あたかも正気ではない有様だ。

男巫

体中が苦しくて

里人

白髪は乱れ、頭髪が天に向かって逆立ち

男巫

雪を散らせたようになって

里人

天に叫び

男巫

地に倒れて

地

神風が一揉み吹き荒れるように激しく身体が動き、ちょうど時節の、卯の花を腐

way he is shaking with fear and repeatedly crouching down and rising up looks as though he is frantically apologizing to the gods for being remiss. Now, perhaps the gods possessing him will leave his body and return to the heavens. Though he still looks dazed, he is coming to his senses. Let's go home now. With his son, he departs for his home in Ise, which he misses. We will be able to see the ocean of Futami Bay again once when we get home. The father and son, chatting like friends, travel back to Ise, just like a pair of friendly plovers living on the shore of Futami Bay.

\*15 A percussion instrument used in Japanese court music.

※15 雅楽などに用いられる打楽器。

らせる五月雨が降るかのように顔一面に汗を流す。袂には汗が露の玉のようにど  
 んどんたまり、汗がこぼれおちる様子は、時節はずれの霰が散り落ちるかのよう  
 である。足をとうとうと踏み続け、舞に合わせて笏拍子※15を打つ音は、窓を打つ  
 雨音のようでもある。震えわななきながら、立ったり座ったりするその様子は、  
 必死になって神に怠慢を謝罪しているかのようにも見えるが、神が身を離れて天  
 へと上つていったのか、茫然としながらも狂気から覚めた。さてと我が子をうち  
 連れて、なつかしい伊勢の故郷へと帰っていく。帰ったならば再び二見の浦も見  
 えるであろう。仲の良い二見の浦の浦千鳥のように、親子二人は語り合いながら  
 伊勢へと帰っていった。



## Utaura (Poem Divination)

### Synopsis

Watarai Ietsugu is a young male shaman with white hair, originally from Futami Bay in Ise Province. He travels around the provinces telling people's fortunes by the contents of a poem they select among many that are written on strips of paper and hung from a small bow. When he comes to the foot of Mount Hakusan in Kaga Province, a villager takes a child named Kōgiku-maru, who is looking for his father, to the male shaman as he heard that the shaman is good at fortunetelling. First the male shaman tells the fortune of the villager, predicting that the villager's father will recover from an illness. Then, when he tells the fortune of Kōgiku-maru, he says that the boy has already met the father for whom he has been searching. Confused by the strange message of his divination, the male shaman talks with Kōgiku-maru and finds that Kōgiku-maru is, indeed, his own son. They are delighted to be reunited.

In the past, while he was travelling around the provinces, the male shaman died suddenly, but three days later, he came back to life. This caused his hair to turn white. When he was dead, he witnessed many things that happen in the hells, which he shows to the villagers through his singing and dancing. When he dances, the male shaman looks as though he has been possessed. His appearance is extremely eerie; he does not seem to belong to this world. Eventually he comes to his senses. He returns to his home in Ise, on good terms with his son.

### Highlight

The main storyline of this play is the reunion of father and son at the foot of a sacred mountain, Mount Hakusan. The father, Watarai Ietsugu, is a fortuneteller who travels around the provinces using poems to tell people their fortunes. Such poem divination is derived from oracles, in which a shaman orally conveyed the message of a deity in the form of a Japanese *waka* poem. Later on, it developed into a type of divination in which a person selects one of many written *waka* poems, which was then used to tell his or her fortune. This practice gradually took the form of the written *o-mikuji* fortune. This is why today, at a Japanese Shinto shrine, you can purchase *o-mikuji* with a Japanese *waka* poem or Chinese *kanshi* poem that tells your fortune.

There are other Noh pieces with the theme of father and son reuniting, such as *Kagetsu*, *Tokusa*, *Hibariyama*, and *Yorobōshi*. Especially distinct to *Utaura*, however, is the chanting and dance in the second half of the drama. The song describing scenes in the hells, which the man saw with his own eyes, uses difficult phrases that are hard to understand if the audience simply hears them. However, the dance of the eerie looking, white-haired male shaman creates a spine-chilling atmosphere on the stage. This dance probably incorporated the "Dance of the Hells" that was popular at the time this play was written. A Noh play called *Hyakuman* also includes the Dance of the Hells.

Schools	All five	
Category	The Fourth Group Noh	
Author	Kanze Motomasa	
Subject	Unknown A story of poem divination at Ise appears in <i>Kasshi Yawa</i> (Night Stories of Kasshi) and other sources. The Dance of the Hells is a style of dance incorporated in a then-popular form of entertainment depicting scenes in the hells. One such example of an infernal scene is "Yūki Nyūdō Jigoku ni Otsuru koto" ("An Account of Monk Yūki Falling into a Hell"), chapter 20 of the <i>Taiheiki</i> (Chronicle of Great Peace).	
Season	Summer (April in the lunar calendar)	
Scene	The foot of Mount Hakusan in Kaga Province	
Characters	<i>Shite</i>	Male Shaman Named Watarai
	<i>Kokata</i>	Kōgiku-maru
	<i>Tsure</i> (Waki in Komparu, Kongoh, and Kita schools)	Villager (Man)
Mask	<i>Shite</i>	Wears no mask or a mask of <i>kantan-otoko</i> , <i>waka-otoko</i> , or <i>imawaka</i>
Costumes	<i>Shite</i>	<i>Shirotare</i> (a type of wig made of white hair), <i>okina-eboshi</i> ( <i>eboshi</i> -style headdress worn by old male or Shinto priest characters), white headband, <i>yore-kariginu</i> (creped <i>kariginu</i> -style <i>kimono</i> worn by male 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 or scarlet), <i>koshi-obi</i> (belt), and a fan. Holding a small bow from which are hanging some long strips of paper.
	<i>Kokata</i>	<i>Kitsuke / nuihaku</i> (a short-sleeved <i>kimono</i> with embroidery and with gold or silver flakes placed on the fabric), <i>nagabakama</i> (a <i>hakama</i> -style trousers with long-stretched trains), and a fan.
	<i>Tsure</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 / 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) or <i>dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes), a small sword, and a fan.
Number of Scenes	One	
Length	About 1 hour 10 minutes	

## 歌占 (うたうら)

### あらすじ

伊勢国・二見の浦から来た、若くして白髪の男巫・渡会家次が、小弓につけた短冊を選ばせて和歌の内容によって吉凶を占う「歌占」を行いながら諸国を回っています。加賀国、白山の麓にて、占がよく当たるという噂を聞きつけた里人が、親を探しているという子どもの幸菊丸を連れてその男巫のもとを訪ねます。まず里人を占うと、里人の親の病気が治ることが判じられます。続いて幸菊丸を占うと、探している父とは既に会っていることが判じられます。不思議に思った男巫が幸菊丸と話していると、男巫と幸菊丸の二人が実の親子であることが明らかとなり、再会を喜びます。

以前、男巫は諸国を回っていた時に急死して、三日後に蘇生し、白髪の原因ともなったのですが、そのとき見た地獄の様子を謡う曲舞を里人たちに見せます。神がかりになったように舞う男巫の様子は、うつつき様子の凄まじいものでしたが、やがて狂気から覚めると、親子仲睦まじく故郷の伊勢へと帰っていきました。

### みどころ

本作は、霊峰である白山を舞台とした父子の再会が物語の主題となっています。父の渡会家次は諸国を廻りながら歌占をしています。歌占はもともと神の託宣を神子などが和歌で告げることでしたが、後に複数の和歌から一首を選び読み解く、おみくじのような形式となっていきました。現在のおみくじに和歌や漢詩がよくみられるのもその名残です。

父子の再会を扱った曲には他に「花月」「木賊」「雲雀山」「弱法師」などがありますが、「歌占」の特筆すべき点は後半に見られる曲舞です。男が実際に見てきたという地獄を表現する曲舞は、難解な語句のために聴いただけでは理解することが難しいですが、白髪で不気味な風体の男巫の舞からは異様な雰囲気を感じられます。この舞は当時流行していた「地獄の曲舞」を能に取り入れたものと考えられます。能「百万」でも「地獄の曲舞」が舞われています。

流儀	五流にあり
分類	四番組物
作者	観世元雅
題材	不明。伊勢の歌占については『甲子夜話』などにあり、「地獄の曲舞」は地獄の有様を見せる当時の芸能を取り入れたもの。『太平記』巻二十・結城入道墮地獄事（ゆうきにゆうどうじごくにおつること）、などに地獄の有様を見せる物語がある
季節	夏（旧暦4月）
場面	加賀国 白山の麓

登場人物	シテ 子方 ツレ（下掛りではワキ）	男巫（渡会何某） 幸菊丸 里人（男）
------	-------------------------	--------------------------

面	シテ	直面、邯鄲男、若男、または今若
装束	シテ 子方 ツレ	白垂、翁烏帽子、白鉢巻、纏狩衣、着附・厚板、白大口（色大口ニモ）、腰帯、扇。小弓に短冊を付けて持つ 着附・縫箔、長袴、扇 素袍上下、着附・無地熨斗目（段熨斗目ニモ）、小刀、扇
場数		一場
上演時間		約1時間10分

歌占 (うたうら)  
Utaura (Poem Divination) ©2020 the-noh.com

発行：2020年8月5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)  
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1巻）』佐成謙太郎 著 明治書院  
『解註・謡曲全集（第3巻）』野上豊一郎 著 中央公論社  
『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・羽田昶 編集委員 平凡社  
『能楽手帖』権藤芳一 著 駿々堂  
各流謡本