

Highlighted in (gray) are the parts which have different presentations in different schools.

### 1. A Monk from Kyūshū Visits Kiyomizu Temple

A man who lives at the foot of Mount Hikosan in Kyūshū renounces the world as he is saddened at the disappearance of his son. He departs for a journey of Buddhist pilgrimage around the provinces. He arrives in Kyoto and visits Kiyomizu Temple for prayer.

#### Traveling monk

A floating cloud entrusts itself to winds. A floating cloud entrusts itself to winds. Now where will it stay tonight?

I am a man living at the foot of Mount Hikosan in Tsukushi Province in Kyūshū. When I still belonged to the mundane world, I had a son. However, the boy disappeared to somewhere in the spring of his seventh year. I recognized the event as a preordained opportunity for me to renounce the world. I therefore took on the guise you see today and started to travel around the provinces. (Since then, I have lost my taste for life in this floating world, so I took on the guise you see today. Kyoto is a place where many people gather, and so I set my mind to visit there this spring to ask after my son's whereabouts.)

If one were to know who he was before being born, if one were to realize his original, true form before being born, there would be no parent who loved his child. If parents did not exist, there

## 花月

\* 内の台詞は、流儀によって異なる場合を示す。

### 一 九州の僧、清水寺に参る

九州、英彦山の麓に住む男が、わが子が行方知れずになったことを機に出家し、諸国修行の旅に出る。都にたどり着き、清水寺に参る。

旅僧 風任せの浮雲は、風任せの浮雲は、いったいどこに泊まるのだろうか。

私は筑紫の国、彦山の麓に住む僧でございます。私がまだ俗界の人であったとき、子どもがひとりおりました。しかし、七歳の春に、いずこともなく行方知れずになってしまいました。その出来事を出家の縁と思い、このような姿になって諸国修行の旅に出るのです。(それ以来、浮世の暮らしを味気なく感じ、このような姿となりました。都は人が多く集まる場所ですから、この春思い立って都へ上り、息子  
の消息を尋ねようと思います。)

生まれる前の身を知れば、生まれる前の本来の真如の姿を悟れば、子を愛する親も

would neither be children who loved their parents. Traveling with thoughts such as these, a road of a thousand miles would not be a long one. I rest in fields and sleep in mountains. Now truly nature is the place I should live. Now truly nature is the place I should live. (I have kept on traveling while resting in fields and sleeping in mountains. Now, I have arrived at Kiyomizu Temple. I have arrived at Kiyomizu Temple.)

Since I hurried, I have already arrived in Kyoto, the flowery capital city. First, I would like to visit the famous Kiyomizu Temple and enjoy the cherry blossoms.

(The monk calls out to a man living in the town around Kiyomizu Temple and asks whether there isn't anything amusing to see. The local man responds that there are many entertainments in Kyoto because many people gather in the city. Among them all, the man tells the monk, the most amusing is the *kusemai* (storytelling with dance) performed by Kagetsu)

## 2. Kagetsu, a Boy Entertainer, Appears and Shows His Performances

When the man living near Kiyomizu Temple calls out, the boy, Kagetsu, appears holding a bow in his hand. Encouraged by the local man, Kagetsu sings a song with the man.

Kagetsu Let me introduce myself first. My name is Kagetsu. Whenever anyone asks me why my name is Kagetsu (flower and the moon), I answer as follows. I do not need to explain why I include the moon in my name because the moon is eternal and represents the principle of the oneness of all things. Now, for the letter of “Ka,” I use different characters in each season. In spring, I use the letter which means “flower.” I use “water melon” in summer, “fruits” in autumn, and “fire” in winter. Because “ka” is a crucial letter in

清水寺門前の者が呼びかけると、少年・花月が弓矢を持つて姿を現す。門前の者の促しに  
 応え、花月は門前の人とともに小歌を謡う。

花月 そもそもこの私は花月という者だ。ある人から、なぜ花月という名前なのかと問われ、私はこう答えた。月は常住のもので、真如の道理を示すから語るまでもない。さて、「か」の字はといえば、春は「花」、夏は「瓜」、秋は「果」、冬は「火」とい

## 二 花月少年が姿を現し、芸を見せる

(僧は清水寺門前の者に声をかけ、何か面白いものはないかと尋ねる。門前の者は、都には人が多く集まるので面白いものはたくさんある、なかでも花月という者の曲舞くせまいが面白いと紹介する)

急ぎましたので早くも花の都に着きました。まずは、かの有名な清水寺に参り、桜の花を眺めようと思います。

ない。親がなければ、自分のために心を寄せる子もない。そう思っ行って行けば、千里の道も遠くはない。野に臥し、山に泊まる身であるが、それこそ本当の住まいというものだ、それこそ本当の住まいというものだ、それこそ本当の住まいというものだ。(野に臥し、山に泊まりながら進み、清水寺に着いた、清水寺に着いた。)

Buddhism, representing the “ka” in karma, until the moment I attain enlightenment or else I reach the last moments of my life, I include this letter in my name and live with it. When I explain so, people who hear my explanation...

Reciters say that he must be a supreme patriarch who appears in this unlawful world. He is Kagetsu, renowned on earth. People call me in that way.

(When the man living near Kiyomizu Temple asks the reason why Kagetsu was late, Kagetsu answers that he stayed at Ungoji Temple in Higashiyama until a few moments ago, but came here to enjoy shooting arrows with his friends. The local man encourages Kagetsu to enjoy singing a song together with him as usual and puts his arm around Kagetsu’s shoulder)

Kagetsu (Local Man)

Since ancient time...

Reciters until today, the thing which has never ceased is love. A trouble which is called love. Truly, love is tricky. Yes, it is tricky. Because of love, I can never, never, never go to sleep.

(花月  
門前の者)

来し方より (昔より)

地 今の世までも絶えせぬものは。戀と云へる曲者。げに戀は曲者。くせものかな。身はさらさらさら。さらさらさら。戀こそ。寝られね (今の世まで、絶えないものは恋という曲者。まことに恋は曲者。くせものだよ。恋のためにこの身は、さら、さら、さらに寝られない)。

(清水寺門前の者が、花月に遅くなったわけを尋ねると、花月は今まで東山の雲居寺うんごじにいたが、友達と弓を引いて遊ぼうと思つて来たと言つて告げる。門前の人はいつものように小歌を謡つて遊ぼう、と促し、花月と肩を組む)

地 さては末世に現れた高祖こうそ (偉い祖師) だよ、天下に隠れもない花月だよ、と私のことを呼ぶのである。

うように四季折々に違う言葉をあてるが、因果の果を表す大切な言葉である。だから、禪の修行で悟りを得たときの言葉を発するそのときまで、あるいはこの命が尽きるまで、自分の名前に伴っているのだと説いた。すると人はこれを聞いて、

### 3. Kagetsu Intends to Shoot a Bush Warbler

The man living in the town near Kiyomizu Temple lays his eyes on a bush warbler which is scattering the cherry blossoms. Although Kagetsu is about to shoot an arrow at the bush warbler, he refrains from doing so, recalling that to do so would be to violate the Buddhist precept against killing.

Kagetsu A bush warbler scatters the cherry blossoms. I however do not have a long-handled sword to cut off its thin shanks. Kagetsu, who has no foes, carries no type of sword. Bow and arrows are the tool to shoot a target. They also exist to shoot small birds like that, which do violence to cherry blossoms and make them fall. A legend says when Yōyū\* who lived in a foreign country nocked one hundred arrows to shoot willow leaves from one hundred steps away, he was successful in hitting all one hundred leaves. My attempt to shoot the bush warbler on the cherry branch would not be inferior to that of Yōyū. How amusing.

\*Yōyū: a supreme archer in the Spring and Autumn Period in ancient China. According to a legend, once when he took his bow, a flight of frightened geese in the sky lost its form and almost fell to ground. This legend provides the background for the next song.

#### Reciters (The Scene of Bow)

That was a willow. This is a cherry. That was a goose. This is a bush warbler. That was Yōyū. This is Kagetsu. Although our names are different, a bow is a bow. Now, I will teach you a lesson, O Bush Warbler! Now, I will teach you a lesson, O Bush Warbler. Saying so, Kagetsu takes his sandals off, tucks up the bottom of his *hakama* trousers, takes one arm out of the sleeve of his *kimono*, and carefully approaches the blossoming cherry tree. He draws his bow fully and just as he is about to release it, he remembers the Buddhist precept against killing; he stops himself.

### 三 花月、鶯に射掛けようとする

清水寺門前の者は、鶯が花を踏み散らすのに目を留める。花月は鶯に矢を放とうとするが、仏の戒めた殺生戒を破つてはいけないと思いとどまる。

花月 鶯が花を踏み散らしているが、その細い脛を打ち払う大長刀はない。花月には敵がないので太刀、刀は持っていない。弓は的を射るためのもの、またあのように落花

狼藉をはたらく小鳥を射て落とすためのものだ。異国の養由ようゆうは、百歩離れて垂れた柳の葉を射れば、百つがえて、百矢ともあたったという。私がまた、花の梢の鶯を射て落とそうと思う心は、かの養由にも劣るまい。ああ、面白いよ。

※養由…中国・春秋時代の弓の名手。ひとたび弓を取れば、空を飛ぶ雁の列も乱れ、地に落ちるような勢いだつたとの故事が伝わり、この後の謡の文句につながっている。

地(弓の段) それは柳、これは桜、それは雁、これは鶯、それは養由、これは花月。名こそ変わるけれども、弓に変わりのあるはずもない。さあ、物見せてやろう鶯よ、さあ、物見せてやろう鶯よ。そういつて花月は、履いていた足駄を脱ぎ、大口袴の裾を高くからげ、狩衣を肩脱ぎにした。そして花の木陰に狙い寄って、弓を良く引きしぼり、ひようと射ようと思ったが、仏の戒められた殺生戒を破つてはならないと思ひ直して踏みとどまった。

清水寺門前の人、弓矢を捨てた花月に、曲舞を舞うよう促す。その言葉に従い花月は、清水寺の由来をもとにした曲舞を舞う。

花月 まことに、観世音菩薩の大慈大悲の御心の現れた春の花は、

地 十の罪悪のはびこる里に芳ばしい香りを満たす。衆生済度のために三十三身に変化する観世音菩薩の現れである秋の月は、人の心身を汚す五濁の水に清い影を落とす。

そもそもこの寺は、坂上田村麿が大同二年にご創建なされてより以来、今に至るまで音羽山の嶺の下枝に滴る瀧水は濁ることもなく、その清水の流れを汲まない者はいない（それほどに清水の観音の恵みは深く、あまねく人に行き渡る）。あるとき、この瀧の水が五色に見えて落ちてきたので、人々はそれを不審に思い、山に入ってその水上を訪ねたところ、こんじゅ山の岩の洞の水の流れに埋もれた、名前ばかりが青柳の朽木があった。この木より光がさして素晴らしい香りが四方に薫ったので

花月 さては疑いもなく、

地 楊柳観音が化現なさったに違いないよと、人々は皆手を合わせ、なおも奇特を現し賜えと申し上げた。すると朽木の柳が緑豊かに変わり、桜ではないのに老木までも、

#### 4. Kagetsu Performs *Kusemai*

The man living in the town near Kiyomizu Temple encourages Kagetsu, who has just thrown away his bow, to perform a *kusemai* (storytelling with dance). Following the man's words, Kagetsu performs the *kusemai* which describes the origin of Kiyomizu Temple.

Kagetsu Truly, the flowers—which in spring show the great mercy of Kannon Bodhisattva—

Reciters their delightful fragrance fills the land covered by the Ten Evil Deeds. The autumn moon—which shows the figure of Kannon Bodhisattva who transforms into thirty-three different figures for the sake of saving all living creatures from sufferings—reflects its pure light in the water of the Five Evil Disasters, which contaminate our bodies and souls.

First of all, this temple was founded by Sakanoue no Tamuramaro in 807. Since then, until today, the water from the cascade dripping from the branches of trees growing in Mount Otowa has never been defiled. Everyone appreciates scooping the water from the pure stream. (This shows how deep the boon of Kannon Bodhisattva in Kiyomizu is and how far it reaches to all people.) One day, people saw that the water falling from the cascade had five colors. Observing the mystery, the wondering people went into the mountain to explore the origin of the water. They discovered a willow tree, lying in a river running out of a rock cave in Mount Konju. Although the willow was called the willow of green, it had already decayed. The decayed willow emitted the ray of light, and wonderful fragrance covered the area.

Kagetsu Now, without doubt...

Reciters this willow must be the incarnation of Yōryū Kannon Bodhisattva, the Goddess of Purple Willows. People put their hands together

to worship the willow tree and prayed to be shown miracles. Then, the decayed willow grew lush green leaves, and even though they were not cherry trees, other old trees put forth white flowers. Therefore, even today people say that the holy vow of the Bodhisattva-with-One-Thousand-Arms makes even dead trees bloom.

### 5. The Monk Announces That He is Kagetsu's Father. They Depart for a Buddhist Pilgrimage Together.

The monk who has been watching Kagetsu's *kusemai* performance is convinced that Kagetsu is his son. He reveals that he is Kagetsu's father. After the joyful moments of the reunion of father and son, Kagetsu is persuaded by the man living near Kiyomizu Temple and dances to the accompaniment of the *kakko* drum. Furthermore, Kagetsu describes in his dance his journey after he was abducted by a *tengu* (long-nosed goblin). He also expresses his delight that he could meet his father who has become a monk. Then, the father and son leave for a journey of Buddhist pilgrimage together.

Monk      What a miracle! As I look carefully at Kagetsu here, I wonder whether he isn't the son whom I lost before I renounced the world. I shall reveal my identity and meet him. (I shall reveal my identity to please him.)

(When the monk tells Kagetsu that he is his father, the local man says that now he considers it, he notices that the monk and Kagetsu are perfect duplicates. The man encourages them to travel together and persuades Kagetsu to perform a dance with the *kakko* drum)

Kagetsu    Cherry blossoms in Yoshino and crimson foliage in Tatta...

Reciters    the view of the moon in Sarashina and of the snow in Koshiji...

白い花を咲かせた。それゆえにこそ、まことに千手観音の御誓いは、枯れ木にも花を咲かせるよと、今の世まで言い伝えられているのだ。

### 五 僧は花月に父であると知らせ、共に仏道修行に出る

花月の曲舞を見ていた僧は、わが子であると確信し、名乗りをあげる。喜びの父子対面の後、花月は清水寺門前の人に促され、鞆鼓を舞う。その後、花月は天狗にさらわれてからの旅路を舞で表し、父の僧に出会った喜びを語る。そして親子はそろって仏道の修行に出る。

僧      ああ、不思議なことだ。ここにいる花月をよくよく拝見しますと、私が出家前に失

った子ではないか。名乗りを上げて会おう。(名乗りを上げて喜ばせよう。)

(僧が花月に父であることを告げると門前の者は、言われてみればなるほど、瓜二つだといひ、一緒に連れ立って行くように勧め、花月には鞆鼓を打って舞うようにと促す)

花月      吉野龍田の花紅葉

地      更科越路の月雪

[kakko]

The performer of this dance puts a small bifacial drum called *kakko* at his front waist and holds drumsticks in both hands. To a buoyant rhythm and the splendid tune of a Japanese flute, he dances as if playing the drum in festival music. The regular drum does not perform with this dance, but a flute and both small and large hand drums do.

Kagetsu I am originally from Tsukushi Province. When I climbed up Mount Hikosan in my neighborhood at the age of seven, by *tengu* (long-nosed goblin)...

Reciters I was kidnapped. Even remembering the mountains I travelled with the *tengu* saddens me.

Some schools include the [kakko] performance here.

Reciters The mountains I travelled with the *tengu*, the mountains I travelled with the *tengu*, even remembering those mountains tears at my heart. First, I went to Mount Hikosan in the province of Tsukushi, and after that, to Shiō-ji Temple, holding something deep in my heart. In Sanuki Province, I went to Mount Matsuyama where I saw the snow capped white peaks. In the province of Hōki, Mount Daisen, in the province of Hōki, Mount Daisen was where I went into. Furthermore, I also went to Oni-ga-jyō (Devil's Castle) located near the border between Tango and Tanba provinces. Even hearing the name frightens me more than the presence of the *tengu* goblin. Now, talking about the mountains near Kyoto, now, talking about the mountains near Kyoto, the *tengu* and I visited the *tengu* Tarō-bō who lives in Mount Atago as well as the *tengu* Jirō-bō, who resides in the peaks of Hira. At Ōtake in the renowned Mount Hiei, the stream of Yokawa reflecting the moonlight cleansed my heart a little. I travelled Mounts Kazuraki and Takama which normally I viewed only in the distance. Then, I went to Mounts Sanjō-ga-take and Shaka-ga-take in Ōmine Mountains

「鞆鼓」  
[かっこ]

腰の前に鞆鼓という小さい鼓をつけて、両手に撥を持って、軽やかなリズム、華麗な笛の音に乗り、打ち囃すように舞う。太鼓は入らず、笛・小鼓・大鼓のみで演奏。

花月 私はもともと筑紫の国の者。近所の彦山に登った七歳のとき、天狗に

地 さらにわかれて行った山々を、思いやるにつけても悲しいことだ。

流儀によってはここで「鞆鼓」が入る。

地 さらにわかれて行った山々を、さらわれていった山々を、思いやるにつけても悲しいことだ。

とだ。まず筑紫の国では彦山、深い思いのうちに四王寺へ。讃岐の国では松山、雪の降り積もった白い峯々だったよ、また伯耆の国では大山、また伯耆の国では大山に入り、さらに丹後丹波の境にある鬼が城へ行ったが、その名を聞くだけでも天狗よりも恐ろしいよ。さて、京都近くの山々といえは、さて、京都近くの山々といえは、愛宕の山に住む太郎坊、比良の峰に住む次郎坊を訪ねた。また名高い比叡の大嶽で、少し心を澄ませてくれたのは、月に照らされた横川よかわの流れだったよ。日頃は遠く眺めるばかりの葛城山や高間山、大峰の山上嶽、釈迦嶽と廻り、富士の高嶺に上がり、雲に寝起きする時もあった。このように狂い廻って、心も乱れ、このささら（中国伝来の楽器で、田楽などの拍子を取るのに使った）をさらさらさらさらと摩すっては謡い、舞っては拍子を数え、山々峰々、里々を廻り廻ってあの僧に、お逢いできた、

and reached right up to the peak of Mount Fuji. I sometimes slept on the clouds. Just like this, I wandered about crazily. My mind was disturbed. With this *sasara* (music instrument originated in ancient China; it was used to beat time in *dengaku* performances.), I made sounds, *sara sara sara*. I sang, danced, and kept beat to the music. Mountain after mountain, peak after peak, village after village, after travelling around I finally met this monk. Words are not enough to express the joy in my heart. Now, I discard this *sasara* with no regret. Now, I leave this transient world, together with this monk, for the Way of Buddhism, together with this monk for the Way of Buddhism. Truly to embark on a Buddhist pilgrimage is the limits of joy, to embark on a Buddhist pilgrimage is the limits of joy.

その嬉しさといったらないよ。今よりこのささら、さつと捨てて、この上は浮世を離れ、あの御僧と連れ立って仏道の、連れ立って仏道の修行に出るのはまことに嬉しい限りだ、修行に出るのはまことに嬉しい限りだ。



# Kagetsu

## Synopsis

In the province of Tsukushi in Kyūshū, there is a man who lives at the foot of Mount Hikosan. When his seven-year-old son went missing, he renounced the world and departed on a journey of Buddhist pilgrimage. After travelling around the provinces, the man, now a monk, arrives in Kyoto in spring and visits Kiyomizu Temple for prayer.

There, the monk meets a man from the town which had grown around Kiyomizu Temple and asks whether there isn't anything entertaining in the temple. The local man tells him that a boy named Kagetsu performs an amusing *kusemai* (storytelling with dance), calls Kagetsu out, and recites a song together with the boy. After the song, Kagetsu is about to shoot an arrow at a bush warbler to punish it for staying in the cherry blossoms and making them fall, but remembering that this would violate Buddhist precepts against killing, he stops. Then, at the urging of the local man, Kagetsu performs the *kusemai* which describes the origin of Kiyomizu Temple.

The monk who has been keenly watching Kagetsu, determines that the boy is his missing son and identifies himself as his father. Celebrating the delightful moment of the reunion of father and son, Kagetsu beats a *kakko* drum (a small, waist-mounted bifacial drum) and dances. After performing a dance which describes his life since he was abducted by a *tengu* (long-nosed goblin) at the age of seven, the father-monk and the son set out together on a journey to follow the Buddhist Way.

## Highlight

Kagetsu, having been kidnapped by a *tengu* (long-nosed goblin) at the age of seven and having followed a strange destiny, is the main character. Although the theme of this drama is the reunion of a father and son who have been separated for many years, the highlights of this piece are indeed the series of dances that Kagetsu performs. After being kidnapped, he travelled around provinces, ended up arriving at Kyoto, and became a popular juvenile entertainer performing various dances and songs. He sings a popular song, "Love is Trouble," performs a *kusemai* (storytelling with dance) which describes the origin of Kiyomizu Temple, dances to the sound of a *kakko* drum which he plays, and finally recites his experiences of travelling in the mountains in the provinces.

There's none of the heavy atmosphere one might expect of the theme of separation of parent and child; rather, the chants and dances are airy and jazzy. The audience can fully enjoy the fascinating performance of Kagetsu, a cute boy star.

Also, you cannot overlook the strong presence of the *ai-kyōgen*, who performs the role of the "Man living in the town around Kiyomizu Temple." He finds whatever reasons to tease Kagetsu and inspires the juvenile entertainer to perform one dance after another. The *ai-kyōgen* shows you the true value of the role, and guides the progress of the entire drama.

Schools All five  
Category The fourth group Noh, geizukushi-mono  
Author Unknown (Zeami, according to one tradition)  
Subject Unknown  
Season Spring (February in the lunar calendar)  
Scenes Kiyomizu Temple in Kyoto

Characters *Shite* Kagetsu  
*Waki* Monk from Tsukushi Province (Father of Kagetsu)  
*Ai* Man Living in the Town around Kiyomizu Temple

Mask *Shite* *Kasshiki*

Costumes *Shite* *kasshiki-kazura* (a type of wig used for *Kasshiki* or goddess), *maeori-eboshi* (*ushiroori-eboshi*) (*eboshi* style head dress), *mizugoromo* (a type of knee-length *kimono*), *kitsuke / atsuita* (a type of short-sleeved *kimono* mainly worn by male characters) (*nuihaku*, *surihaku*), *hakama* in *ōkuchi*-style (white), *koshi-obi* (belt), and a fan. A *kakko* drum at his waist, and holding a bow in his hand.  
*Waki* *sumi-bōshi* (a hood for regular Buddhist monks), *mizugoromo*, *kitsuke / muji-noshime* (short-sleeved *kimono* with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), *koshi-obi*, Buddhist prayer beads, and a fan.  
*Ai* *kyōgen-kamishimo* (tops and bottoms of *kimono* for *kyōgen-kata*)

Number of scenes One  
Length About one hour

## 花月（かげつ）

### あらすじ

九州筑紫の国、彦山（ひこさん・英彦山とも）の麓に住む人（男性）が、自分の七歳の息子が行方不明になったことをきっかけに出家し、諸国修行の旅に出ます。春の都に着いた僧は、清水寺にお参りします。

僧はそこで、清水寺の門前の人に会い、何か面白いものはないかと問いかけます。門前の人は、花月（かげつ）という少年が面白い曲舞（くせまい）などをすると紹介し、花月を呼び出し、一緒に小歌を謡います。その後花月は、桜を踏み散らす鶯を懲らしめるため、弓を射ようとしていますが、仏教の殺生戒に従い、思いとどまります。さらに、門前の人のお勧めを受けて花月は、清水寺の由来にまつわる曲舞を舞います。

花月をずっと見ていた僧は、自分の行方不明になった息子だと確信し、名乗りを上げます。喜びの父子対面を経て、花月は鞆鼓（かっこ：腰につける小さい両面太鼓）を打って舞い、七歳で天狗にさらわれてからの旅路を振り返る舞を見せた後、父の僧と一緒に仏道の修行に出ます。

### みどころ

七歳で天狗にさらわれ、数奇な運命を辿ってきた少年、花月が主人公です。離れ離れになった父子の対面が物語の核心ですが、この曲の見どころはなんといっても花月少年の「芸尽くし」です。さらわれた後に諸国をめぐり、京の都へ辿り着いた花月は、さまざまに舞い謡う遊芸の少年になり、気の利いた物言いで人気を博していました。「恋は曲者」のはやり歌を謡ったり、清水寺の由来を物語る曲舞を見せたり、鞆鼓を打って舞ったり、諸国の山廻りの様子を振り返ったり……。

子別れという重たいテーマの雰囲気はなく、謡も舞もあくまでも軽やかで華やかです。可憐で利発な花月少年の魅せる遊芸を、存分にお楽しみいただけます。

またアイの「清水寺門前の者」の存在感も見逃せません。何かにつけ花月に絡み、その芸を次々と引き出します。一曲の進行を司る、これぞ間狂言の真骨頂というものをを見せてくれます。

流儀 五流にあり  
分類 四番組物、芸尽物  
作者 不明（一説に世阿弥）  
題材 不明  
季節 春（旧暦2月）  
場面 京都清水寺

登場人物 シテ 花月  
ワキ 筑紫国の僧（花月の父）  
アイ 清水寺門前の者  
面 シテ 喝食（かっしき）  
装束 シテ 喝食鬘、前折（まえおり）烏帽子（後折（うしろおり）烏帽子）、水衣、着付・厚板（縫箔、摺箔）、白大口、腰帯、扇、鞆鼓を付け、弓矢を持って出る  
ワキ 角帽子、水衣、着付・無地熨斗目、腰帯、数珠、扇  
アイ 狂言上下（かみしも）

場数 一場  
上演時間 約1時間

花月（かげつ）  
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