HISTORICAL DICTIONARIES
OF LITERATURE AND THE ARTS
Jon Woronoff, Series Editor

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To my granddaughters, again,
Briar Autumn Falvo and Paisley Skye Falvo
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Editor’s Foreword

Few countries have as rich a tradition of theatre as Japan, and this book on “Japanese traditional theatre” deals with the most prominent and vital strands: no, kyōgen, bunraku, and kabuki. Just how rich this tradition is can readily be seen from the fact that these four include both comedy and tragedy (and mixtures thereof), plays, puppetry, acting, music, and dance. All of these are distinctive, as are the costumes, masks, wigs, and even the shape of the theatre. They provide—for initiates and amateurs alike—a complete theatrical experience that cannot be obtained elsewhere, which will explain why they remain popular in Japan, although not so popular that they could flourish as they do without the support of their fans and also of government and corporations. This longevity can be traced to the circumstance that, despite the weight of tradition, all four have repeatedly been renovated and sometimes almost reinvented in new forms and with new plays and playwrights, to say nothing of new generations of actors and their own hit stars. Not only are these four types of theatre holding their own in Japan, they have—especially since the end of World War II—become increasingly known and enjoyed abroad.

Yet, for many foreigners they remain a bit remote. This is only partly due to inhibitions of language. More significant is that non-Japanese (and many Japanese themselves) are familiar with neither the conventions and practices of these genres nor with the historical context of most plays. They can enjoy the visual and emotional aspects but a deeper understanding of context and terminology would help. Providing access to this context and terminology is, among other things, the purpose of this Historical Dictionary of Japanese Traditional Theatre. It provides, in the chronology, a summary history of over seven centuries of Japanese theatre, and a more substantial history of each of the four
types in the introduction. But, even without intending to, these sections and the dictionary offer very useful insights into Japanese history as such, the role of the theatre therein, and a feeling for the kinds of stories that should be put on the stage. Other entries provide useful information about acting, music, and dance, about the playhouses and their features, and the trick and special effects they permit, about the actors, dancers, chanters, and playwrights, about the trends and fashions, the traditions and revolutions. Last but not least, the glossary and list of play title translations overcome part of the language barrier. Once over the initial hurdle, there is no doubt that many readers will seek further knowledge through the works listed in the bibliography.

Japanese traditional theatre, any form of theatre, is not there just to be understood (although that helps) but to be enjoyed. So it is good to have a guide who not only enjoys that form of theatre but enjoys conveying this to others. Samuel L. Leiter fits the bill on both accounts. He was initiated into Japanese theatre in the early 1960s, became fascinated by it, and has returned to Japan many times since, either as a student, researcher, or professor. He edited the world’s leading journal on Asian theatre for a dozen years and is currently editing a comprehensive encyclopedia of Asian theatre. Most significantly, he is one of the most widely published Western specialists of Japanese theatre, especially kabuki. But his interests reach much further, since he has also published encyclopedic books on Shakespeare, the history of New York theatre, and the great stage directors, American and international. Thus, it was fortunate that he could find the time to distil the essentials of Japanese traditional theatre in this handy, practical, and readable guide.

Jon Woronoff
Series Editor
I am enormously indebted to Prof. Kei Hibino of Seikei University, Tokyo. Prof. Hibino not only arranged for my stay at his university’s International House during a research trip in 2004, he was a never-ending source of information regarding the countless questions that inevitably arise when doing research in Japanese sources. He also helped in gaining permission for several of the photographs. Prof. Richard Emmert of Musashino Women’s University, Tokyo, was an extremely helpful source of support whenever I had a pesky question about -Disposition. He also arranged for the use of the -Disposition photographs by Masuda Shôzô in this book. Prof. Jonah Salz of Ryûkoku University, Kyoto, offered assistance on -Disposition-related questions. Profs. Etsuko Terasaki and C. Andrew Gerstle kindly responded to bibliographical inquiries. I am grateful for a PSC-CUNY Research Foundation grant that allowed me to do research in Japan in 2004. The cover illustration was created by Michael Werthwein. And I wish to thank my wife, Marcia, for patiently seeing me through yet another project that glued me to my desk.
Japan is one of the world’s theatrically abundant nations. It continues to preserve many ancient forms while gaining international renown for being on the cutting edge of contemporary developments. The best known of its ancient (or premodern) genres are *bunraku*, *kabuki*, *kyōgen*, and *nō*. These genres are the focus of the present book, although occasional reference is made to other forms. The number of potential dictionary entries for the four principal genres is enormous. Each genre could be the subject of a thick, separate volume, which is indeed the case in Japanese sources. Thus, a great degree of selectivity has to be exercised when covering all these genres within a single tome. The entries in this book cover individuals, technical terms, important documents, and theatres. For plot summaries readers are referred to one of the following works, which cover the over 500 *nō* and *kyōgen* plays, and the over 300 still-produced *kabuki* (and *shin kabuki*) plays: O’Neill, *A Guide to Nō* (1953); Kenny, *A Guide to Kyōgen* (1990); Hironaga, *Bunraku: Japan’s Unique Puppet Theatre* (1964); Halford and Halford, *The Kabuki Handbook* (1956); and Leiter, *New Kabuki Encyclopedia* (1997).

The spelling of Japanese terms in roman letters is decidedly inconsistent from one source to another. Terms that appear as a single word in one source may appear as two in another. Some sources use hyphens to separate elements in a term; others do not. What is capitalized in one source may be in lowercase elsewhere. The approach used in this book may not precisely match what readers will find in other references but I have tried to make it as consistent as possible. A couple of things that readers may notice are the following: when the word *mono* (“thing, play, item,” etc.) appears as part of a term, it is given as a separate word, as in *sewa mono*, but when *goto* (from *koto*, meaning something
like *mono*) is part of a term, it is connected to the word it follows, as in *aragoto*. In a sense, these usages are an attempt to reconcile some of the inconsistencies that prevail in publications dealing with Japanese theatre; the danger, of course, is that they will themselves be deemed inconsistent, which is why I offer this note of caution.

Titles are given throughout in Japanese; translations for all *bunraku*, *kabuki*, *kyôgen*, and *nô* plays—including modern plays in these styles—mentioned in the text are provided in a special Play Title Translations section. Translations for titles of most other plays or nondramatic works are provided following the Japanese title when mentioned. Inclusive dates for historical periods are given in the introductory chapter on the history of the four genres, but not in the Dictionary entries; for those a Simplified Table of Japanese Historical Periods has been provided, even though only a small number of the periods listed are actually cited in the text.

Finally, Japanese names are given in their original order, family name first.
Chronology

a) For all entries after 1603, where appropriate, N/KY refers to events related to nô and or kyôgen, B to bunraku, and K to kabuki. Whenever items are related to more than one form, either multiple letters are used or none are used at all.

b) Nô and kyôgen were widely known as sarugaku (sarugaku no kyôgen and sarugaku no nô) until the late 19th century; in this chronology, however, sarugaku is used for entries until 1352, after which nô or kyôgen are used as appropriate.

c) Similarly, although the traditional puppet theatre was usually called ningyô jôruri—bunraku not becoming common until the 1870s—bunraku is used to refer to it from its inception in earlier forms, such as jôruri and kojôruri.

d) This chronology is highly selective. It also does not include theatre-related events prior to the 14th century.

e) Many bunraku and kabuki plays are known by several titles. For the most part, straight play titles are given here in their full, formal style. Thus, Aotozôshi Hana no Nishiki-e is given instead of Benten Kozo. Dance titles, however, are given in their short form.

f) Apart from several 14th-century play titles that are translated here, translations of play titles will be found in the Play Title Translations section.

1301  Takigi sarugaku performed at the Great South Gate, Kofuku-ji Temple, which becomes principal site for takigi (“torchlight”) performances.

1333  Kamakura shogunate collapses. Kan’ami Kiyotsugu, considered founder of nô, born.
1334  Priests of Kokubun-ji Temple, Tango, perform comic *ennen* called *Okashi* (Funny); considered first record of a *kyôgen* play.

1339  First known subscription (*kanjin* sarugaku, Zenrin-ji Temple, Kishū.

1349  *Dengaku* and *sarugaku* performed at special festival, Kasuga Shrine, Nara. Shogun Ashikaga Takeuji views subscription performance of *dengaku* by Hon za and Shin za troupes in riverbed, Shijō, Kyoto, when galleries collapse; many deaths and injuries sustained.

1352  Priests at Ninpei-ji Temple, Suo, perform *Yamabushi Seppô* (The Mountain Ascetic’s Sermon) during *ennen* presentation. Documentation offers first use of word *kyôgen*.

1363  Traditional date of Zeami Motokiyo’s birth (alternate theory: 1364). Kanze troupe (*za*) formed around this time.

1365  Around this time, Kan’ami includes *kusemai* segment in his play *Shirohige*, which revolutionizes *nô*.

1374  Kan’ami and Zeami perform at Inagumano Shrine before shogun Ashikaga Yoshimitsu, leading to his patronage of them (alternate theory: 1375). Auspicious play *Shikisanba* (Three Ceremonial Pieces), usually acted by senior member of company, played by troupe leader Kan’ami, setting precedent for future performances.

1378  Zeami attends Gion Festival in company of Yoshimitsu, sharing his gallery seat; conservative nobles disturbed.

1384  Kan’ami presents ceremonial religious *nô* (*hôraku nô*), Asama Shrine, Suruga. Shortly afterward, he dies in that area. Zeami becomes head of Kanze troupe.

1408  Emperor Gokomatsu views *dengaku* starring Inuô at shogun’s Kitayama palace. Yoshimitsu dies soon after.

1411  Ashikaga Yoshimochi becomes shogun and patronizes *dengaku* actor Zôami, beginning a decade of court-supported subscription performances as Zeami gradually loses favor.

1414  Zeami transcribes *nô* play *Naniwa*, oldest extant *nô* script.

1422  Zeami becomes Buddhist priest. Son Motomasa succeeds him as third head (*tayû*) of Kanze troupe.
1423  Ashikaga Yoshikazu becomes shogun.

1427  Kanze Saburô Motoshige (On’ami) patronized by shogun Ashikaga Yoshinori, who rejects Zeami.

1428  Yoshimochi dies. Ashikaga Yoshinori becomes shogun.

1429  Spectacular performance of no at Tônomine: 15 plays performed and two Kanze troupes (Motomasa’s and On’ami’s) compete with Hôshô and Jûnigorô troupes on shogunal grounds; some characters appear on horseback in real armor. Shortly afterward, Yoshinori forbids Zeami and Motomasa from performing at Sentô Imperial Palace. Zeami experiences continual disfavor, as Motoshige becomes shogun’s favorite.

1430  Motoyoshi leaves acting for priesthood.


1434  Zeami, 73, exiled to Sado Island and sends letter to Zenchiku.

1441  Yoshinori assassinated by Mitsusuke and son while watching no at Akamatsu Mitsusuke’s mansion.

1443  Zeami, pardoned sometime in late 1430s, widely believed to have died this year.

1449  Ashikaga Yoshimasa becomes shogun.

1453  Yoshimasa begins to patronize Motoshige. Kanze troupe becomes most favored of shogunate.

1458  Motoshige becomes priest and changes name to On’ami. Masamori becomes Kanze troupe leader.

1464  Kanze and Hôshô troupes begin annual participation in Tônomine no, alternating annually with Konparu and Kongô troupes until end of Muromachi period.

1467–1477  Ônin Rebellion creates major unrest. Yamato no troupes suffer great losses.

1474  All four Yamato no troupes refuse to perform takigi no at Kofuku-ji Temple because of insufficient rice rations.
1490  Shogun Yoshimasa dies.

1519  Kanze and Konparu schools begin to publish books of plays (*utai bon*) for use by amateurs.

1530  B Recorded mentions of *jōruri* begin.

1544  Dispute between Kongō and Konparu troupes regarding order of precedence at Kasuga Wakamiya festival. Decision favoring Kongō leads other three schools not to participate.

1560  B Records of *ebisu kaki* puppet performances begin to appear.

1562  B Puppets perform biblical scenes on Christian holidays. *Jabiseren*, predecessor of *shamisen*, enters Japan from Ryūkyū Islands around this time; first appears at Sakai. Becomes widely popular as instrument for narrative accompaniment, especially of tales about Princess Jōruri and Ushiwakamaru (Yoshitsune) that become known as *jōruri*.

1568  Kanze Motomori (Sōkin) and Konparu Yasuteru (Zenkyoku) perform at ceremony honoring Yoshiteru’s accession to shogun.

1571  Kanze Tayū Mototada (Sōsetsu) and Kanze Motohisa perform for Tokugawa Ieyasu at Hamamatsu, Enshū. Ieyasu participates. K Large-scale *furyū* dance performed during Obon festival, Kyoto; *furyū* a popular group dance predecessor of *kabuki odori*.

1573  Fall of Ashikaga shogunate.

1578  *Tenshō Kyōgen Bon* (Tenshō Period *Kyōgen* Book), oldest collection of *kyōgen* synopses, published.

1582  Oda Nobunaga and guests, including Tokugawa Ieyasu, view *kusemai* by Kōwaka Kurōhachirō and *nō* by Umewaka Tayū at Sōken-ji Temple, Azuchi. K Shrine maidens from Izumo Grand Shrine perform sacred and popular dances/songs in Kyoto. Possible predecessor to Izumo no Okuni, founder of *kabuki* and alleged Izumo shrine priestess.

1588  Hongan-ji Temple administrator Shimotsuma Shōshin performs *nō* at his estate and at the temple. Thereafter, he achieves greater success than any of leaders of four Yamato troupes.

1592  Under Toyotomi Hideyoshi’s sponsorship, all schools of *nō* perform at Kasuga Wakamiya Shrine festival for first time in almost 40 years.
1593  Hideyoshi learns 15 or 16 no plays in 50 days from Kurematsu Shinkurô, Nagoya Castle. Hideyoshi summons all no troupes to Nagoya Castle, where they and amateurs perform for troops. Tenth month, Hideyoshi performs 12 shite roles over three days, Imperial Palace. Also acts kyôgen Mimi Hiki with Ieyasu and Maeda Toshie. Rice stipend system instituted by shogun for benefit of Yamato no troupes.

1594  Five new plays about, and featuring, Hideyoshi performed at Osaka Castle. With his backing, all no schools participate in takigi no at Kofuku-ji Temple.

1595  Toyotomi Hidetsugu orders priests from Gosan to begin compilation of excerpts from 102 Konparu troupe scripts.

1597  Hideyoshi performs no at Fushimi Castle at banquet for ambassador from Luzon.

1599  Leaders of no’s four schools perform at memorial service for Hideyoshi at newly built Toyokuni Shrine; done annually until 1614.

1600  Tokugawa Ieyasu victorious at Battle of Sekigahara. He settles into Edo Castle. N/KY Torikai Soˆseki publishes Konparu utai bon collection, Kurayama Bon (Kurayama Book).

1601  N/KY Torikai Sôsetsu publishes Konparu school’s utai bon as gift for Emperor Goyoˆzei.

1603  Ieyasu establishes Tokugawa shogunate, Edo. N/KY Ieyasu’s accession honored by three days of no, Nijô Castle, Kyoto. K Izumo no Okuni and other female performers present kabuki odori and nenbutsu odori, Shijô, Kyoto; inception of new form of theatre. Soon after, dances yayako odori, kabuki odori performed in women’s quarters, Imperial Palace. Onna kabuki, yûjo kabuki tour provinces. Wakashu kabuki appears.

1605  N/KY No performed at Fushimi Castle to celebrate Tokugawa Hidetada’s accession to shogunate. All four Yamato schools take part.

1607  N/KY Competitive performance (tachiai no) of Kanze Tadachi-ka (Kokusetsu) and Konparu Yasuteru, Edo Castle; citizens permitted to view it. This begins the occasional practice of presenting no to the townsman class (machiiri no). K Izumo no Okuni performs kabuki at
Edo Castle. Katō Kiyomasa views *okuni kabuki* performances, Kumamoto, Kyūshū.

1608 B Large crowds view *onna kabuki*, Shijō, Kyoto. Ieyasu expels *onna kabuki* and courtesans from Sunpu.

1609 N/KY All *nō* troupes come under the patronage of Tokugawa shogunate. K Lord of Wakayama Castle purchases *kabuki* actress as mistress.

1610 N/KY Kanze Tadachiku (Kokusetsu) runs away night before performance at Sunpu Castle; Ieyasu’s favoritism toward Umewaka faction thought to be reason. Sanctions against Tadachiku lifted two years later. K Lord Date Masamune of Sendai hosts performance of *onna kabuki* at his castle. Reconstruction of Nagoya Castle celebrated with *onna kabuki* performances.

1612 Christianity banned. K *Onna kabuki* led by Izumo no Okuni thought to have been performed in women’s quarters, Imperial Palace.

1614 B *Jōruri* plays *Amida no Munewari* and *Go-ō no Hime* very popular.

1615 Fall of Osaka Castle and end of Toyotomi clan. B *Kojōruri* chanter Sugimura Tango no Jō opens puppet theatre in Edo.

1616 K Frequent interaction of English trader Richard Cocks with *kabuki* actresses.

1618 N/KY Kita Shichidayū Chōnō of Kongō school becomes prominent, leading to official recognition of Kita as *nō*’s fifth school. Shogunate establishes new system for supporting *nō* and *kyōgen* actors with rice stipends. K *Onna kabuki* at Imperial Palace.

1620 N/KY *Genwa Uzuki Bon* (Genwa Period Fourth Lunar Month Book), first *utai bon* collection of Kanze school, published; 100 plays included. Kita Shichidayū Naganō produces four-day subscription *nō*, Onaribashi, Edo. Kita Shichidayū Naganō becomes independent of Kongō school. K Around this time, seven Kyoto theatres licensed to produce *kabuki*. Unlicensed theatres called *koshibai* (“little theatres”).

1623 N/KY *Nō* performed at Nijō Castle, Kyoto, to celebrate Tokugawa Iemitsu’s accession to shogunate.

1625  B Kajôruri chanter Satsuma Jôn moves to Edo from Kamigata; founds Edo jôruri. Women chanters popular in Kyoto.

1629  B Female chanters banned. K Female performers banned. Official end ofonna kabuki. Wakashu kabuki flourishes in its place.


1634  N/KY Kita Shichidayû Nagano performs Sekidera Komachi at Imperial Palace. Only heads of four Yamato schools allowed to perform this “secret music,” so he is excommunicated from troupe; a year later, excommunication rescinded. K Murayama Matasaburô founds Murayama-za, Sakai-chô, Edo.


1636  K Managers Nakamura Kanzaburô I and Tayû Hikosaku admonished for luxurious actors’ costumes.

1639  Japan announces policy of national isolation, except for Chinese and Dutch trade at Nagasaki.

1640  K Reappearance of mixed male and female companies leads to more severe proscription against it.

1641  N/KY Machiiri nô (“townsman’s nô”) at Edo Castle. K Murayama-za, Nakamura-za burn down. Numerous theatre fires follow over the years.


1645  K Kasaya Sankatsu opens first shrine theatre, Shiba Myôjin Shrine, Edo. Because of proscription against cross-dressed boys, man-
agers receive permission to class actors as male-role specialists (tachiyaku) and female-role specialists (onnagata).


1648 K Nakamura-za moves to Sakai-chō. Ichimura-za begins hanging sign on stage pillar naming each scene being performed. Silk costumes prohibited.

1649 N/KY Shindō school of waki actors publishes 100 texts.

1651 N/KY Nō at Edo Castle to celebrate Tokugawa Ietsuna’s accession to shogunate. K Actors of Kanzaburō-za (Nakamura-za) and Hikosaku-za (Ichimura-za) perform at Edo Castle for dying shogun Iemitsu. Theatres ordered to move to upper Sakai-chō.


1653 K Kabuki permitted to continue as monomane kyōgen zukushi (“plays based on imitation”) instead of kabuki. Period of yarō kabuki begins: actors must shave forelocks and privilege artistry over looks.

1655 K Actors forbidden to be summoned to daimyō homes.


1657 K Great Meireki-period fire destroys Edo, burning down all theatres; many kojōruri artists move to Osaka.

1658 K Lord Matsudaira Yamato no Kami begins diary covering 40 years of Edo theatregoing experiences.

1659 B Kinpira jōruri flourishes in Edo.

1660 N/KY Ôkura Toraakira publishes *Waranbegusa*. K Morita Tarōbei founds Morita-za, Kobiki-chō, Edo.

1662 N/KY System of annual participation in takigi no† and Wakamiya festival set up, Konparu, Kongô, and Hôshô schools alternate; two take part every year.

1664 K First multiact play, Fukui Yagozaemon’s Hinin no Adauchi, Osaka. First kabuki curtain introduced. Onnagata forbidden to wear wigs; cloth coverings for shaved heads acceptable.

1668 K Strict rules against excess in theatres and costumes; also against use of curtains or blinds to hide dalliances of actors and spectators in sajiki.

1673 K Ichikawa Danjûrô I plays Sakata Kintoki, Shitennô Osanadachi, Nakamura-za. May have been first example of kumadori makeup and aragoto acting (alternate theory: 1685).

1677 K Nakamura-za, Ichimura-za allowed to build roofed corridor to protect spectators from downpours.

1678 B Legs added to leading male-role puppets by Matsumoto Jidayû. K Edo actors forbidden to live outside designated theatre districts. Sakata Tôjûrô I’s first appearance as Fujiya Izaemon, in Yûgiri Nagori no Shôgatsu, Osaka; beginning of wagoto style. Ultimately plays role 18 times.

1680 N/KY Nô at Edo Castle to celebrate Tokugawa Tsunayoshi’s accession to shogunate. B Yamamoto Tosa no shojô and Toraya Eikan perform kojûrari at Edo Castle. K Tominaga Heibei initiates practice of printing name of playwright in programs; becomes first known kabuki playwright.

1681 N/KY Konparu Ryû Utaibon (Konparu School Nô Plays), first book clearly noting yowagin and tsuyogin modes of chanting.

1681–85 N/KY Izumi school of kyôgen thought to produce Izumi Ke Kohon (Old Books of the Izumi Family).

1682 K Kôshoku Kamakura Gonin Onna: previous practice of playing both Soga Gorô and Soga Jûrô in aragoto style changed when Nakamura Shichisaburô I plays Jûrô in wagoto style.

1683 K Osaka courtesan Yamatoya Ichinojô and Goze no Chôemon commit lovers’ suicide. Two Osaka theatres dramatize story; beginning
of double suicide (shinjū mono) genre. Home kotoba convention (vocal praise for actors) spreads. Ichimura-za, Nakamura-za burn down in so-called “Oshichi fire” caused by Yaoya (‘Greengrocer’) Oshichi, whose story becomes popular on stage.

1684 B Takemoto Gidayū opens Takemoto-za, Dōtonbori, Osaka. Opens with Chikamatsu Monzaemon’s Shusse Kagekiyo, a great success. End of kojōruri; beginning of shin jōruri.

1685 K Kinpira Rokujō Kayoi with Ichikawa Danjūrō I as Sakata Kintoki in aragoto style; possible birth of aragoto (alternate theory: 1673).

1687 N/KY Shogun Tsunayoshi, enamored of nô, patronizes Hōshō troupe and grants many actors samurai status. K Yarō Tachiyaku Butai Ōkagami (Great Mirror of the Leading Men’s Stage) criticizes Chikamatsu for signing his plays. Same book is first actors’ critique to attempt serious discussion of acting skills, not just actors’ charms. Edo theatres prohibited from writing “best in world” (tenka ichi) on billboards.

1690 K Shogun’s daughter named Tsuru-hime (Princess Crane): images of cranes removed from crests (mon) of Ichimura-za and Nakamura-za; replaced, respectively, with mandarin orange and ginkgo leaf.

1699 K Chikamatsu’s Keisei Hotoke no Hara, Miyako Mandayū-za, Kyoto; major hit with two sequels same year. Play of same name in Osaka as well.

1701 B/K Events occur that lead to Asano (Ako) vendetta. B Takemoto Gidayū granted name Chikugo no shojō by imperial family.

1702 B/K Culmination of Asano (Ako) vendetta; inspires numerous puppet and kabuki plays, as in Kanadehon Chûshingura.


1706  B Chikamatsu writes first major play about Akō vendetta, Goban Taiheiki. Takemoto-za.

1708  K Edo’s theatres begin custom of producing annual New Year’s play about Soga brothers’ revenge. Ebisu Kōmusubu Onkami, based on Chikamatsu’s Tanba no Yosaku; first puppet play adapted for kabuki, Hayakumoiya Matsudayū-za, Kyoto.

1709  N/KY Nō at Edo Castle to celebrate Tokugawa Ienobu’s accession to shogunate. Begins custom of five days of celebratory nō for each shogun’s accession. Ienobu, a fan of nō, makes Kityū actor Manabe Akifusa a member of his inner circle.

1712  N/KY Kyōgen actor Sagi Den’emon produces 15-day subscription kyōgen, Osaka; subsequently, such performances become customary there.

1713  N/KY Nō performed at Edo Castle to celebrate Tokugawa Ietsugu’s accession to shogunate.


1715  B Chikamatsu’s Kokusenya Kassen, Takemoto-za; smash hit runs 17 months.

1716  N/KY Nō performed at Edo Castle to celebrate Tokugawa Ieshige’s accession to shogunate. K Kokusenya Kassen, first kabuki version, first gidayū bushi-style play adapted for kabuki. Miyako Mandayū-za, Kyoto. Soon after, Osaka’s Ōnishi Shibai and Higashi no
Shibai compete with productions. Begins increasingly frequent practice of adapting puppet plays for kabuki.

1717  **K** Kokusenya Kassen produced at all three Edo theatres.

1718  **K** Permission granted to Edo’s major theatres to add roofs and build lower side galleries.

1719  **B** Osaka puppeteer Tatsumatsu Hachirobei and son open Tatsu-matsu-za, Edo.

1720  **B** Chikamatsu’s *Shinjū Ten no Amijima*, Takemoto-za.

1721  **N/KY** Shogunate has 38 families making up the five schools of no compile accounts of origins, repertory, masks, costumes, etc. Shogun Tokugawa Yoshimune, as part of reforms of laws and procedures, has compilation called *Furenagashi Go-Nō Kumi* (Account of No Performances), made of no performances given in Edo Castle. **K** Danjūrō II’s salary makes him first senryō yakusha (“1,000 ryō actor”).

1722  **B/K** Prohibition against shinjū mono in puppet theatre and kabuki.

1723  **B** Practice of collaborative playwriting (gassaku) begins with Chikamatsu’s et al.’s *Ôto no Miya Asahi no Yoroi*, Takemoto-za. **K** Theatres begin to add roofs as fire prevention method. Nakamura-za uses first mon banzuke (program listing actors with their crests).

1724  **B/K** Chikamatsu Monzaemon (playwright) dies.

1727  **B** Setsu no Kuni Nagara Hitobashira employs puppets with mouths that open and shut, hands that hold things, and eyes that open and shut. **K** Danjūrō II and Ôtani Hiroji introduce convention of two actors rising together on elevator trap (seridashi).

1729  **B** Puppets whose eyes roll in sockets appear. **K** First playing of ôzatsuma music on stage.

1730  **B** Puppets with movable fingers created. **K** Danjūrō II reprimanded for wearing silver-painted geta.

1731  **B/K** Puppeteer Tatsumatsu Hachirobei and brother handle puppets during a kabuki play. **K** Ôtani Hiroji creates hikinuki quick-change costume technique. Edo’s three theatres ordered not to allow passage
from dressing rooms to side galleries. In Muken Kane Shin Dōjō-ji, Segawa Kikunojō I begins tradition of kabuki Dōjō-ji dances, Nakamura-za.

1734 B Toyotake-za establishes chanter’s platform (yuka) at stage left. Three-man system (sannin-zukai) of puppet handling introduced by Yoshida Bunzaburō, Ashiya Dōman Ōuchi Kagami, Takemoto-za. K Hanamichi runway permanently established around this time.

1735 B Gidayū II becomes Kazusa no shōjō. K Morita-za suspends business and Kawarasaki-za takes over in its place; hikae yagura (“alternate management”) system begins.


1739 B Sashigane rod for manipulating puppet’s left arm introduced. K Ban on bungo bushi enforced because music said to drive young lovers to double suicide and others to leave home for the priesthood.

1740 K Ichikawa Danzo I dies. Ebizō II (Danjūrō II) amazes Osaka spectators by reciting his tongue-twisting monologue in Uirō Uri backwards.

1745 N/KY Nō performed at Edo Castle in honor of accession of Tokugawa Ieshige to shogunate. B Natsu Matsuri Naniwa Kagami, Takemoto-za; first puppet play to use real water and mud for a scene. K Actors initiate ningyō buri convention in which they perform as puppets. Natsu Matsuri Naniwa Kagami, first kabuki version, Nakamura Kiyosaburō-za, Nakamura Kumetarō-za, Kyoto; followed by simultaneous stagings at three Osaka theatres. Kawarasaki-za suspends production because of debts; Morita-za settles debts and reopens.


1748 B Takeda Izumo et al.’s Kanadehon Chūshingura, Takemoto-za. Dispute between chanter Yoshida Bunzaburō and chanter Takemoto

1749  K Kanadehon Chûshingura, first Edo kabuki production, Morita-za. Tomimoto bushi music founded.

1752  N/KY Motoakira’s brother, Kanze Shikibu Motohisa, permitted to establish Kanze Tetsunojô collateral family line.

1753  K Playwright Namiki Shôzô devises large seri (“elevator trap”), Ônishi no Shibai.

1758  K Namiki Shôzô perfects revolving stage (mawari butai) for Sanjikokku Yobune no Hajimari, Kado no Shibai.

1760  N/KY Nô performed at Edo Castle to celebrate Tokugawa Ieharu’s accession to shogunate.

1761  K Play at Naka no Shibai makes first use of gandogaeshi technique.

1763  K Children’s kabuki (kodomo shibai) and middle-sized theatres (chûshibai) flourish, Osaka, Kyoto.

1765  N/KY Kanze Sakon Motoakira publishes Meiwa Kaisei Utai Bon (Meiwa Revised Nô Chant Book), with radical modifications of language of 210 Nô plays; it proves unpopular and is withdrawn a decade later. B Toyotake-za ends career as puppet theatre and begins to stage kabuki. End of six-decade rivalry of Toyotake-za and Takemoto-za. K First use of geza music room, Nakamura-za.

1766  K Nakamura-za separates seating areas in pit (doma) with rope; presumed beginning of masu seating system. Kanadehon Chûshingura revival, Ichimura-za: Kikugorô plays Yuranosuke and Tonase, beginning of multiple role playing (kayaku) convention; Nakamura Nakazô I revolutionizes interpretation of Sadakurô.

1767  B/K Takemoto-za stops producing puppet plays; stages kabuki instead.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1769</td>
<td>B Takemoto-za and Toyotake-za revived and stage plays jointly. Takemoto-za reopens on its own later in year.</td>
</tr>
<tr>
<td>1770</td>
<td>B Toyotake-za reopens.</td>
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<tr>
<td>1771</td>
<td>B Matsuya Seishichi creates musical notation for <em>shamisen</em>.</td>
</tr>
<tr>
<td>1772</td>
<td>B Takemoto-za goes out of business. K Nakamura-za includes wooden separations between seating areas (<em>masu</em>) in pit (<em>doma</em>).</td>
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<tr>
<td>1780</td>
<td>K Beginning of <em>danmari</em> convention (alternate theory: 1776).</td>
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<tr>
<td>1782</td>
<td>K Ichimura-za closes because of debt.</td>
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<tr>
<td>1783</td>
<td>K Official pronouncement: <em>michiyuki</em> dances treating lovers’ suicides or indecent situations will bring severe punishment.</td>
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<tr>
<td>1787</td>
<td>N/KY <em>Nô</em> performed at Edo Castle to celebrate accession of Tokugawa Ienari to shogunate.</td>
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<tr>
<td>1789</td>
<td>N/KY Shogunate issues regulations against luxury; prohibitions placed on elaborate <em>nô</em> costumes. B Uemura Bunrakuen I produces puppet plays, Osaka. <em>Dengakugaeshi</em> technique appears.</td>
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<tr>
<td>1791</td>
<td>K Official disapproval of gorgeous costumes for leads in <em>Sukeroku Yukari Botan</em>, Nakamura-za.</td>
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<tr>
<td>1792</td>
<td>K Kawasaki-za introduces onstage assistants (<em>kôken</em>) in formal dress (<em>kamishimo</em>) for dances; two-tier platform arrangement (<em>hina-dan</em>) for onstage musicians perfected.</td>
</tr>
<tr>
<td>1793</td>
<td>K Nakamura-za closes because of debts. Miyako-za opens as <em>hikae yagura</em> producer.</td>
</tr>
<tr>
<td>1794</td>
<td>K Theatres begin placing advertising banners (<em>nobori</em>) outside.</td>
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<tr>
<td>1795</td>
<td>K Miyako-za first theatre to remove gabled roof over stage and supporting pillars (<em>daijin bashira</em>).</td>
</tr>
<tr>
<td>1796</td>
<td>K Influence of Osaka playwright Namiki Gohei I on Edo programming: standard program now two separate plays; first half (<em>ichibanme</em>) <em>jidai mono</em>; second half (<em>nibanme</em>) <em>sewa mono</em>.</td>
</tr>
</tbody>
</table>
1797  B Puppeteers, shamisen players, and chanters band together to create professional performers’ organization. K Miyako-za closes; Nakamura-za reopens.


1799  N/KY Hôshô Eitô publishes 210 plays in the Hôshô repertory. Hôshô school flourishes under Tokugawa Ienari’s patronage.

1800  K Kawarasaki-za reopens; Morita-za closes. Ehon Taikôki, considered the last great play of bunraku’s golden age, Kado no Shibai, Osaka.

1803  B Uemura Bunrakuken opens theatre, Takatsu Shinchi, Osaka.

1804  K Nanboku’s Tenjiku Tokubei Ikoku Banashi, first of major ghost plays (kaidan mono), Kawarasaki-za.

1805  N/KY Ôkura school kyôgen actor Kamatani Yasaburô excommunicated from school for revising traditional business and dialogue. K Onoe Matsusuke reprimanded for gorgeous costumes.

1809  K More than ten actors join company at Ichiya Hachiman Shrine and mingle with shrine actors; a success until managers at the major theatres bring suit; practice immediately stopped.

1811  B Uemura Bunrakuken troupe begins producing puppet plays at theatre on grounds of Inari Shrine, Osaka. Soon various shrine ground puppet theatres active in Osaka area.

1814  K Morita-za forced to close because of debt. Kiyomoto musical style founded by Kiyomoto Enjudayû; becomes major form of kabuki accompaniment.

1816  N/KY Kanze Kiyoakira gives 15-day subscription nô at Saiwai-bashi Gate, Edo. Fire destroys stage and dressing rooms. Performances begin in ninth month but not completed until ninth month of following year.

1817  K Nanboku’s Sakura-hime Kuruwa Bunshô, Kawarasaki-za. During this period, last gabled roofs over stages removed.

1818  K Miyako Dennai resigns from Miyako-za; Miyako-za becomes Tamagawa-za.
1819  K Henge mono (“transformation dances”) flourish; actors play multiple dance roles using quick changes.

1825  K Nanboku’s Tōkaidō Yotsuya Kaidan on two-day bill combining it with Kanadehon Chūshingura, Nakamura-za.

1827  K Official warning to Edo’s theatres against lavish costuming.

1829  K Tsuruya Nanboku IV (playwright) dies.

1831  N/KY Kanze Kiyonaga presents subscription nō at Sawaibashi gate, Edo; intended for 15 days but great crowds extend it to 25, additional performances given sixth month of next year.

1832  B Shō Utsushi Asagao Banashi, Osaka; one of only 19th-century puppet plays still produced.

1836  K Kanamaru-za (oldest extant kabuki theatre) opens, Kotohira, Shikoku. Theatres at Yushima Shrine and Shiba Jinmei Shrine torn down.

1837  N/KY Command performance of nō at Edo Castle to celebrate accession of Tokugawa Ieyoshi to shogunate. K Actors’ emigration to other provinces banned; number of travel days limited. Debts force Morita-za to close; Kawarasaki-za operates in its place.

1839  K Dance Kanda Matsuri, Kawarasaki-za. Rumor that three actors’ costumes for Kokusenya Kassen, Kawarasaki-za, cost 1,000 ryō lead to official costume inspection.

1840  K First matsubame mono dance play, Kanjincho, Kawarasaki-za; first official entry in Danjūrō line’s Kabuki Jūhachiban collection.

1841  Tenpō reforms begin; sumptuary laws have serious effect on all theatre genres. B Government bans popular musume jōruri (women’s jōruri). K Edo’s three major theatres ordered to move to Saruwaka-chō in outlying Asakusa. 5,500 ryō provided for the move.

1842  B/K Tenpō reforms ban theatrical performances on shrine and temple grounds. B Bunrakuten troupe moves to Dōtonbori. K Ichimura-za and Nakamura-za begin performances at Saruwaka-chō. Ebizō V punished for using real armor on stage; banished from Edo. Osaka actors limited to no more than 500 ryō annual salary, among other
restrictions. Actors forbidden to indulge in luxuries. Actors’ depiction in illustrated fiction (*kusazôshi*), woodblock prints, forbidden.

1843  K Kawarasaki-za begins to produce in Saruwaka-chô.

1844  N/KY  K Restrictions placed on actors’ daily expenses, income, etc. Troubles with Nakamura-za chanters lead to cancellation of season opening show (*kaomise*) and spring productions (*haru kyôgen*); season begins third month.

1847  K Great pilgrimage of theatre and brothel quarters’ personnel to Narita Temple, with continual partying in both directions; expenses reach 1,200 ryô. Double revolving stage (*janome mawashi*) introduced.

1848  N/KY  Hôshô Tomoyuki gives 15-day subscription *nô*, Sujigai Hashi Gate, near Edo Castle. This is Edo’s final subscription *nô*.

1849  K Ebizô V (Danjûrô VII) allowed to return to Edo.

1851  K Jokô III’s *Higashiyama Sakura no Sôshi*, Nakamura-za; rare example of play with protest theme.

1853  N/KY  *Nô* play *Coranbiasu* (Columbus) written, inspired by Admiral Perry’s visit to Japan this year.

1854  K Edo’s three theatres burn down; first such fires since theatres moved to Asakusa. Despite great popularity, Ichikawa Danjûrô VIII kills himself.

1856  B Bunrakuken puppet troupe returns to Inari Shrine, Osaka.

1858  N/KY  Tokugawa Iemochi issues final proclamation of Toku-gawa shogunate on behalf of *nô* performance celebrating shogun’s accession.


1863  B/K  Programs combining puppet and *kabuki* performances popular.

1866  K Actors of Edo’s three major theatres ordered not to go out in public without wearing face-hiding sedge hats.

1867  N/KY  English diplomat Sir Ernest Satow views *kyôgen* at Toku-
shima Castle. K Sawamura Tanosuke III has gangrenous right foot amputated.

1868 End of Edo period; Meiji period commences. Edo becomes Tokyo. N/KY Sir Ernest Satow views Kongô Tayû in Hachi no Kî, Kongô no stage. Tokugawa shogunate collapses and all no actors lose government stipends. K Tanosuke III has right arm amputated by American doctor, Hepburn. Returns to stage at each of three major theatres. Economic problems lead Nakamura-za and Morita-za to produce collaboratively. Kawarasaki-za manager Kawarasaki Gonnosuke VI murdered by robber.


1870 N/KY Only Konparu actors perform takigi no at the Wakamiya Festival. K Sawamura Tanosuke III has left foot amputated.

1871 N/KY Takigi no at Wakamiya Festival ends. Prime Minister Iwakura Tomomi and other high officials travel to West to examine Western culture. K Gonnosuke VII (Danjûrô IX) gives first performances under Morita Kanya XII’s management, Morita-za. Debt-ridden, Ichimura Uzaemon XIV passes Ichimura-za management to Murayama Masaburô.

1872 N/KY/K Azuma Nô Kyôgen company formed in attempt to combine kabuki with no and kyôgen. N/KY Umewaka Minoru rebuilds no stage taken from mansion of Aoyama Shimotsuke no Kami in own home. Performs 10-day subscription no. Kongô Tadaichi gives 10-day subscription no; first steps in revival of no performance. Kongô Yuichî begins giving monthly performances. Umewaka Rokurô performs no for crown prince of Italy. B Bunraku-za’s troupe moves from Inari shrine to Matsushima, Osaka. B/K Government orders theatre to “chastise evil and encourage virtue” and to not falsify history. Managers and playwrights of Tokyo’s chief theatres told to avoid immorality in plays. Performing arts placed under jurisdiction of Ministry of Education. Theatres ordered to submit all scripts to Ministry for official clearance prior to production. K Satsuma-za opens, Kyôbashi, Tokyo. Small
theatres allowed to produce. Morita Kanya XII moves Morita-za from Saruwaka-chô to Shintomi-chô, in heart of Tokyo; introduces innovations, including a number of Western seats. Ichimura-za becomes Muryama-za. Tokyo theatres charge admissions tax.

1873  B/K Plays must not show disrespect for imperial household. K New small theatres continue to appear. Kawatake Mokuami’s Tôkyô Nichi Nichi Shinbun, dramatization of newspaper story, opens; first zangiri mono (“cropped hair play”).

1874  N/KY Kanze Kiyotaka returns to Tokyo. K Theatres begin listing opening and closing times, prices of gallery seats in programs. Mokuami’s Kurikaesu Kaika no Fumizuki introduces modern touches such as butcher shop, barber, and train station. Kawarasaki-za opens, Shiba, Tokyo. Kawarasaki Sanshô VII (Gonnosuke) takes name Ichikawa Danjûrô IX. Pioneer theatre magazine Gekijô no Kyakushoku (Theatre Dramatization; later Gekijô Chinpô [Strange News of the Theatre]) published, Osaka.

1875  K Morita-za becomes Shintomi-za. Limits placed on how much actors and musicians can earn.

1876  N/KY Nô performed at Prime Minister Iwakura’s mansion for imperial family, starring Umewaka Minoru, Hôshô Kurô, etc.

1877  K Shintomi-za opens in temporary quarters, Shintomi-chô. Plays begin to dramatize recent civil war.

1878  N/KY Emperor Meiji builds nô theatre at Aoyama palace; gesture of filial piety toward Dowager Empress, a lover of nô. Six nô actors and one kyôgen actor given court appointments and grant of 3,000 yen to purchase costumes. B Chanter Toyotake Kôtsubodayû murdered by angry employee. K Shintomi-za, incorporating Western-style features and gas lighting inside, reopens. Shintomi-za introduces evening programs, five hours long. Kanagaki Rôbun coins katsureki geki (“living history plays”) to denote historically accurate presentations.

1879  N/KY Ex–U.S. president, U.S. Grant, views nô at residence of Iwakura Tomomi; says nô must be preserved. B Tsubosaka Reigenki, Hikoroku-za, given try-out performance; last significant bunraku play to be written. K Mokuami’s Ningen Banji Kane no Yo no Naka, Shin-
tomi-za, based on Lytton’s *Money*; first Japanese play based on Western source. Prince Heinrich of Germany visits Shintomi-za. President Grant presents Shintomi-za with a curtain. Mokuami’s *Hyōryū Kidan Seiyō Kabuki*, Shintomi-za, employs group of Western actors.

1881 N/KY Nōgaku Sha (Nō Association), made up of 62 noble patrons, established to preserve and develop nō. Shiba Nōgakudô, first indoor nō theatre, opens at Shiba, Tokyo, for public performance. *Nōgaku* becomes familiar term from this time.

1882 N/KY Kita Chiyozô (later Kita Roppeita Nōshin) succeeds to headship (sōke) of Kita school at eight, when predecessor forced to step down for misconduct. General public allowed to join Nōgaku Sha. *K* Regulations for the Control of Theatres promulgated by governor of Tokyo and police department. Ten theatres licensed for Tokyo performance; limits on number of spectators, performance times, etc. To avoid creditors, Kanya changes Shintomi-za to Saruwaka-za.

1883 N/KY American Edward Morse becomes pupil of nō actor Umewaka Minoru. *B* Three artists—chanter Takemoto Koshijidayû II (later Settsu no daïjô), shamisen player Toyozawa Danpei II, and puppetteer Yoshida Tamazô I—share leadership of Bunraku-za. *K* Danjûrô IX forms Kyûko Kai (Antiquarian Society) to foster interest in katsureki plays.


1886 K Engeki Kairyô Kai (Theatre Reform Society) founded.

1887 N/KY Shiba Nōgakudô has financial trouble; Nōgaku Sha peti-
tions Imperial Household Minister for support to prevent nō’s demise. “Some money” is provided in response. B Tsubosaka Reigenki, Hikoroku-za; play’s first formal production. K Imperial viewing of kabuki (tenran geki), starring Danjūrō IX, Kikugorō V, Sadanji I. Chitose-za uses indoor theatre lighting. Osaka’s Ebisu-za renamed Rōka-za; first production sponsored by Kairyō Gekijō Kaisha (Society for Theatre Reform).

1888 K Ichimura-za rebuilt, Saruwaka-chō. Engei Kyōfuku Kai (Society for the Betterment of Entertainment) inaugurated. Reform oriented political drama (sōshi shibai) begins at Osaka’s Shinmachi-za; seed of shinpa genre.

1889 K Tōkyō Haiyū Kumiai (Tokyo Actors’ Union) established for licensing of actors and collection of taxes. Kabuki-za opens, Kobikichō, Tokyo. Engei Kyōfuku Kai becomes Nihon Engei Kyōkai (Japan Entertainment Society); members from literary and theatrical worlds.

1890 N/KY Nōgaku Sha becomes Nōgakudō. K Revision of Regulations for the Control of Theatres: 10 major theatres (ōgekijō), 21 small theatres (kogekijō) permitted.

1891 N/KY Nagoya’s Izumi school kyōgen actors found Kyōgen Kyōdō Sha (Kyōgen Cooperative Society).

1892 N/KY Schools of nō begin to establish their own indoor theatres in Tokyo and elsewhere. K Ichimura-za reopens, Shitaya, Tokyo: Ichikawa Sadanji I manager.

1893 B Hikoroku-za disbands. K Nakamura-za (Shimagoe-za) burns down and goes out of business; was oldest kabuki theatre. Meiji-za (formerly Chitose-za) opens, Nihonbashi, Tokyo; Ichikawa Sadanji I manager. Kawatake Mokuami (playwright) dies.


1895 N/KY Headship of kyōgen’s Sagi family comes to an end. K First successful production photograph of kabuki, Shibaraku, Kabuki-za.
1896  N/KY Nôgakudô becomes Nôgaku Kai (Nô and Kyôgen Society), with members drawn from general public. Shiba Nôgakudô becomes its resident theatre.


1899  N/KY Nô criticism flourishes in major newspapers. K First play by writer outside traditional resident system produced, Matsui Shôô’s Aku no Genta, Meiji-za. First Japanese film made, showing dance Momijigari, starring Ichikawa Danjûrô IX.

1901  N/KY Kanze school opens Kanze Kai Ômagari Nô Butai (Kanze Association Ômagari Nô Stage), Ômagari, Shinjuku, Tokyo.


1903  B Chanter Takemoto Koshijidayû honored with name Takemoto Settsu no daijô. K Onoe Kikugorô V and Ichikawa Danjûrô IX die.


1905  N/KY Kanze Kiyokado performs nô before Keijô Castle, Korea, at opening of Seoul-Pusan Railroad, Korea. Kita Roppeita performs nô in Taiwan at shrine festival.

1906  K Sadanji II goes abroad to study Western theatre. Kyoto’s Minami-za acquired by Shôchiku.
1908  N/KY Beginning of epochal publication of revised Kanze utai bon. Schools of nô declare that henceforth publication of nô texts requires approval of a school’s leader (sôke). K Sadanji II returns from abroad to found revolutionary management, Meiji-za. Kaômaru, by Hasegawa Shigure, first Japanese woman playwright, Kabuki-za.


1910  N/KY Kurokawa nô visits Tokyo for first time. K Shôchiku makes incursion into Tokyo; acquires Shintomi-za and Hongo-za; others to follow.

1911  N/KY All schools participate in ceremonies honoring 650-year anniversary of Kyoto’s Nishi-Hongan-ji Temple. Dispute arises regarding desire of Umewaka branch of Kanze school to become independent and have right to license performers; problem lasts many years. K Tei-koku Gekijô (Imperial Theatre) opens, Tokyo; first fully Western-style theatre in Japan. Kabuki-za, renovated in Japanese style, opens.


1915  N/KY Nô on new stage at Imperial Palace to honor accession of Emperor Taishô. Nô theatre built, Tomihisa-chô, Ushigome, Tokyo, by Kongô school.


1917  B New Bunraku-za opens, Goryô Shrine compound.

1918  N/KY Nô theatre opens at residence of Marquis Hosokawa; used by Konparu school
1919  K Ichikawa Ennosuke II travels to Europe and America.

1921  N/KY Nōgaku Kyōkai (Nō and Kyōgen Cooperative Association), composed of nō and kyōgen actors, established. Umewaka family excommunicated from Kanze by Kanze Motoshige (later Sakon) and Umewaka become independent. K Kabuki-za burns down.

1922  N/KY Kongō family opens Kongō Kai Butai, Akasaka, Tokyo.

1923  N/KY Great Kantō Earthquake destroys almost all nō theatres in Tokyo; only three survive, although damaged. Enormous loss of theatrical costumes, props, documents, etc. Outdoor performances given at Hibiya Ongakudō (Hibiya Concert Hall) to comfort populace. K Police order theatres to produce six-hour programs; theatregoing by large groups prohibited. All kabuki theatres destroyed in earthquake.

1924  K Various theatres reopen after reconstruction. Ennosuke II leaves Shōchiku and opens with Shunjū-za company at Asakusa Kannon Gekijō.

1925  N/KY Nō broadcasts begin on Tokyo Broadcasting Corporation (Tōkyō Hōsōkyoku). K Rebuilt Kabuki-za opens with appearance resembling current one. Shinbashi Enbujo opens, Chūō-ku, Tokyo.

1926  Taishō period ends; Shōwa period begins. B Bunraku-za at Goryō burns down.


1928  N/KY/B/K Tsubouchi Hakushi Kinen Engeki Hakubutsukan (Dr. Tsubouchi Memorial Theatre Museum) opens, Waseda University, Tokyo. N/KY Hōshō school builds ferroconcrete Hōshō Kai Nōgakudō, Hongō, Tokyo. K Ichimura-za taken over by Shōchiku. Sadanji II takes troupe to Soviet Russia, kabuki’s first foreign tour.


1931  K Kawarasaki Chôjûrô and Nakamura Kan’emon III found leftist Zenshin-za.

1932  B Bunraku produces first propagandistic war play, Sanyûshi Homare no Nikudan. K Ichimura-za, longest surviving kabuki theatre, ends its history.

1933  N/KY Umewaka Manzaburô’s troupe returns to Kanze school from Umewaka branch. B Diet passes proposal to protect Bunraku-za. K Osaka’s Kabuki-za opens.

1934  K Tokyo’s Shin Kabuki-za renamed Shinjuku Dai-ichi Gekijô.

1935  N/KY Ferroconcrete Ôtsuki nō theatre opens in Osaka. K Tôhô company completes Yûraku-za and begins Tôhô Gekidan, company of young stars who abandon Shôchiku.

1936  B Chanter Toyotake Tsubamedayû (later Tsunadayû) and others break away from Bunraku-za; form short-lived Shingi-za.

1937  Inauguration of Teikoku Geijutsuin (Japan Imperial Arts Academy; Nihon Geijutsuin [Japan Arts Academy] from 1947). Election to Academy becomes one of greatest achievements for artists in traditional performing arts. K Asakusa Kokusai Gekijô opens. Onoe Matsusuke V dies.

1938  N/KY Nôgaku Kyôkai merges with Nôgaku-kai. K Tôhô Gekidan dissolved; actors return to Shôchiku.

1939  N/KY Ohara Gokô censored by police for disrespect to imperial family. K Nakajima Shôkei (posthumously named Shibajaku V) dies in battle.

1940  N/KY Sato Seijirô revives headship of Izumi school of kyôgen; takes name Yamawaki Motoyasu XVIII. K Shôchiku and Tôhô form domestic traveling troupes.

1941  N/KY Writings by Zeami in his own hand, along with old writings of Konparu school, discovered, Nara Prefecture. Shigeyama Kichi- jirô joins Ôkura kyôgen family and revives headship; takes name Ôkura
Yatarō XXIV. **K** System of two and a half hour performances instituted in five major cities. Ministry of Information sponsors domestic touring of *kabuki* to raise wartime morale.

**1942**  
**B** *Bunraku* produces series of new war plays. **K** Onoe Kikugorō VI tours to Manchuria as *kabuki* ambassador. Five theatre magazines consolidated into one.

**1943**  
**N/KY** Special events celebrating the 500th anniversary of Zeami’s death planned. Circumstances force Yamawaki Motoyasu to resign as head of Izumi school; successor is Yamawaki Yasuyoshi XIX (later Izumi Motohide). **K** Productions limited to four hours a day.

**1944**  
**N/KY** Wartime conditions cause three publishers to pool resources with Kita Ryū Utaon, Kofuku-ji

**1945**  
War ends, August 15. Theatrical performances cease for one week. American Occupation army (GHQ) imposes restrictions on theatrical content and imposes policy of antifeudalistic democratization on the theatre world. **N/KY** Most urban *nō* theatres destroyed in air raids. **B/K** GHQ institutes censorship; bans plays like *Meiboku Sendai Hagi, Sugawara Denju Tenarai Kagami, Kanadehon Chūshingura*, etc., as too feudalistic. Orders theatres to produce plays inculcating democratic ideals. **B** Yotsuhashi Bunraku-za destroyed by bombing. Production resumes at Asahi Kaikan in July. **K** Numerous *kabuki* theatres destroyed by bombs and/or fire. First postwar production, Tōkyō Gekijō, September 1, starring Ichikawa Ennosuke II. GHQ halts production of *Sugawara Denju Tenarai Kagami, Tōkyō Gekijō.*

**1946**  
**N/KY** *Takigi nō* revived at Kofuku-ji by volunteers. **B** Yotsuhashi Bunraku-za reopens. **K** Tōmin Gekijō opens, Ueno, Tokyo. Mitsukoshi Hall (Gekijō) opens; becomes important postwar venue.

**1947**  
**N/KY** Umewaka branch school problem flares up again. **B** Toy-
otake Kôtsubodayû granted title Yamashiro no shôjô. Emperor makes first visit to bunraku. Bunraku makes first postwar visit to Tokyo. Puppeteers, shamisen players, and chanters address Shôchiku on improvement of labor conditions. K Nagoya’s Misono-za, Tokyo’s Asakusa Kokusai Gekijô, Osaka’s Kado-za reopened. GHQ eliminates censorship restrictions; Kanadehon Chûshingura gets full-length, all-star revival, Tôkyô Gekijô. Emperor and empress view it.


1952 N/KY New program in nô studies begins, Tôkyô Geijutsu Dai-gaku (Tokyo Art University). Tokyo’s Hôsei University creates Nô Research Center. GHQ forbids waki and kyôgen actors and musicians from appearing with Umewaka branch family, making it virtually
impossible for it to perform. B Bunraku begins reviving abandoned plays by Chikamatsu.

1953 N/KY Regular television broadcasting by NHK begins, including presentations of ō. B Bunkazai Hogo Iinkai (Commission for the Preservation of Cultural Properties) awards both factions with around 500,000 yen. K Emperor and empress visit Kabuki-za for first time.


1958  K Meiji-za rebuilt.


1960  N/KY Nōgaku Kyōkai begins performances of newly written nō plays with casts sometimes mixing actors from different schools. K First tour to United States (New York, Los Angeles, San Francisco).


1962  N/KY Major exhibit celebrating 600th anniversary of Zeami’s birth held at Hōsei University. Sōmei Nōgakudō, Komegome, Tokyo, crucial to postwar nō, closes. B Selected members of both factions make first bunraku tour to West: Seattle World’s Fair, Vancouver, Los Angeles. Shōchiku abandons management of Chinami Kai.

1963  N/KY Events celebrating 600th anniversary of Zeami’s birth held throughout Japan. Kyōgen’s Shigeyama Yagorō receives name Zenchiku from head of Konparu school; entire family takes name as well. B Chinami Kai and Mitsuwa Kai formally reunite under auspices of new Bunraku Kyōkai (Bunraku Association). Bunraku-za renamed Asahi-za in August. K Misono-za rebuilt.

1965  N/KY Shigeyama Kichijirō revives lapsed headship of Ôkura school of kyōgen and becomes Ôkura Yatarō XXIV. K Kabuki designated Important Intangible Cultural Property.

1966  N/KY/B/K Kokuritsu Gekijō (National Theatre) opens with full-length staging of Sugawara Denju Tenarai Kagami. B Bunraku makes first appearance at Kokuritsu Gekijō, in Sho Gekijō (Small Theatre). K Imperial Theatre reopens.

1967  K Kokuritsu Gekijō begins educational performances for high school students. Kawarasaki Chōjūrō separates from Zenshin-za; goes to China. Tōyoko Hall renovated and renamed Tōyoko Gekijō. Young stars Ichikawa Shinnosuke, Onoe Tatsunosuke, and Onoe Kikunosuke very popular; called the “three Nosukes boom.”

1968  K Ennosuke III revives chūnori (“flying”) for role of fox in Yoshitsune Senbon Zakura.

K = Kabuki, B = Bunraku, N = Nō, Kyo = Kyōgen
1970  K Kokuritsu Gekijō begins nationally funded training program for kabuki actors.


1973  N/KY Kita Roppeita Kinen Nōgakudō opens, Meguro, Tokyo. B/K 250th anniversary of Chikamatsu Monzaemon’s death celebrated by performances of his works.

1974  B/K Kabuki and bunraku offer joint production of Koi Bikiyaku Yamato Ōrai, Asahi-za, Osaka.

1976  K Kanamaru-za, Kotohira, Shikoku, restored; kabuki’s oldest extant theatre.


1981  B Kokuritsu Gekijō begins annual February practice of three-program day for plays by Chikamatsu. K First European conference on kabuki held, Vienna.


1983  N/KY Kokuritsu Nōgakudō (National Nō Theatre) opens, Shibuya, Tokyo. First organization for kyōgen actors, Kyōgen Kyōgi Kai (Kyōgen Consultative Society), established.

1984  N/KY Training for waki and kyōgen actors and nō musicians begins, Kokuritsu Nōgakudō. Takigi nō, restored in recent years throughout country, experiences widespread popularity. B Kokuritsu Bunraku Gekijō (National Bunraku Theatre) opens in Osaka.

1985  N/KY Umewaka Naohiko performs in English-language nō play Drifting Fires by Janet Beichman, music and direction by Richard
Emmert. K Danjûrô XII celebrates name taking during American tour; first time this ceremony seen abroad.


1987 N/KY Nô theatres built in Hikone, Shiga Prefecture (nô museum attached); Mita, Hyôgo Prefecture; Kanai City, Sado, Niigata Prefecture; Toyama, Toyama Prefecture; and Nara. K Kôrakan, old-style Meiji-period theatre, Akita Prefecture, reopened.

1988 N/KY Uryû Nôgakudô opens, outdoor venue at Kyoto Junior Art College; first college to own a nô theatre. Izumi Motohide, head of Izumi school, breaks precedent by bestowing professional status on his two daughters; first professional kyôgen actresses. Nô versions of Shakespeare tragedies visit American colleges. K Kabuki-za celebrates 100th anniversary. Ennosuke III creates family collection, Ennosuke Jûhachiban.


1990 N/KY Umewaka Rokurô, Ôtsuki Bunzô, and others form Nôgeki no Za (Nô Theatre Company). Richard Emmert’s CD of Noh in English released.

1991 N/KY Head of Kanze school and his actors establish Kanze Bunko (Kanze Library Foundation) to preserve nô artifacts. Kyôgen versions of Merry Wives of Windsor, Twelfth Night, Taming of the Shrew, A Midsummer Night’s Dream performed. New nô play by Tada Tomio, Mumyô no I, about brain death and heart transplant, broadcast on TV. Nô theatres continue to open around country. K Inspired by international Shakespeare conference in Tokyo, early kabuki adaptations of Shakespeare plays, including Hamlet, produced.

1992 N/KY Typhoon damages ancient nô stage (built 1680) set on
pillars offshore at Itsukushima Shrine, Miyajima. Controversy created by performance of “Sanbasô” section of Okina by female kyôgen actor; piece traditionally done only by men.


1994 N/B/K Japan Foundation sends nô, bunraku, kabuki companies to Europe: each shows its version of Shunkan. N/KY Damaged Miyajima stage repaired. Kana Shuu donates nô stage from inn, Kurume, Kyûshû, to Aix-en-Provence, France. Nô plays and Western operas based on them produced on same programs. K Nakamura Kankurô V begins annual productions at Theatre Cocoon, Shibuya, Tokyo. Attempts to re-create premodern kabuki atmosphere, seeking to attract younger audience: removes front seats for Japanese-style seating; actors use aisles for entrances and exits.


1996 N/KY Sômei nô stage rebuilt in Kamonyama Park, Yokohama; named Yokohama Nôgakudô Kaikan.


1998 N/KY Nô performed at Nagano Olympics under slogan “Nagano Five-Ring Nô.” Among innovative new nô plays is Kûkai; uses gagaku instruments and chorus of 50 priests.

1999 N/KY Increasing number of performances of rarely produced rôjo mono, nô plays about old women, considered among nô’s most
difficult. K Hakata-za, large new kabuki theatre, Fukuoka, Kyūshū, opens; twice annual performances of kabuki planned.

2000 N/KY Numerous events mark the 600th anniversary of Zeami’s Kadensho. Kongō Nōgakudō, Kyoto, closes. K Nakamura Kankurō creates Heisei Nakamura-za company; builds tent theatre on banks of Sumida River, its interior helps re-create old-time theatregoing atmosphere.

2001 N/KY Nō selected as part of World Heritage by UNESCO, first Japanese theatre to be so honored. Increased tendency to revive not only classics but modern nō. Symposium “Nō and Kyōgen in the 21st Century: 23 Years After the Death of Kanze Hisao” draws large attendance, Waseda Theatre Museum. Celrian Tower Nō Butai opens, Tokyo.

2002 N/KY Experimental productions include new plays and unusual revivals, including Hideyoshi ga Mita Sotoba Komachi (Komachi at the Stupa as Seen by Hideyoshi), Yokohama Nōgakudō; attempt to re-create performance conditions of 16th-century nō. K Kabuki-za designated Tangible Cultural Property.

2003 N/KY Experimental productions of new works include mingling kyōgen and nō actors, actresses from modern theatre, and so on. B Bunraku joins UNESCO’s World Heritage. K Kabuki celebrates 400th anniversary of its creation. The year advertised as “Kabuki Yonhyaku Nen” (400 Years of Kabuki); plays with historical associations and showing actors in their greatest roles and those of their predecessors produced.


2005 K Nakamura Ganjirō III takes the name Sakata Tōjirō IV, reviving the name after 250 years.
Introduction

FOUR GENRES OF JAPANESE TRADITIONAL THEATRE

Japan is home to many theatrical genres, traditional and modern, and several that bridge that tentative divide. This book is concerned with the four principal traditional—or classical—genres, nō, kyōgen, bunraku, and kabuki. These genres were not always known by these names, but they are those by which the world knows them today and are how they will usually be referred to in the following pages, even when discussing periods prior to their emergence in popular usage.

The oldest of the four principal genres are nō and kyōgen, which emerged out of earlier forms in the 14th century. Among the terms by which the former has been translated are “performance,” “acting,” “skill,” “perfected art,” “accomplishment,” and “talent.” Kyōgen, its companion art, also has been translated in several ways, including “wild words” and “mad words.” It derives from a Chinese word, originally read as tawagoto in Japanese, that appeared as early as the famous poetry anthology, Man'yōshū (Collection of Ten Thousand Leaves), compiled in the late Nara (710–94) or early Heian (794–1185) period.

Both nō and kyōgen were originally known mainly as sarugaku (“monkey music” according to one of the two methods of writing the term), which may be a corruption of the earlier term, sangaku, although its suggestion of monkey-like behavior possibly harks back to early comic performances; they were often differentiated as sarugaku no nō and sarugaku no kyōgen. Furthermore, when kabuki was born in the early 17th century, its plays—in which a number of kyōgen actors participated—were often called kyōgen or kabuki no kyōgen. To differentiate the forms, the older one was called nō kyōgen, but this was confusing as it suggested a conflation of nō and kyōgen.
In 1881, the term nôgaku ("nô music") was created to embrace both forms, presumably because various authorities thought the implication of "monkeys" in sarugaku was demeaning at a time when nô was coming to the attention of the foreign community. (Even Zeami in the 15th century had qualms about how sarugaku was written.) Nôgaku is also considered unsatisfactory, and Japanese dictionaries only make the terminology more confusing. For example, the Kokugo Jiten (Japanese Language Dictionary) says of nôgaku: "It is also simply called nô... Broadly speaking, it can also include kyôgen." It is now preferable to refer to these forms as simply nô or kyôgen.

Bunraku and kabuki were born around the same time, at the beginning of the Edo era (1603–1868). Bunraku derives its name from that of a producer, Uemura Bunrakuen (1751–1810), who, along with his similarly named descendants, made important contributions in the 19th century. Prior to 1872, it was known principally as ningô jôruri, ningô meaning "puppet" and jôruri being a term for a type of narrative music. Kabuki gets its name from the verb kabuku, meaning "to incline," thereby suggesting its "offbeat" nature. The Chinese characters with which it originally was written, however, signaled "song," "dance," and "prostitute." In the Meiji period (1868–1912), the last character was altered to "skill," implying "acting," because of moralistic concerns.

What follows are brief histories of nô, kyôgen, bunraku, and kabuki. As above, bold typeface and terms preceded by see serve as cross-references to this book’s Dictionary, where more extensive explanations are provided.

**BRIEF HISTORY OF NÔ**

Sarugaku, like the early entertainment forms of gigaku, gagaku, and bugaku, which came to Japan from T’ang dynasty China just prior to and during the early Nara period, owed its origins to imported Chinese entertainments called sangaku ("miscellaneous music"), in which "san" implies "humble" or "base." However, in 782, the Sangakkô, a training center where these arts had been taught since 701, was abolished just before the capital moved from Nara to Kyoto. Sangaku, having become a people’s variety art, spread among the population and
came to be performed as part of temple and shrine ceremonies or at large public gatherings. By the mid-Heian period, they were evolving into sketches using jokes and imitative acting (*monomane*). The new form was called *sarugaku*, as witness the title of a work written in 1052, *Shin Sarugaku Ki* (Chronicle of the New Sarugaku), which describes various comic skits that clearly bring to mind what would become *kyôgen* comedies.

In the late Heian period, performances came to be given at religious gatherings at large temples in which *yûsô* (“entertainment priests”) and *sangaku* actors belonging to the institution gave ceremonial, *sarugaku*-influenced performances called *ennen*. In the mid-Kamakura period, *ennen* produced two dramatically inclined arts called *fûryû* and *renji*, the former first being noted in 1247. Extant scripts of these arts concern ancient things related to the priestly performing arts and China. For example, there is a *fûryû* piece in which someone pays a visit to Mt. Konron in China and meets eight holy men. There is a *renji* about two people who visit a famous place in China and sing songs about it. *Fûryû* seems to have been rather showy while *renji* specialized in singing. Both had elements suggestive of what *nô* would later become.

Later, *dengaku no nô* arose from the combination of the musical instruments called *yôko* (a drum), the bamboo percussion instrument called *sasara*, and the *fue* (flute) performed with *sangaku* acrobatics at rice-planting ceremonies. *Dengaku* gained the support of important officials. From the 11th century, it was the rival art of *sarugaku*, each form influencing the other; eventually, these forms resembled each other fairly closely, a major difference being *sarugaku*’s greater emphasis on chant, dance, and acting, as opposed to acrobatics and comedy.

Also of importance were *shushi*, priests of esoteric Buddhism, who used certain iconographic pictures in carrying out their exorcistic practices. On the final day of winter, while *sarugaku* actors were enacting the roles of the demons and Bishamon, the god of treasure, the *shushi*, performed their *shushi sarugaku*, which consisted of various arts connected with Buddhist practices. Some suggest that this may have been an opportunity to introduce something serious into the then primarily comical doings of *sarugaku*.

At the same time, guilds of performing artists (*za*) arose during the early Kamakura period on the grounds of religious institutions to perform the non-narrative ritual art of *okina sarugaku* (also called *Shiki*
Sanba; see OKINA), designed to bring peace and tranquility to the nation. These groups appeared in Yamato, Ōmi, Kawashō, Tanba, and Settsu; eventually, narrative elements entered their performances and helped *sarugaku* make progress as entertainment. The performers ultimately polished their arts of comic mimicry and song and dance, leading to the perfection of *sarugaku*. Religious protection allowed the actors to tour freely under the guise of lay priests (*hōshī*).

The earliest reference to *sarugaku no nō* is found in records of the festival at the temple adjoining the Kasuga Wakamiya Shrine in Nara. The records declare that, in 1349, on the 10th day of the second month, early in the Muromachi period (1333–1568), a performer named Miko, who had learned from *sarugaku* players, performed okina *sarugaku* and *sarugaku no nō*. The program also contained a dance performed by Shinto ritualists (*negi*) who had been taught by *dengaku* players, and a *dengaku no nō*. Between one *nō* and the other was a *shirabyōshi* dance, and what may have been an early example of *kyōgen*. See “Brief History of *Kyōgen*” later in the chapter.

From the late Kamakura period to the early Muromachi period, two *dengaku* troupes, the Hon za (of Kyoto) and the Shin za (of Nara), offered many *kanjin nō* (“subscription nō”) performances designed to raise money for temple and shrine reconstruction projects. *Dengaku*’s competitors, who also produced *kanjin nō*, were the four *sarugaku* troupes of Yamato, the forerunners of today’s schools of *nō*: the Tobi, now the *Hōshō*; the Yūzaki, now the *Kanze*; the Sakado, now the *Kongo*; and the Takeda or Enman’i, now the *Konparu*, who privileged *monomane*, and the three *sarugaku* troupes of Ōmi, who favored chant and dance. The troupes were organized hierarchically, including managerial ranks. The term *tayū* eventually was used for the most authoritative figure in the troupe. Each of the Yamato troupes was associated with Nara’s Kōfuku-ji Temple and Kasuga Shrine; three troupes also served the Tōnomine Temple. Companies raised money both for institutional purposes and for company profit through their *kanjin* performances. They also participated in artistic competitions (*tachiai*) with other troupes, but the troupes seem to have operated in harmony with one another. Programs also included performances of other forms of entertainment.

When Kan’ami Kiyotsugu (1333–87) of the Yūzaki za appeared, he revolutionized the art of *sarugaku* and helped it become more popular
than dengaku, which had outpaced sarugaku until then. Kan’ami’s major contribution was the incorporation of the highly popular narrative musical art of kusemai—which privileged rhythm over melody, and chant and dance over monomane—into his performances. In what is usually given as 1374, he performed with his 12-year-old son Zeami Motokiyo (1363–1443?) at Imagumano Shrine in Kyoto for the culturally refined, 17-year-old shogun Ashikaga Yoshimitsu (1358–1408), who was smitten with this new form of sarugaku (and, presumably, with Zeami), and became its life-long patron. This raised sarugaku to the highest level of respect, and its official favor gradually allowed it to eclipse dengaku.

The superb Ōmi sarugaku actor Inuō (Dōami; ?–1413) also caught Yoshimitsu’s eye, but the artist mainly responsible for moving sarugaku forward was the remarkable actor-playwright-theorist Zeami, who became the head (tayū) of the Yūzaki za in 1384 when Kan’ami died. Zeami revised important old plays and wrote many new works that became classics. They differed from the dialogue-based, monomane-oriented plays representing Kan’ami’s style, such as Jinen Koji and Sotoba Komachi; instead, they emphasized chant and dance, and the aesthetic of yūgen, most being in the mugen nō (“dream nō”) pattern, in which the leading character (shite) appears in living form in part one and as a ghost or spirit in part two. This is likely to have been because, after the death of Yoshimitsu, who had supported Inuō, the new shogun was Yoshimochi (1386–1428). He supported the dance and chant of dengaku actor Zōami (?–?), forcing Zeami to fight fire with fire in order to regain official patronage when Yamato sarugaku’s influence began to wane.

During the years of Yoshimochi’s rule, the high point in dengaku’s history, Zeami wrote his first secret treatise (hiden), Kadensho (also called Fushikaden). Yoshimochi preferred the more lowbrow style of Zeami’s nephew, On’ami (Kanze Motoshige; 1398–1467), to Zeami’s elevated approach. After Zeami—who had spent several years in exile in his old age—died, and the shogun became Yoshimasa (1436–90), On’ami continued to flourish in Kyoto, while Zeami’s brilliant son-in-law, Konparu Zenchiku (1405–ca. 1470), made a considerable name for himself in Nara, the base of the Konparu troupe. They were the brilliant stars of the day, but it was Zenchiku who continued Zeami’s multi-
ple activities as actor, playwright, and theorist. He also raised the
metaphysical qualities of no\^dramaturgy to new levels.

According to a document recording a kanj\in no\^ given in 1464, 26 no\^ plays were given over three days, while in between each no\^ was a ky\^gen comedy. Also given is the name of a ky\^gen actor. Although another ky\^gen actor had been mentioned by Zeami, it is only from this time on that the close connection now standard between no\^ and ky\^gen was established.

On’ami and Zenchiku died around the time of the Ônin Rebellion (1467–77). The shogunate, no\^’s strongest supporter, was greatly weakened for years, a serious economic blow to the livelihood of no\^ actors. When the fighting was over, many no\^ masters were to be found at the rural residences of powerful feudal lords (daimyô) who loved the art. They included On’ami’s seventh son, Kanze Kojirô Nobumitsu (1435–1516), and his son Kanze Yajirô Nagatoshi (1488–1541); Zenchiku’s grandson, Konparu Zenpô (1454–1532), and Miyamasu. No\^’s previous preoccupation with chant and dance and yûgen was replaced now by numerous new plays emphasizing narrative qualities and dramatic spectacle, features aimed at generating a new audience. Not only is the shite an important dramatic character in these plays, but the waki and shitezure (see TSURE) are active as well; even the ky\^gen character (aiky\^gen) in many no\^ plays, typically a commoner who bridges the time between two halves of a play with narrative information, assumes dramatic significance. Plot developments grew more complex. Plays were written to appeal to large audiences for popular results. Something like 300 new plays were composed during this time, although most eventually were forgotten.

Dengaku performances virtually had ceased by now, while tesarugaku, performances by semiprofessional townsmen, had become popular from the end of the Muromachi period, especially at the imperial court and in Kyoto. Several tesarugaku groups eventually became professionalized and represented serious competition for the Yamato troupes. Moreover, the chanting of no\^ texts (utai) became widespread as a popular art among nobles, samurai, and townsmen. Until the end of the Muromachi period, there had been no specialization in roles, actors playing both shite and waki parts, and even serving as musicians; this now changed as specialization in one or the other kind of performing
became standard. Also, the \textit{igatari} convention for \textit{aikyôgen} became definitely established.

In the 16th century, the great general Oda Nobunaga (1534–82) patronized the Tanba \textit{sarugaku} actor Umewakadaya, but Nobunaga’s successor, Toyotomi Hideyoshi (1536 or 1537–98), was so enamored of \textit{nô} that he wrote and performed in plays himself, including works about his own exploits. Not only did he support the head of the Konparu school (Yasuteru), but he provided the four schools of Yamato \textit{sarugaku} with the economic stipends of \textit{daimyô}, including land, and gave them his protection and supervision. This generosity—which allowed \textit{nô} to abandon its reliance on religious institutions—was a continuation of the warm support given \textit{sarugaku} during the Tenbun era (1532–55) by Kyoto’s Hongan-ji Temple. Hideyoshi’s adopted son, Hidetsugu (1568–95), also loved \textit{nô} and, in 1595, arranged to have 102 plays of the Konparu school published. Despite the flourishing of the Yamato troupes at this time, they still had to overcome rivalries with other \textit{nô} troupes, including not only \textit{tesarugaku} but troupes from Tanba and Ômi that had long historical pedigrees.

The Momoyama period (1568–1600) is famous for the many gorgeous works of art it produced, something reflected in the increasingly exquisite and colorful \textit{nô} costumes of the day. A succession of great \textit{nô} mask makers appeared during the period, such as Magojirô, Shimotsuma Shôshin, Deme Zekan, and others, creating many foundational types. The formal arrangement of the \textit{nô} stage also was finalized during this time. These advances were possible because of the financial support provided by the samurai leaders.

The powerful general Tokugawa Ieyasu (1542–1616) had shown a fondness for \textit{sarugaku} even before Hideyoshi, and had supported actors of the Kanze family. After he established the Tokugawa shogunate in 1603, he continued Hideyoshi’s patronage system, with the \textit{tayû} of the Kanze school at the head of the four schools. After his death, Edo, which had replaced Kyoto as the nation’s governing center, became the home base for \textit{nô} actors. In 1618, during the reign of the second Tokugawa shogun, Hidetada, the actor Kita Shichidayû Nagayoshi (Osayoshi; 1586–1653), whose family was considered a branch of the Kongô school, rose to prominence and the Kita family was allowed to found what became the fifth Yamato school of \textit{nô}. The Kita school was for-
mally recognized by the shogunate in 1648, during the career of Shichi-dayû’s fourth son, Kita Jûdayû Masayoshi (1624–65).

Nô became the “ceremonial music” (shikigaku) of the shogunate at the start of the Tokugawa regime, a practice continued under Ieyasu’s successors, especially Tokugawa Tsunayoshi (1646–1709), whose absorption in nô led to a revival of many plays that had fallen out of the repertory. Soon, lords in the outer provinces also began to patronize nô troupes. The demands on nô actors continued to increase, leading to the establishment of many unique performance variations (kogaki) in the standard plays. In 1756, there was the so-called Meiwa Period (1764–72) Revolution in nô when Kanze Sakon Motoakira (1722–74), under the influence of Chinese learning, published the Meiwa Kaisei Utai Bon (Meiwa Revised Nô Chant Book) in which he sought to revise the language of the plays to reflect Chinese readings; it proved unpopular but Motoakira nonetheless introduced various innovations that continue to this day. At the same time, nô became increasingly rigid and formalized, the length of performances increased, and a tense and solemn atmosphere, resembling that of the martial arts, came to be associated with it. Performances that once had lasted 30 to 40 minutes were attenuated to an hour or more. Today, such pieces may take an hour and a half. In fact, nô performance has changed considerably over the years and the plays as now performed are not necessarily the same as they were when first produced.

After becoming the shikigaku of the samurai class, nô and kyoûgen became increasingly estranged from the commoner class whose chief opportunity to see performances was at the occasional kanjin nô and special presentations called machiiri nô. At the same time, publication of nô scripts (utai bon) for amateur practice became increasingly widespread, being purchased in every province. Other such publications also flourished, including works that depicted, in conjunction with the words, the movements of nô dancing (mai); these were to be used as aids in the burgeoning amateur practice of shimai in which dance was performed in formal clothing but not traditional costuming.

The connection of nô to the shogunate fell apart with the Meiji Restoration of 1868, removing the source of the actors’ livelihood. Masks, instruments, and costumes were scattered, and performers changed their professions. The Shunzô school of waki actors vanished as, apparently,
did the Sagi school of kyôgen (at the end of the 20th century it was discovered to have survived in a vestigial form in a provincial setting).

However, the efforts of actors like Hôshô Kurô (1837–1918), Umewaka Minoru (1828–1901), Noguchi Kanesuke (1879–1953), and others, helped nô survive and find its place in the modern world. Moreover, the visits of Japanese dignitaries to the West inspired them on their return to honor nô as a respected national theatre on the lines of opera, rekindling interest in it. Important officials such as Prime Minister Iwakura Tomomi sought to revive and protect nô to national glory. Iwakura presented nô for the imperial family at his mansion in 1876, which brought the art great prestige. Two years later, a nô stage was built at the Aoyama Imperial Palace. Foreign dignitaries, including former US president Ulysses S. Grant, began to visit nô, and foreigners living in Japan, like Edward Morse and Ernest Fenollosa, began to study it. In 1881, with the cooperation of old clan lords and powerful new businessmen, the Nôgakusha (Nô and Kyôgen Company; reorganized and its name changed to the Nôgakukai [Nô and Kyôgen Society] in 1896) was created. Also, in 1881 the first indoor public nô theatre (nôgakudô) was built in Shiba, Tokyo. From around 1896, the patronage of the schools by wealthy persons allowed them to become quite active again, although they did not become truly independent until after World War II. In 1909, the recently rediscovered secret writings of Zeami were published, making them publicly available for the very first time.

In the postwar years, nô achieved great international acclaim, making its first of many tours to the West in 1954, and finding an experimental spirit in the work of artists like Kanze Hisao (1925–78). Although nô faces many problems, such as those related to the incomes of its musicians and waki and kyôgen actors (shite actors are supported by their many students), the changes to its special runway (hashigakari) resulting from spatial limitations when new theatres are built, a growing lack of instrument makers and mask carvers, an over-reliance on aging costumes, and so forth, it still manages to survive on well over 200 stages throughout Japan. Many of these theatres were built in recent years, and more continue to be built, even in inns and hotels. Hundreds of outdoor torchlight performances (takigi nô) are given annually, the revival of an ancient tradition that was reintroduced in 1950. Television regularly broadcasts nô performances and documentaries, forgotten old plays are revived every year, new nô plays on traditional and contemporary sub-
jects (like organ transplants) are continually produced, English-lan-
guage nō and kyōgen performances have become available, women
performers are becoming increasingly active in this traditionally all-
male theatre, exhibitions and academic conferences flourish, and even
the old restrictions against actors from different schools appearing
together has begun to crumble.

BRIEF HISTORY OF KYÔGEN

Kyōgen, like nō, emerged from the variety entertainments called san-
gaku—later known as sarugaku—imported from China in the Nara
period. As noted earlier, the 11th-century Shin Sarugaku Ki by court
scholar Fujiwara Akihira gives the subjects of kyōgen-like sketches. For
example, in Myōkō no Ama ga Mutsuki Goi (A Virtuous Nun Begs for
Diapers), a nun who has given birth tries to buy her baby diapers. In
Azuma Udo no Ui Kyō Agari (An Easterner Makes His First Trip to the
Capital), the eponymous traveler gets confused in the big city. These
pieces had comic words, business, and repartee.

Perhaps the earliest reference to a kyōgen-type performance concerns
an ennen performed in the fourth month of 1334, in Tango Province. It
notes that between the renji that formed the first and third part of the
program was a piece about three priests referred to as “okashi”
(“funny”). In other words, a comic piece titled Okashi—a term later
used by Zeami to refer to kyōgen actors—was inserted between two
renji, much as a comical kyōgen would later be placed between serious
nō plays on a program. This points to the possible existence of an early
kyōgen performance.

Another early reference to what might have been kyōgen is men-
tioned in the records cited above for the festival performances of 1349.
We learn from it that two okashi hōshi (“comical priests”) performed
humorous repartee and danced. They did so between two dengaku
pieces.

Records of ennen performances given in Suō Province at Ninpei-ji
Temple in the third month of 1352 refer to “Number twelve, a kyōgen,
Yamabushi Seppō (The Mountain Ascetic’s Sermon).” This is the first
reference anywhere to the art of kyōgen. The records suggest that
priests performed a humorous depiction of a priestly sermon as a rhythmic dance.

It was during these years that sarugaku no nō was making major headway because of the contributions of Kan’ami Kiyotsugu, who received official patronage from the shogun after 1374. As nō was taking form as a serious drama using written, poetic texts, and based on chanting, music, and dance, sarugaku no kyōgen, while containing dance-like movement and musical segments, was developing as a mainly comic form based on ad-libbed, prosaic wordplay. Moreover, nō’s solemnity was more in keeping with the soberness of the samurai class—who were imbued with Buddhist teachings of life’s impermanence—than was kyōgen, whose chief purpose was to elicit laughter. However, during the Muromachi period, when nō became the favored form, kyōgen companies were annexed to or absorbed within its troupes.

In his Shūdōsho (Learning the Way), Zeami describes programmatic arrangements in which nō and kyōgen plays alternated, and these became the basis for later programs. He also wrote about the kyōgen actors’ artistic responsibilities, and cautioned that when they performed the aikyōgen in nō they were not to cause laughter, suggesting that at that time kyōgen actors were still attempting to make their performances in nō plays amusing, a practice subsequently abandoned and reserved for kyōgen plays.

A valuable picture of 15th-century kyōgen is found in a 1424 diary entry by Prince Gosu Kōin Sadafusa, who saw a kyōgen called Kuge Bito Hiro no Koto (The Court Noble’s Fatigue). One of the spectators was the court noble Hatakeyama Shōhitsu, in charge of the priests at Gōu no Miya Shrine in Fushimi; improvising, the actors delighted him by performing as if he were a poor man, and, despite the social convention that samurai must not laugh, he could not refrain from doing so. The diarist, however, chastised the troupe’s leader for inappropriate behavior. Other historical anecdotes also point to rebukes for actors whose improvisational antics went too far in ridiculing important people.

In 1464, the largest kanjin performance of the Muromachi period was given. The records note that 20 kyōgen plays were performed over three days, including Saru Biki, Ōka Shō ka, and Oni no Mame. Although titles were not yet fixed, the fact that so many plays were performed
over three days suggests that the practice of maintaining a stock of plays was already developed despite the reliance on improvisation. A 1536 diary entry describing a performance at Ishiyama’s Honganji Temple provides evidence that plots and titles were being regularized by that date, and that certain plays performed today were already in the repertory.

The oldest extant plays go back the Tenshô Kyôgen Bon (Tenshô Period Kyôgen Collection) of 1578, which lists 150 plays. Although there are questions regarding the accuracy of its chronology and text, it gives a good idea of late Muromachi period kyôgen. The text contains the plot outlines of 103 of the plays listed, with only the songs and narrative speeches given in any detail, not unlike the scenarios we have for commedia dell’arte. Kyôgen, much less than nô, remained fluid and flexible for many years. Of the 103 summaries (one is repeated), about 20 have not been seen since the Edo period. In one, Konoe-dono no Môshijô, a farmer registers a complaint against an evil official asking Lord Konoe to expel him; its being too close to real conditions led to its being dropped, but it shows how kyôgen reflected the contemporary world. And many later plays were stopped because their originals included swords being drawn, people being chased into corners, and considerable violence.

The circumstances surrounding kyôgen actors’ lives in the Muromachi period are vague but we are able to trace the emergence of the three principal schools (ryû) of kyôgen: Sagi, Izumi, and Ôkura. Later, the schools shared many of the same plays (although often in differing versions), which was probably because of the free interchange among schools in which actors then engaged.

As noted above, nô and kyôgen actors suffered during the economic and political turmoil of the 16th century, but breathed easily again when general Oda Nobunaga came into power and offered his support. Ôkura Yaemon XI received the character for tora (“tiger”) from Nobunaga and became Ôkura Yaemon Toramasa; in 1592 his son, Ôkura Yaemon Torakiyo (1566–1646), and Chômei Tokuemon held a two-day subscription performance, presenting 12 or 13 kyôgen in one day, and gradually establishing the Ôkura ryû. Nobunaga’s nô-loving successor, Hideyoshi, also made life easier for the actors, who now were able to concentrate on improving their art. The Momoyama period was a major turning point for nô and kyôgen.
During the Tokugawa shogunate, kyōgen joined nō as a ceremonial art of the regime. In 1614, the Kanze selected Sagi Niemon Sōgen (1560–1650) as its affiliated kyōgen player, leading to a significant decrease in the number of plays shared by the Sagi and Ōkura. A rivalry sprang up between the traditional Ōkura and the newly risen Sagi and school consciousness appeared, the schools competing to create their own individual identity.

The 13th head (sōke) of the Ōkura line was Ōkura Toraakira (1597–1662), one of the great figures in Japanese theatre history. In 1642, he produced the Ōkura Toraakira Bon (Ōkura Toraaki’s Book), which included 237 plays, and, in 1660, he wrote the Waranbegusa, the first theoretical discussion of kyōgen, which he sought to make worthy of its official status as a shikigaku.

Other schools existed as well, including the Nanto Negi ryū of Nara’s Kasuga Shrine, which gradually was absorbed by the Ōkura. Moreover, among the performers of the minor offshoots of the Nanto Negi were a number who were of great assistance to the burgeoning new kabuki of the early Edo period. None of these minor schools seems to have left a book of their plays. Kabuki of the early 17th century was strongly influenced by the incursion of kyōgen actors into its ranks, one of whom was said to have been married to kabuki’s founder, Izumo no Okuni. Ōkura Toraakira and Sagi Niemon Sōgen appeared in 1635 at Edo Castle before the third shogun, Tokugawa Iemitsu, following a program of 10 nō plays including a kabuki-like dance performance, which delighted the ruler; however, Toraakira did not approve of the Sagi style of acting, which—despite himself having to perform kabuki dances when requested—he considered more kabuki than kyōgen. But in the mid-1650s, after kabuki had changed to yarō kabuki to save itself (see “Brief History of Kabuki” later in the chapter), its connections with kyōgen diminished as it sought to lessen its dependence on dance and increase the quality of its acting and dramaturgy.

During the Edo period, a number of important nō plays, such as Ikkaku Ōkuni and Dōjō-ji were transformed into kabuki plays, but kyōgen lagged far behind, its depiction of everyday life in the middle ages not being of great interest to theatregoers of the floating world. Apart from various works in the Sanbasō category, only one kyōgen play, Utsubo Zaru, inspired a kabuki play, Hana Butai Kasumi no Saru Hiki (1838). In 1840, Kanjinchō, the first kabuki matsubame mono, a play
that borrows the physical appearance and style of nō, in this case the nō play Ataka, was staged, but no such productions were based on kyōgen until the Meiji period.

By the mid-Edo period, kyōgen had achieved its ultimate form, suggesting that it was moving into a period of standardization. The actors had the security necessary to hand on their art from one generation to the other. Thus, the collapse of the shogunate in 1868 was an explosive development.

During the early Meiji period, kyōgen, like nō, experienced a precipitous decline. However, also like nō, the official attitude experienced a turnaround in the face of the need to present a strong cultural tradition to the world, and, by 1877, a rapid recovery was underway. However, the old feudal ethic of the samurai class—“otoko wa sannen ni katahō” (“a man must not laugh more than once every three years”)—continued, so laughter was not given strong cultural acceptance. Well-to-do and educated people studied nō chanting, but ignored kyōgen, even going so far as to chat loudly, to the actors’ disgust, during the kyōgen interludes on a nō program. Meiji audiences treated kyōgen with disrespect.

Meiji inaugurated the beginning of a close relationship between kabuki and kyōgen, when matsubame mono based on kyōgen began to be produced regularly; the first was 1882’s Tsuri Gitsune, which, however, did not remain in the repertory. The intimate artistic relationship between kyōgen and kabuki is said to have been deemed inappropriate enough to have led to the demise of the Sagi ryū. The world of nō and kyōgen—proud of their Edo-period samurai status—presumably continued to look down disdainfully on kabuki actors until the end of World War II. After the war, however, kyōgen actors themselves sometimes directed kabuki adaptations of their plays, revealing a complete reversal of previous attitudes.

In 1955, a number of famous kyōgen actors gained attention when they began to write and perform new kyōgen plays and works influenced by kyōgen style. Moreover, the superb acting ability of various actors was widely recognized and there was even a “kyōgen boom,” which helped make kyōgen as appreciated as nō. Kyōgen, which had been a second-class citizen since the time of Zeami, finally was appreciated as a great classical theatre. It even gained international acclaim. In 1963, Nomura Manzô’s family performed abroad and since then kyōgen
alone and in concert with no has been performed throughout the world. As with no, new plays are continually written and performed, women have begun to make inroads as kyogen actors, and even English-language kyogen performances can be seen today. This pure example of Japanese theatrical charm and humor has been acknowledged everywhere for its great artistry. Laughter has become permissible.

**BRIEF HISTORY OF BUNRAKU**

According to Donald Keene (1965, 31), “Bunraku . . . is a form of storytelling, recited to a musical accompaniment and embodied by puppets on a stage” (1965, 31). The early history of bunraku is the story of how the three disparate arts of puppetry, chanting, and shamisen playing came to be fused as a single entity in what was generally known as ningyō jōruri or ningyō shibai before the name bunraku became common.

The earliest Japanese puppet shows (kugutsu or karaishi) apparently owed their origins to Asian mainland (probably Korean) sources, and the wandering performers came to be associated with shrines and temples, where their performances had ritual significance. Among the various kinds of puppets that appeared in later years were those called ebisu kaki, associated at first with the Ebisu Shrine in Nishinomiya, in western Japan. These puppets, who performed versions of no and kyōgen in boxes slung from the necks of the puppeteers, were combined at the turn of the 17th century with the popular narrative-musical art of jōruri, which had recently abandoned the three-stringed biwa for the shamisen, introduced earlier in the century from China.

The fusion of puppets, jōruri, and shamisen proved immensely successful and saw many significant developments during the century, especially with the competition of numerous types of chanting. These rival styles later came to be called ko jōruri (“old jōruri”) and were represented by such chanters as Inoue Harima no jō (1632–85), Satsuma Jōun (1595–1672), and Uji Kaga no jō (1635–1708). The chanters (tayū), accompanied by still rather simple shamisen accompaniment, were the focus of attention as they recited all the roles and the descriptive narration; puppetry—both hand puppets and string puppets (ayatsuri shibai) were used although it is not always clear who used
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which—was still not a highly developed art. Ko jōruri was surpassed by the new style introduced by chanter Takemoto Gidayū (1652–1714), whose shin jōruri (“new jōruri”) was introduced in 1686 in conjunction with the production of a play by another revolutionary artist, the playwright Chikamatsu Monzaemon (1653–1724), who had actually begun his career writing ko jōruri plays for Uji Kaga no jō.

The classical age of ningyō jōruri began with the opening by Gidayū and his partners in 1684 of the Takemoto-za in the western part of Osaka’s Dōtonbori entertainment district. Gidayū, Chikamatsu, shamisen player Takezawa Gen’emon, and puppeteers like Tatsumatsu Hachirobei (?–1734) made an unbeatable combination, especially after Chikamatsu introduced the sewa mono genre in 1703, which brought everyday life to the puppet stage. (Earlier, sewa mono had appeared in kabuki.) Just as significant was the fact that this particular example was about a lovers’ suicide, which led to the creation of the shinjū mono subgenre. Numerous innovations in production—such as degatari and dezukai—were introduced when Takeda Izumo I (?–1747) became manager in 1705.

The Takemoto-za’s sole long-lasting rival was the Toyotake-za, opened in the eastern part of Dōtonbori in 1703 by Toyotake Waka-tayū (1681–1784), whose company playwright was Ki no Kaion (1663–1742). Each company maintained a distinct style (fū) until the system broke down in 1748 following a famous dispute between puppeteer Yoshida Bunzaburō and chanter Takemoto Konotayū. His traditional authority challenged, Konotayū left for the rival theatre, after which the theatres’ stylistic differences became muddied.

Following half a century in which the Osaka puppet theatre’s popularity managed to outpace even that of kabuki, serious problems arose in the 1750s and 1760s, partly because of the damaging effect produced by the deaths within a short period of some of the greatest artists, who were not succeeded by their equals or superiors. The Toyotake-za and Takemoto-za rivalry ended in the mid-1760s when these theatres went out of business, although both made brief reappearances before finally succumbing.

The golden age of bunraku was from the 1720s through the 1760s, when major advances in the technical features of the puppets were accomplished (especially movable facial features and articulated hands), the one-man puppet system was changed to the three-man sys-
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tem (sannin-zukai), and many masterpieces were written by playwrights like Takeda Izumo II, Bunkōdō (?–1741?), Hasegawa Senshī (1689–1733), Miyoshi Shōraku, Namiki Sōsuke (1695–1751), and Yoshida Kanshi I (another name for puppeteer Yoshida Bunzaburō) at the Takemoto-za, and Nishizawa Ippū, (1665–1731), Tamenaeda Tarōbei, Asada Itchō, and Wakatake Fuemi at the Toyotake-za. Before the century was out, there would be major contributions by Chikamatsu Hanjī (1725–83), Chikamatsu Yanagi, Suga Sensuke, and others. After 1799, very few new plays of lasting value were written and all productions were revivals. Most of the post-Chikamatsu plays were lengthy works created by playwriting teams (gassaku).

Although Osaka was the heartland of bunraku, the puppets also flourished in Edo from the late 18th century into the 19th centuries. For example, puppeteer Tatsumatsu Hachirobei moved to Edo in 1719 and opened the Tatsumatsu-za there. But Edo puppet theatre went back much further, the earliest record being for 1617, when Tokunaga Tanehisa Kikō (The Story of Tokunaga Tanehisa) was produced in the Nakabashi entertainment district, seven years before Saruwaka Kanzaburō (Nakamura Kanzaburō; 1597?–1658) opened the Nakamura-za, Edo’s first permanent kabuki theatre. Early puppet theatre artists in Edo included Sugiyama Tango no jō, Satsuma Jōun, and Isejima Kunai, all of whom came from Osaka. Of great importance was the ko jōruri genre called kinpira jōruri, popular because of its violent performance style.

A number of still-famous plays were later created for the Edo puppet theatre, but the total number is small—around 50—compared to Osaka, and the general quality was not as high. Edo plays tended to emphasize spectacle and theatricality over human emotions, and were easily adaptable by Edo kabuki. The best among them—written from the 1770s to 1807—were by such writers as Fukuuchi Kigai (Hiraga Gennai; 1728–79), Ki no Jōtarō (1747–99), Utei Enba (1741–1822), Matsu Kanshi (?–1798), and Yō Yōtai. The principal Edo puppet theatres, which flourished from the late 18th century to the early 19th, were the Geki-za, Hizen-za, Yūki-za, and Tōsa-za, all situated very near their kabuki counterparts.

In Osaka, the descendants of the Toyotake-za and Takemoto-za eked out an existence at small theatres in Dōtonbori and elsewhere through
1817 under the names Wakatayû Shibai, Takeda no Shibai, Kita Horie-za (in the Horie district), Shinchi Shibai (in the Sonezaki district), Goryô-sha, Inari-sha, Zama Jin-ja, and Tenman Tenjin-ja. The latter four were in shrine and temple compounds and are known as *miyaji shibai*. There were also irregular performances at variety theatres (*yose*).

The 19th-century emphasis on revivals brought many great performers to the spotlight although attendance remained spotty. Early in this uncertain time, a producer named Uemura Bunrakuken or Bunrakken was instrumental in reviving some of the puppet theatre’s previous popularity, and three generations of his descendants carried the torch at different venues and through various hardships—including the draconian *Tenpô reforms* instituted by Mizuno Tadakuni in 1842—for the rest of the century. Among things that disturbed the officials was the flamboyance of the puppeteers, who vied for attention by wearing striking costumes and making up their faces like *kabuki* actors to attract female spectators. By 1872, with the opening of the *Bunraku-za*, the puppet theatre came to be called *bunraku*. It was soon rivaled by the *Hikoroku-za*, a new company that lasted until 1893.

A golden age of performers appeared in the late 19th century, among them chanters Takemoto Nagatodayû III (1800–64) and IV (1814–90), Takemoto Harutayû V (1808–77), Toyotake Kötsubodayû I (1828–78) and II (later Toyotake Yamashiro no Shôjô; 1878–1967), Takemoto Ôsumidayû III (1854–1913), and Takemoto Settsu no daijo (1836–1917). The great *shamisen* players included Toyozawa Hirosuke VI (later Naniwa Gen’ami; 1842–1924), Toyozawa Danpei II (1828–98), Tsuruzawa Tomojiro VI (1874–1951), and Tsuruzawa Seiroku III (1868–1932), while the top puppeteers included Yoshida Tamazô I (1828–1905); Kiritate Monjûrô I (1845–1910), Yoshida Taizô I (1864–1916), Yoshida Eiza I (1872–1945), and Yoshida Bungorô III (1869–1962).

The popularity of the puppet theatre was enormous among amateur chanters and *shamisen* players in the late Meiji period, and Osaka was renowned for the ubiquitousness of its amateurs, who gave frequent public performances. The Osaka of the late 19th century, a much smaller city than now, boasted at least 1,000 chanters, and both licensed and unlicensed teachers totaled nearly 200. It was said one could not go
anywhere in the city without constantly hearing the playing of a shamisen.

With the help of the above-named artists, bunraku survived the Depression and World War II, as well as the destruction of its playhouse by fire in 1926 and bombs in 1945. The postwar era was not easy but a number of milestones were passed that allowed bunraku to maintain its integrity. One was the bequeathing in 1947 on the chanter Toyotake Kōtsubodayū of the honorary name Toyotake Yamashiro no Shōjō, the highest rank given to a chanter since the early 18th century. A major crisis, though, occurred when, in 1948, a split developed in the performers’ ranks, leading to two factions, the Chinami-kai and the Mitsuwa-kai, over labor-related issues. Although they gradually began performing together again on special occasions in the late 1950s, the groups were not formally reunited until 1963.

By the early 1950s, the economy began to improve but the public did not seem much inclined toward classic art like bunraku and the number of annual performances steadily decreased. Members gradually left and were not replaced, so the number of artists shrank. Worried about this, in 1953, the Bunkazai Hogo Iin-kai (Society for the Preservation of Cultural Assets, now the Bunka-Chō [Ministry of Culture]) appropriated a large amount of money to ensure the training of Osaka-region performers. In 1954, bunraku was exempted from the admission tax. Another very positive development was the 1955 governmental recognition of the two factions as Important Intangible Cultural Properties. In 1965, bunraku itself received a similar honor. The periodic recognition of several artists as Living National Treasures further served to increase interest.

The event that reunited the Chinami-kai and Mitsuwa-kai was the establishment in 1963 of the quasi-governmental Bunraku Kyōkai (Bunraku Association). As a foundation, it was able to receive financial aid from government sources. Meanwhile, in 1962, bunraku toured to Seattle, Vancouver, and Los Angeles, the first of many subsequent foreign tours. (The Awaji puppeteers had toured to the Soviet Union in 1958.)

Perhaps the greatest occurrence in recent years was the opening in 1984 of the Kokuritsu Bunraku Gekijō (National Bunraku Theatre). Tokyo’s Kokuritsu Gekijō (National Theatre) had opened in 1966. The smaller of the latter’s two theatres (Shō Gekijō) was intended for visit-
ing performances of *bunraku*, among other events. From 1974, a training program was begun there for future performers, but later moved to the new Kokuritsu Bunraku Gekijô. The traditional art of *bunraku* was now protected by the national government.

Today, the majority of new artists receive specialized training in an intensive two-year program at the Kokuritsu before joining the Bunraku Kyôkai, of whose membership they total close to 40 percent of all members. Despite their excellent training, to achieve true mastery they must attach themselves to a master and accumulate artistry through experience. Conservatives remain dubious about whether this training system—provided for young men in their late teens or early twenties—can ever produce the kind of artistry provided by one’s learning from childhood on according to the old (and often severe) methods.

Apart from a tiny number of 19th-century plays, *bunraku* remains dependent on an 18th-century classical repertory. The prewar 20th century saw several new topical plays, including such jingoistic works as *Sanyûshi Homare no Nikudan* (1932) and *Kokui wa Furû* (1942). Tsuruzawa Dôhachi II (1915–81) created several still-performed dance plays based on classical materials, such as *Kokaji* (from the *nô*) and *Tsuri Onna* (from the *kyôgen*). After the war, several modern playwrights wrote new *bunraku* plays, usually based on contemporary novels, but none has remained popular. There have also been *bunraku* stagings of Western classics, including *Hamlet* (1956).

Another approach that has its advocates is the revival of plays whose music is not extant, especially those of Chikamatsu and Ki no Kaion, for which new material must be created. The impact of TV, films, and other modern forms of entertainment has certainly hurt *bunraku*’s popularity but it nevertheless continues to survive, a large part of its support coming from the numerous amateurs who practice and perform (including competitively) chanting and *shamisen* playing.

Today, *bunraku* performs at the Osaka Kokuritsu Bunraku Gekijô four or five times a year for runs of 15 to 20 days, offers four 15-day runs a year in the small theatre attached to Tokyo’s Kokuritsu Gekijô, gives yearly performances in Yokohama and Kyoto, and tours all over Japan, not to mention giving frequent television performances and going on international tours. Audiences are increasing, especially in Tokyo where they are younger than those in Osaka, and *bunraku* seems
relatively healthy. A principal concern, however, is whether the number of chanters being trained is sufficient to supply the need that will clearly arise in the not too distant future.

**BRIEF HISTORY OF KABUKI**

In 1603, the same year in which Tokugawa Ieyasu established the Tokugawa shogunate in Edo—a military government that would rule Japan until 1868—Izumo no Okuni, said to have been a shrine priestess (*miko*) from the grand shrine at Izumo, began to perform with her troupe in Kyoto, at Gojō, Sanjō, and Kitano Shrine, becoming an instant hit with the populace. She dressed like a man in a priest’s black silk surplice, wore a crucifix at her breast, and beat a drum hanging from a red cord slung about her neck while dancing the religiously based *nenbutsu odori*. Stardom on her shoulders, she toured to Edo in 1607 and gave a *kanjin* performance on the grounds of the shogun’s castle. By 1613, the form she created, *okuni kabuki*, was no longer heard from, although there seems to have been an Okuni II.

It was quickly followed by the even more popular *onna kabuki*, featuring the prostitutes of the Rokujo Misujichō brothel district. These women, who used male names like Murayama Sakon, dressed like men, and became popular on a stage they built in the dry riverbed of Kyoto’s Kamo River at Shijō. Financed by the brothels, they performed using the *shamisen*, which was all the rage, decorated the stage with tiger and leopard skins, earned fabulous amounts of money, and were inundated with fans. In 1615, the Tokugawa finally put an end to its lingering rivals, the Toyotomi clan. With Tokugawa rule no longer challenged, the increasingly hedonistic populace became avid seekers of earthly pleasure in a culture that came to be called the “floating world” (*ukiyo*) because of its “gather ye rosebuds” point of view. However, things got out of hand by 1629, and the government passed a law to proscribe *onna kabuki*.

It was followed by *wakashu kabuki*. Performances by handsome youths had been around for some time, but with the banishment of actresses, the young men began to play female roles. Groups of beautiful young actors led by Murayama Sakon and Ukon Genzaemon came to the fore and were adored by the third shogun, Iemitsu, who even had
them perform for him at Edo Castle. However, in 1651, Iemitsu died and, the following year, *wakashu kabuki*, too, was banned. The theatre survived by developing *yarō kabuki*, which held sway for 30 years. This new twist on *kabuki* performance required that the actors shave their glamorous forelocks (*maegami*) and that only adult males (*yarō*) could perform. The era’s great contribution was the appearance of outstanding actors who specialized as women, the *onnagata*, among them Itō Kodayū I (1649–87) and II (?–1689), Itoyori Gonzaburō (called the founder of *onnagata* acting), Sanjō Kantarō, Takii Sansaburō, Tama-gawa Sennosuke, and Tamamura Kichiya, etc. Even after he turned 40, Sennosuke continued playing young women with long sleeves (*furisode*), but it was during this time that actors of female roles abandoned their emphasis on sensuality and began to concentrate on acting artistry.

In 1664, another milestone was passed when the practice of producing brief dances and one-acts (*hanare kyōgen*) was replaced by multi-act plays (*tsuzuki kyōgen*). Plays grew more complex and interesting plot variations were introduced. Theatrical production also began to develop as the first draw curtain (*hikimaku*) was installed in 1664. More good actors appeared and spectators began appreciating *kabuki* as a dramatic medium.

The Genroku period (1688–1704) technically lasted 16 years although its spirit is generally considered to cover the 1680s through the 1720s. It was *kabuki*’s first major period of artistic development. The *Kamigata* region (Osaka and Kyoto) and Edo gave birth, respectively, to the contrasting theatrical styles of *wagoto* and *aragoto*. At the heart of Kamigata culture were the novels of Ihara Saikaku (1642–93), the music of *bunraku* chanter Takemoto Gidayū, the dramatic art of Chikamatsu Monzaemon, and the acting of Sakata Tōjūrō I (1647–1709), brilliant artists who appeared one after the other. From early on, spectators grew familiar with the pattern of *shimabara kyōgen*, lighthearted plays about dashing young men frequenting the courtesans (*keisei*) of the Shimabara brothel district. In the increasingly complex plots, respectable middle-class men would fall in love with courtesans; these men would be disinheritend and forced to suffer a decline in their position (see *YATSUSHI*). The acting style that evolved to represent such romantic characters later was called *wagoto*; it was exemplified by Tōjūrō’s acting.

Meanwhile, less than a century after Ieyasu had established the Toku-
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gawa shogunate, Edo had rapidly developed into a major metropolis. While Kamigata was known for its sedate, old-world character, there was a vigorous atmosphere in the energetic young boomtown of Edo, populated as it was with so many samurai; it gave rise to a cult of hero worship expressed in the *aragoto* style created by Ichikawa Danjūrō I (1660–1704) in the role of the superboy, Sakata Kintoki, son of superman Sakata Kinpira, who inspired the violent *ko joruri* puppet theatre called *kinpira joruri*. Danjūrō was murdered in the theatre by another actor, Ikushima Hanroku, in 1704. His artistic rival, Tōjūrō, died five years later. Danjūrō II succeeded to his late father’s name at 16 and rose to fame, refining the *aragoto* style while also excelling at *wagoto* and becoming the leader of Edo kabuki.

Other great Kamigata actors of the time included the *onnagata* Yoshizawa Ayame (1673–1729), who played love interests opposite Tōjūrō, the villain (*katakiyaku*) specialists Kataoka Nizaemon I (1656–1715) and Fujikawa Buzaemon (1632–1729), the comic actor (*dōkegata*) Kaneko Kichizaemon (?–1728), and the *onnagata* dance genius Mizuki Tatsunosuke (1643–1725). In Edo, there was the great romantic star Nakamura Shichisaburō I (1662–1708), the *aragoto* actor Nakamura Denkurō (1662–1713), and the villain specialist Yamana Heikurō (1642–1724). Playwrights included Tominaga Heibei (?–?) and Chikamatsu Monzaemon in Kamigata, while Nakamura Seizaburō and Mimasuya Hyōgo (pen-name of Danjūrō I) were the leading dramatists in Edo.

The Genroku period was ruled over by the fifth Tokugawa shogun, Tsunayoshi, under whom the nation remained at peace, commerce prospered, and life in general was upbeat; consequently, there was a flourishing of culture and the arts. Kyoto and Osaka could not keep pace with Edo’s progressive spirit, whose essence was captured by the boldness of *aragoto*. Common to both the Kamigata and Edo theatrical styles together, though, was a common foundation of beauty, which also informed woodblock prints, architecture, tools and utensils, and clothing, as well as dance and song. Often, the word “eroticism” (*iroke*) is used to describe the era as well, but Genroku culture also encapsulated the charm of elegance, as in the art of Tōjūrō and Ayame.

In the post-Genroku years, from Kyōhō (1716–36) through Hōreki (1751–64), Edo boasted such stars as Danjūrō II (1688–1758) and IV (1712–78), Sawamura Sōjūrō I (1685–1756), and Onoe Kikugorō I.
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(1717–83), while Kamigata idolized Anegawa Shinshirō I (1685–1749), Nakayama Shinkurō (1702–75), Segawa Kikunōjō I (1693?–1749), and Nakamura Tomijirō I (1719–86). In 1714, shortly before the Kyōhō era commenced, the Ejima-Ikushima incident occurred, in which a lady of the shogun’s court was caught dallying with the handsome kabuki star, Ikushima Shingorō; it led not only to the banishment of the scandalous pair but to the official closing of the Yamamura-za, reducing Edo to three major theatres (ôshibai), known collectively as the edo sanza. Remaining were the Nakamura-za in Sakai-chō, the Ichimura-za in Fukiya-chō, and the Morita-za in Kobiki-chō.

During the Kyōhō era, hit plays produced by the puppets began to be adapted by kabuki, starting with Chikamatsu’s Kokusenya Kassen in 1717, when it was produced by each Edo theatre. In 1724, a year after Chikamatsu died, the puppets introduced a collaborative playwriting system (gassaku), and the plays drifted from a literary orientation to an increasingly theatrical one. Great plays like Kiichi Hōgen Sanryaku no Maki, Dan no Ura Kabuto Gunki, and so on, were quickly absorbed by kabuki. From 1746 to 1748, the “three masterpieces” of bunraku, Sugawara Denju Tenarai Kagami, Yoshitsune Senbon Zakura, and Kanadehon Chūshingura, were produced, all by the same trio of dramatists, and all soon became staples of the kabuki repertory. Kabuki’s repertory, fed by these puppet plays (maruhon mono) expanded greatly.

In addition to this infusion of kabuki with gidayū bushi, the music of the puppets, other major musical influences were being felt. Among the Kamigata styles of shamisen music that transferred to Edo was bungo bushi, heard at the Ichimura-za in 1732, where its suggestive qualities drove the fans wild. It also inspired new hairdos and clothing that became enormous fads. When large numbers of young people began committing love suicide or running away from home, bungo bushi was blamed and it was proscribed. The disciples of this music split into separate independent styles, such as tokiwazu bushi, tomimoto bushi, kiyomoto bushi, and shinnaibushi, which became extremely important in kabuki over the years to come. Thus, in addition to the preexisting lyrical style of nagauta, kabuki now came to possess—in addition to gidayū bushi—various narrative musical styles (joruri) deriving from bungo bushi; this led to a significant expansion in the dance play (shosagoto) repertory. Other major advances in dance included the shift from onnagata-centered works to those in which a
player of male roles (*tachiyaku*) starred, beginning with works like *Seki no To*, featuring Nakamura Nakazō I (1736–90).

There was considerable interchange between Kamigata and Edo. In the 1790s, Sawamura Sōjūrō III (1753–1801) came to Edo with the playwright Namiki Gohei I (1747–1808) and starred in *Godairiki Koi no Fūjime*, enormously influencing the Edo approach to playwriting and the arrangement of a *kabuki* program. By this point, nearly 200 years after the Edo period had begun, *kabuki* reached a stage of perfection, but its once-youthful drive had begun to diminish and a period of stagnation was looming.

The Bunka (1804–18) and Bunsei (1818–30) periods covered the first third of the 19th century. They were periods of over-ripeness and decadence. The dominant playwright was Tsuruya Nanboku IV (1755–1829). Nanboku IV introduced the new *kizewa mono* genre of drama, in which lower-class urban society was sharply etched with graphic realism, and also pioneered the subgenre of *kaidan mono* in which angry ghosts, mainly female, sought revenge on their former tormentors. Nanboku’s masterpiece, which is both *kaidan mono* and *kizewa mono*, is *Tōkaidō Yotsuya Kaidan*.

The new century reveled in trick effects (*shikake*) and special effects (*keren*), including rapid costume changes (*hayagawari*), and flying through the air (*chūnori*); there were also realistic love scenes (*nure-goto*), torture (*semeba*), and bloodthirstiness. Actors famed for their *keren* skills included Onoe Shōroku I (1744–1815), Onoe Kikugorō III (1784–1849), and Matsumoto Kōshirō V (1764–1838). In 1840, Ichikawa Danjūrō VII (1791–1859) starred in *Kanjinchō*, *kabuki*’s first *matsubame mono*, as mentioned above. Actors were revered now not for specialization as much as for versatility, as witness the rage for *henge mono* dance plays in which a single actor performed from three to 12 differing roles. (These exist today mainly as single scenes, not multiple-role works.) Exemplars were Bando Mitsugorō III (1775–1831) and Nakamura Utaemon III (1778–1838). The art of *onnagata* specialization was represented by stars such as Iwai Hanshirō V (1776–1847) and Nakamura Utaemon IV (1798–1852).

Danjūrō VII’s other accomplishments included the first compilation of an acting line’s hits in the 18-play *kabuki jūhachiban*. Later, many other stars would do the same for their family art (*ie no gei*).

From the 1850s until the early 1890s, the chief provider of important
plays was the prolific Kawatake Mokuami (1816–93), who formed a bridge between the Edo and Meiji periods. In the 1850s, he came to prominence in an outstanding collaboration with the actor Ichikawa Kodanji IV (1812–66). Mokuami established the new genre of zangiri mono, in which the Western influence on modern life in Tokyo (including the absence of the male top knot) was reflected, and katsureki mono, in which, beginning in 1878, kabuki’s traditional liberties with historical truth were altered to reflect a new concern for archaeological accuracy (although the plays were considered dull). Other innovations included his popular plays about romantic bandits (shiranami mono).

With the Meiji Restoration of 1868, the Tokugawa regime was overthrown, Edo became Tokyo, the emperor moved there from Kyoto, and Japan began to rapidly modernize under the onslaught of the Western-influenced slogan, “Civilization and Enlightenment.” In 1841, following fires at the Nakamura-za and Ichimura-za, Edo’s kabuki theatres had been forced by the Tenpō reforms to move from their traditional locations to the new Saruwaka-chō district on the city’s outskirts, in Asakusa, near the Yoshiwara brothel district. They remained there until 1872, when producer Morita Kanya XII (1846–97)—aware that business would be better in central Tokyo—moved the Morita-za to Shintomi-chō. In 1875, he renamed his theatre the Shintomi-za and, when it was rebuilt in 1878, after a fire, it ushered in a new age of Western-based theatre architecture, gas lighting, and progressive performance practices. The opening was notable for having the entire company appear on stage in morning coats. The “Shintomi-za age” signaled a sharp break with many traditional methods. Kanya mingled with important politicians and bureaucrats, who saw the pedagogical value of kabuki, and whose influence greatly helped elevate its cultural status.

The most significant event in this regard was the 1887 tenran geki performances, in which kabuki was performed for the imperial family and the government’s highest officials, as well as foreign dignitaries. This was a remarkable turnaround in a society where, only a couple of decades earlier, kabuki actors were treated with contempt as “riverbed people” (kawara mono).

In 1889, the Kabuki-za, the theatre that became Japan’s foremost kabuki venue opened (the current version, dating from 1951, is the third). Actors who appeared there in its early days were kabuki’s greatest, including Ichikawa Danjūrō IX (1838–1903), Onoe Kikugorō V
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(1844–1903), and Ichikawa Sadanji I (1842–1904). Kabuki reeled when these stars died within a span of two years. Gaining favor at the same time was the rising new form of politically oriented theatre called sōshi shibai, which came to be known as shinpa and represented the first serious threat to kabuki’s existence. Helping to restore faith in kabuki was a new generation of actors, including Ichikawa Chūsha VII (1860–1936), Nakamura Utajemon V (1860–1940), Onoe Baikō VI (1870–1934), Ichimura Uzaemon XV (1874–1945), and Matsumoto Kōshirō VII (1910–82) among others in Tokyo, while Kamigata produced Kataoka Nizaemon XI (1857–1934) and Nakamura Ganjiro I (1860–1935). Reform-minded stars included Ichikawa Sadanji II (1880–1940) and Ichikawa Ennosuke II (1886–1963). Rising young stars included Nakamura Kichiemon I (1886–1954) and Onoe Kiku-go I (1885–1949). The Shintomi-za lost its former glory, and, beginning in the Taishō era (1912–26), the chief theatres were the Kabuki-za and the Teikoku Gekijō (Imperial Theatre), built in 1911 as the first fully Western theatre in Japan. Also maintaining popularity, because of the youthful rivalry there between Kikugorō VI and Kichiemon I, was the Ichimura-za.

In 1910, kabuki witnessed a major shift toward modern commercial methods of producing when the Shōchiku corporation of Kamigata, founded in 1902, invaded Tokyo’s theatrical world and, by the mid-1920s, had all kabuki actors under its management.

The Taishō era witnessed something of an artistic rebirth as a number of new plays with literary values were created for kabuki in the style called shin kabuki originated at the turn of the century by Tsubouchi Shōyō (1859–1935). The movement was in the hands of playwrights who, unlike the system that prevailed until nearly the end of the 19th century, were not resident at particular theatres. Later, after World War II, there were new tendencies in kabuki playwriting, most radical being the super kabuki inspired by revolutionary actor-director Ichikawa Ennosuke III (1939–).

Kabuki survived such major disasters as the Kantō earthquake of 1923 and World War II. In the postwar period, its acting traditions were passed on through the artistry of Onoe Baikō VII (1915–95), Onoe Shōrōku II (1913–89), Ichikawa Danjūrō XI (1909–65), Nakamura Utajemon VI (1917–), Matsumoto Kōshirō VIII (1910–82), and Nakamura Kanzaburō XVII (1909–88). Over the years, several
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groups of actors splintered off from Shôchiku’s management, such as those contracted to the Tôhô company, but they usually returned to Shôchiku. One that did not was the still active Zenshin-za, a left-wing troupe that arose in 1931. The approximately 250 actors not in the Zenshin-za belong to a protective organization called the Nihon Haiyû Kyôkai (Japan Actors’ Association).

In 1928, kabuki made its first foreign tour, performing in Russia, with Sadanji II as the star. The next major tour was in 1955, when Ennosuke II took a troupe to China. In 1960, kabuki toured to the United States, and since then international tours have become rather frequent. In addition to Ennosuke III, who is clearly the most innovative of modern stars, several other leading actors continue to seek new ways of making it interesting to 21st-century audiences. Most prominent (and popular) among them is Nakamura Kankurô V (1955—), who recently began producing plays with innovative touches and in spaces designed to re-create the intimate relationship of actors and audiences in 19th-century Edo kabuki. Another positive development has been the revival of interest in Kamigata area kabuki, largely through the work of actors like Ganjirô III and Nizaemon XV. Young stars, like Onoe Kikunosuke V, Onoe Shôroku III, and Ichikawa Ebizô XI, have created large fan bases that keep young audiences interested in kabuki. Also interesting is the increasing number of performances given in old shrine and farm theatres, re-creating the conditions of premodern kabuki.

Problems facing kabuki include the excessive reliance on the most popular plays, which are produced repeatedly to the neglect of more difficult, older plays that need revivals; the dependence on a star system favoring around 25 major actors out of a corps totaling around 290, and, because of a privileging of seniority over ability, the failure to give more opportunities to lesser-known actors while more familiar actors keep being cast in important secondary roles; a change from the stable attendance figures of the past to one that increasingly reflects programming and casting choices; and the loss of company group ticket sales as a result of economic woes. Still, kabuki continues to be respected worldwide as one of the great classical arts of Japan, and, ironically, one of the most influential on the modern theatres of Western nations.
The Dictionary

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ABURA TSUKI. A kabuki wig worn by many samurai in jidai mono and known for its pomaded (abura) back hair (tabo), pressed close to the nape of the neck. It is contrasted with the baglike fukuro tsuki worn in sewa mono.

ACTORS. The traditional word for actor in Japan, dating to the time of Zeami, is yakusha. Nō, kyōgen, and kabuki actors are yakusha, although the word haiyū—the Chinese-derived pronunciation of another word for actor, wazaogi—came into use for kabuki actors in the 1880s, when kabuki’s respectability quotient was rising, because haiyū had more social status than yakusha. All nō performers are yakusha, including the musicians (hayashikata; see HAYASHI) and chorus members (jiutaikata; see JIUTAI). Those who play the characters are maikata, but they are best known by the category in which they specialize: principal actors are shitekata (see SHITE), and secondary actors are wakikata (see WAKI). Kyōgenkata play kyōgen roles in both nō and kyōgen, while kyōgenshi means professional kyōgen actor. For the musicians, fuekata are fue players; kotsuzumikata are kotsuzumi players (see KOTSUZUMI AND ŌTSUZUMI); ōtsuzumikata are ōtsuzumi players; taikokata are taiko players. Tsure and kōken are either shitekata or wakikata. Kokata and jiutaikata belong to the ranks of shitekata. Wakikata, hayashikata, and kyōgenkata are known as the san yaku (“three roles”) to differentiate them from shitekata.

Actors of one category never perform in another. Performers, however, often do study other arts as part of their training, and may even
perform them in amateur recitals. All actors belong to one of the schools of nō or kyōgen specializing in their performing art. See also KEIKO; WOMEN IN NŌ.

Acts in Japan’s classical theatres are renowned for the preservation and continual polishing of their art through its transmission to each new generation of performers. Although bunraku chanters only rarely pass their art on to sons, the system in nō, kyōgen, and kabuki favors family transmission. When appropriate blood relatives do not exist, promising actors are adopted from among other actors’ families; sometimes—but not typically—they come from families outside the tradition. This is the basis of kabuki’s ie no gei system.

It is very difficult for actors not born or adopted into traditional families to become prominent. This is particularly true in kabuki, which maintains a feudalistic hierarchy. See also HAIYÛ NO KAIKYÛ.

During the Edo period, nō and kyōgen actors were under the protection of the shogunate (see SHIKIGAKU) but kabuki actors and bunraku puppeteers were considered “riverbed beggars” (kawara kojiki) and were often the butt of official proscriptions on their behavior, as witness the banning of onna kabuki and wakashu kabuki in the 17th century, or the banishing of Ichikawa Danjûrô VII from Edo in the 1840s.

By and large, the performers in the four major forms of traditional Japanese theatre are male. Women have become active in present-day nō and kyōgen but they are mainly amateur, although there are a few professionals. There have been attempts in modern times to reintroduce actresses to mainstream kabuki but none has lasted. The performance of female roles by male actors has considerably different conventions in nō, kyōgen, and kabuki, the latter being by far the most realistic. In the past, specialists in this kind of acting even lived like women offstage.

Although there are well-known nō and kyōgen actors, these forms have only rarely contributed stars who became public idols. The more commercialized kabuki, on the other hand, has always favored the star system; its stars’ names are familiar even to those who never saw a kabuki play. The intimate relationship between kabuki actors and their fans has always been illustrated by large groups of fans (renjû) who support their favorites, even shouting out (kakegoe)
their nicknames during a performance. Kabuki actors even had a strong influence on fashion and social behavior.

**ADAUCHI KYÔGEN.** Also katakiuchi mono, kabuki, and bunraku “revenge plays,” which often concern the samurai class. Many are set in the sekai of the Soga brothers or the Akō vendetta. See also CHÛSHINGURA MONO; SOGA MONO.

**ADO.** Also ato, a kyôgen role category that, in plays with at least two characters, is roughly the equivalent of the waki in no. In plays with three or more characters, the ado is everyone other than the shite. However, the shite-ado relationship is not the same as that of the shite-waki because, in kyôgen, each role is likely to be equally important. See also KYÔGENKATA.

**AGEHA.** In no, solo passages of a line or two performed in the upper register during the kuse section. The jiutai chants the kuse but the ageha is usually chanted by the shite. Most kuse have one ageha, but some have two, as in Uta-ura, Kakitsubata, Kashiwazaki, Hyakuman, etc. Some kuse have no ageha, as in Akogi and Kurozuka.

**AGEMAKU.** In no and kyôgen, the “lift curtain,” which hangs from a metal bar at the kagami no ma entrance to the hashigakari. Made of silk in five stripes of white, green, red, yellow, and black, it symbolizes the colors of the sun as it moves from dawn to dusk. When a no play is about to begin, the musicians, beginning with the fue player, enter after it is lifted slightly from the lower right-hand corner. For actors’ entrances, it is lifted into the kagami no ma from the bottom at either side by bamboo poles. As the actor is about to enter, he whispers, “Omaku” (“curtain!”). Occasionally, the curtain may be lifted partially for a preview of the shite before he enters. The curtain must also be raised for his exit; its execution is very important for a proper conclusion.

In bunraku, the agemaku are the crested (mon) navy-blue curtains at either side of the stage used for entrances and exits.

*Kabuki* has left and right agemaku like bunraku’s; in addition, in no-style plays (matsubame mono) a no-like agemaku is situated upstage right. The most common kabuki usage is for the navy-blue
crested curtain at the end of the hanamichi. Unlike the no version, it opens laterally, not vertically. The sound of the metal curtain rings on the hanamichi agemaku swooshing open signals the audience that someone is entering on the runway. The room at the end of the hanamichi is also called agemaku.

AGEUTA. A commonly heard melodic module (shōdan) in a no play sung in hiranori rhythm and with a high-pitched melody. It is used for hiranori and machi utai sequences at the start of the second act.

AIBIKI. The black-painted stools of different heights placed surreptitiously by kurogo under certain male kabuki characters for them to sit on. Intended to be invisible, they give the actor support as well as additional stature, even when kneeling.

AIGUMA. A style of kabuki kumadori using blue lines painted on a white base to suggest the treacherous nature of kugeaku villains in stylized plays, like Shihei in “Kuruma Biki” (Sugawara Denju Tenrai Kagami). See also HANNYAGUMA; MAKEUP.

AIKATA. Kabuki music played in the geza on a shamisen unaccompanied by singing; the rare cases where singing is used are utari aikata (“accompaniment with singing”). Other instruments may be used to support the shamisen. Standard passages follow sequences using both voice and shamisen and are heard in many scenes, their purpose being to provide an emotional atmosphere to the performance. Specific aikata patterns are called for according to the conventions associated with most scenes but leading actors can sometimes express their own preferences. See also NARI MONO.

AIKYŌGEN. Shortened to ai (“interlude”) when printed in programs, this is (a) a type of scene in a no play and (b) the kyōgenkata and his role in that scene. Some specialists restrict aikyōgen to the scene and ai to the actor role. There are two types of aikyōgen scenes: katariai and igatari. See also ASHIRAI-AI; GEKIAI; TACHISHABERI.

Ai roles are of lower status than standard no characters. Even when they are deities, they are subordinate ones, as in Kamo, although the god of war appears as an ai in Momijigari. The ai’s dialogue, spoken
in heightened prose, is the most easily accessible in a no performance. The ai’s presence adds a useful contrast to the serious proceedings but only rarely is the role comic.

AIMAI. Dances in no plays performed by two or more actors, as in Futari Shizuka and Sanshô. See also MAI.

AINOTE. The virtuosic shamisen playing heard in kabuki during scenes using nagauta music. See also GEZA.

AKAGASHIRA. A red, mane-like kyôgen and no wig worn by demons, dragons, and other supernatural creatures, made of dyed polar bear hair. Part of it hangs down the back and there are two extensions that fall over each shoulder at the front.

AKAHIME. “Red princess,” the frail, sensitive, and beautiful princesses in kabuki and bunraku jidai mono, who dress in gorgeous red (or sometimes pink, white, or pale purple) long-sleeved, brocade kimono, with white under-kimono and tabi, a colorful uchikake over-robe, and a gaily adorned fukiwa wig. They represent a purely fictional ideal of such high-placed females. The three classic examples are Yaegaki in Honchô Nijûshikô, Yuki in Gion Sairei Shinkôki, and Toki in Kamakura Sandaiki. See also COSTUMES: KABUKI.

AKATTSURA. Kabuki villains (katakiyaku)—like Genba in “Terakoya” (Sugawara Denju Tenarai Kagami)—who wear “red-faced” kumadori. Originally, aragoto heroes wore red faces, but such characters switched to white in the 18th century. Not all red-faced men are akattsura, however, among them is Wada Hyôe in Gion Sairei Shinkôki.

AKI KYÔGEN. “Autumn plays,” kabuki dramas that were invariably produced in autumn—the 9th and 10th months of the lunar calendar—during the Edo period. This being the end of the annual season, some visiting actors were scheduled to leave, so the plays were also called onagori kyôgen (“farewell plays”). Plays adapted from bunraku in which kowakare scenes were included were often given, among them Sugawara Denju Tenarai Kagami, Kanadehon Chû-
shingura, and Koi Nyôbo Somewake Tazuna. A special celebration was held on the last day (senshûraku) of the run.

AKUBA. “Wicked old women,” a kabuki role type (yakugara) that became prominent in the early 19th century in the new subgenre called kizewa mono. At first, such roles were played by tachiyaku, but in 1792 Iwai Hanshirô IV began the onnagata tradition of acting akuba with the role of streetwalker Mikazuki (“Crescent Moon”) Osen. Such women, often fallen into poverty from respectable positions, revealed a tough streak and used colloquial Edo language, which contrasted sharply with kabuki’s typical demure and gentle women. Despite the name, they are usually in early middle age. Often, they are engaged in criminal activity, including murder, usually for disguised altruistic purposes on behalf of a man. They wear a blue and white checkered kimono and have their forelock parted, with the back hair in a ponytail. See also DOKUFU MONO.

AKUTAI. A kabuki rhetorical convention wherein a leading character reacts to an unsavory character by spewing a barrage of insults larded with clever wordplay. One is spoken to the evil Ikyû by the courtesan Agemaki in Sukeroku Yukari no Edo Zakura.

AORIGAESHI. Kabuki’s “flap change” in which a scenic unit is composed of three or more flats joined by hinges like a book so that by turning the central flats to one side or downward it can be changed instantaneously. See also SCENERY.

ARAGOTO. “Rough business,” a distinctively grandiose, bombastic, masculine acting style created in the late 17th century by Ichikawa Danjûrô I and ever since considered his line’s ie no gei specialty, although performed by other actors as well. Aragoto characters are powerful, even superhuman, samurai, often only in their adolescence, and appear only in jidai mono, where they wear flamboyantly oversized and colorful kabuki costumes, elaborate kumadori, and exaggerated wigs. The style was closely associated with the warrior culture of Edo, in contrast to the more delicate, realistic wagoto style of Kamigata. Everything about these characters is oversized, including their rhetorical conventions (see TSURANE), properties, mie,
ASHIRAI. “Accompaniment,” a nó term with various uses. Mainly, it is elegant nó music using both the kotsuzumi and ótsuzumi that accompanies certain actions of the shite or tsure (usually a female) such as entrances (ashiraishushin) and exits (ashiraikomi). Among other usages are monogi ashirai, for the shite’s onstage costume change (see YÔKYOKU); hayasu ayumi no ashirai for the shite’s entrance from the hashigakari onto the stage; and kuruma ashirai for when the oxcart is brought on in Yuya. Ashiraigoto stands for noncongruent instrumental accompaniment to the chanting (utai); ashiraiuchi is the noncongruent drum accompaniment and ashirai-buki is the noncongruent fue accompaniment. The verb ashirau (“to

and roppô exits. During the Edo period, the Danjûrô line was considered akin to deities when it appeared in such roles. See also YAKUGARA.

ASADA ITCHÔ. Bunraku playwright employed mainly at the Toyotake-za and coauthor of 42 plays. He retired from this theatre in 1765 but wrote his last play for the Takemoto-za prior to its going out of business in 1767. He may also have written plays for the Takemoto-za in the late 1730s under the name Asada Kakei. Still produced classics he collaborated on (gassaku) include Tamamo no Mae Asahi no Tamoto and Gion Sairei Shinkôki.

ASAGIMAKU. A pale-blue curtain used in bunraku and kabuki to hide the scenery at the beginning of a scene. When a cue is given, it drops suddenly, revealing the spectacular scene behind it. See also SCENERY.

ASHIBYÔSHI. “Foot rhythm,” the sound produced when the bunraku ashizukai stamps his sandal-clad feet in rhythm with the shamisen while manipulating the puppet’s legs. Reminiscent of the beating of tsuke in kabuki, it occurs at least once or twice in almost every scene to emphasize dramatic poses or dance movements. It is especially prevalent in kudoki passages, even though female puppets are presumably stamping feet they do not have. See also PUPPET CONSTRUCTION; PUPPETEERS.

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behave"") is sometimes used for when a character turns to fully face someone else. See also MUSIC: NÔ.

ASHIRAI-AI. One of the two principle aikyôgen conventions in nô (the other is katarai), it exists when kyôgen actors appear to play relatively individualistic dramatic characters. It is seen especially in genzai mono, like Jinen Koji, where the unusual appearance of the ai even before that of the shite is called kuchiakeai ("prologue interlude") and sets the scene for what is to follow.

Ashirai-ai are officials, boatmen, attendants, sword bearers, etc., and their functions can include things such as mediation, announcements, and scouting. Among major examples are the boatman who navigates Yoshitsune’s boat in Funa Benkei, the lady brothel keeper who fires the serving girl in Hanjo, and the temple attendants who foolishly allow the dancer onto the temple grounds in Dôjô-ji; etc.

Sometimes the distinction between katarai and ashirai-ai is not clear and the same role can serve as both. Examples are in Matsukaze, Eguchi, and Nue, among others, where the ai first appears to present information to the waki (this is called oshie-ai ["teaching ai"] and then reappears after the nakairi in a katarai capacity.

ASHIZUKAI. The "foot puppeteer" in bunraku who manipulates a puppet’s feet and kneels or crouches between the omozukai and hidarizukai. He handles the male puppets by gripping small handles (ashigane) attached to the rear of their legs. His position, largely hidden from the audience by the tesuri, makes it hard for him to see the puppet’s movements so he keeps his body close to the omozukai, enabling him to adjust the foot movements to each bend and twist. He also performs the ashibyôshi. Of the three puppeteers, his job is considered the most onerous. All puppeteers begin as ashizukai.

Only a tiny number of female puppets are equipped with legs so he suggests them by the way he grips and handles the material of the kimono hem and knee area. See also DEZUKAI.

ATARIGANE. A metal hanging gong struck with a small stick in the bunraku and kabuki geza during festival scenes or when dashing characters enter.
ATARU. A verb used in kabuki to mean “making a hit,” suggestive of hitting a bullseye. In fact, a bullseye with an arrow through it was hung over the theatre’s entrance during the Edo period in hopes that a show would succeed. Beneath it was the word őiri (“full house”).

ATEBURI. In kabuki, the performance during a dance (buyō) of certain overly literal movements that illustrate each syllable in a brief passage of lyrics, but not the words of which the syllables are composed. It is enacted purely for effect, not meaning. See also FURI; SHIGUSA.

ATOZA. The “rear seat” area upstage on a nô stage. The musicians sit toward its downstage edge in the hayashiza space, with the fue player on stage left, the kotsuzumi (see KOTSUZUMI AND ÔTSUZUMI) to his left, the ôtsuzumi next, and the taiko (when used) at right. It connects at the left to the hashigakari at the kyôgenza because it is where the aikyôgen sits. The kôken sits in the kôkenza space, the upstage right corner.

ATSUITA. A small-sleeved nô robe worn as outer or under-robes by males—including gods, demons, and ghosts—and consisting of formal, richly embroidered, stiff, twill brocade with raised geometric or Chinese-based designs. There are a number of different variations, each with its own name, subdivided according to specific colors (striking contrasts are common) and pattern. It may be worn under broad-sleeved over-robes such as happi, chôken, kariginu, and mizugoromo, and under hakama. It may be worn in different ways, as with one shoulder dropped, with the sleeves hiked up, in tsubo-ori style, or tucked into pantaloons (by servants). Its form is essentially the same as the karaori, worn by women. See also COSTUMES: NÔ; NOSHIME; SURIHAKU.

ATSUITA-KARAORI. A nô costume combining weaving techniques found in both the atsuita and karaori. Its designs—commonly, boats, fans, and pines—are less bold and geometric than those of the atsuita and less feminine than those of the karaori. It is worn by female demons, like the shite in Yamanba, and courtier-warriors like the shite in Atsumori and Kiyotsune, who wear it under such outer robes.
as happi or chôken. The atsuita-karaori is a costume combining weaving techniques found in the atsuita and karaori. It is worn by female demons, such as the nochijite (see SHITE) of Yamanba, and certain warriors.

ATSUWATA. A thickly padded, wide-sleeved outer kimono resembling a dressing gown, worn in kabuki by certain aragoto characters, like Gorô in Yanone and Asahina in Kotobuki Soga no Taimen. See also COSTUMES: KABUKI.

AWAJI. Small island in the Inland Sea in western Japan, where a folk version of the traditional puppet theatre has thrived since the 17th century. Since the women members of the performers’ families long served as backstage assistants, they eventually became performers themselves, and today appear as puppeteers, chanters, and shamisen players along with male performers. See also BUNRAKU.

AWASEGOTO. In nô, chanting (utai) to the congruent rhythmical accompaniment of instrumental music. Awasebuki is the congruent rhythmical playing of the fue and the drums. See also ASHIRAI; MUSIC: NÔ.

AYAMEGUSA. “The Words of Ayame,” a collection of 29 “secret” comments (hiden) on acting attributed to the great early 18th-century onnagata Yoshizawa Ayame I and written down by actor-playwright Fukuoka Yagoshirô. It was first published in 1779 in the Yakusha Banashi collection. The work is extremely important for the advice it offers on how to play female roles and how the onnagata should live offstage as a woman.

AYUMI. The narrow wooden “walkways” in premodern kabuki theatres, used by spectators in the doma to get to their seats, and by hawkers selling their wares. The one on the stage right side was the higashi no ayumi (“eastern walkway”) and developed into the secondary hanamichi, while the one running across the rear of the doma connecting the two hanamichi was the naka no ayumi (“central walkway”), which allowed actors to circumnavigate the auditorium. See also STAGE: KABUKI.
AZUMA NÔ KYÔGEN. Also Azuma Kyôgen, an experimental troupe founded in 1872 that attempted to combine kabuki with nô and kyôgen. The shamisen was added to the nô orchestral ensemble, which played not only nô music but tokiwazu, kiyomoto, itchû bushi, and nagauta. It flourished for about seven years. It was created during the hard times nô and kyôgen faced in the early Meiji period, the founders being the nô costumer Nagaoka Chôemon and his brother, the Hôshô ryû shite Hiyoshi Kichizaemon (?–1884). The company, composed of nô and kyôgen actors, but without kabuki actors, performed both traditional nô and kyôgen and newly created dance plays on stages fitted with sets and curtains. They performed on a permanent stage built in Kichizaemon’s house, giving runs that lasted from five to 10 days. When nô came back into favor, this new form died out.

B

BA. The “acts” of nô plays, which have one or two, the latter being most common. The first is the maeba (“before scene”), the second the nochiba (“after scene”). Each ba is normally broken down into five dan that follow the principles of jo-ha-kyû. The dan, in turn, are broken down into modules called shôdan. The dan in the maeba of a typical two-ba play (see also YÔKYOKU) would show:

• the entrance of the waki, usually a traveling monk or priest.
• the entrance of the shite, in an assumed guise.
• a dialogue between the shite and the waki.
• a long passage chanted by the shite, usually a tale (monogatari) about the story’s background, possibly including the revelation of the shite’s true identity.
• a resolution and the shite’s exit.

The nochiba structure is freer, but when it more or less replicates the maeba, the waki remains on stage rather than entering in the first dan, and the fourth dan functions as an introduction to the fifth, during which the climactic mai is performed.

BABÂ. Puppet head for “old ladies,” who play a vital role in many bunraku plays. The jidai no babâ is seen in jidai mono, the sewa no
babâ in sewa mono. The former has a refined quality, with bobbed white hair tied in a chasen (“tea whisk”) bun adorned with a brown satin headcloth. The latter, used for indigent women, has pepper and salt hair. The classic jidai no babâ are the san babâ (“three old ladies). Famous sewa no babâ include Yojirô’s mother in “Horikawa Sarumawashi” (Chikagoro Kawara no Tatehiki). See also WARU BABÂ.

BAKUYA. Puppet head for villainous women, named after a character. The bakuya used for Iwate in Ōshû Adachigahara can cross its eyes and open its snaggle-toothed mouth, and its frightening features—especially the eyes—resemble the hannya nô mask.

BAN BAYASHI. A concert recital of nô when an entire play is chanted with musical accompaniment but with no dance or other movement.

BANDÔ MITSUGORÔ. Nine generations of kabuki actors. Yagô Yamatoya.

Mitsugorô I (1773–1831) took the name in 1799 and became one of the most versatile actors of his day, engaging in a famous rivalry—especially in henge mono—with Osaka’s Nakamura Utaemon III, when the latter played in Edo. He founded the Bandô ryû of dance. See also BUYÔ NO RYÛHA.

Mitsugorô IV (1800–63), who took the name in 1832, was equally versatile and had a great rivalry with the future Nakamura Utaemon IV. In 1850, he became Morita Kanya XI and managed the Morita-za.

Mitsugorô VII (1882–1961), son of Morita Kanya XII, took the name in 1906. His small stature and high voice were drawbacks, but his acting commentaries and dancing skill made him memorable, one of his major contributions being the creation of dances adapted from kyôgen plays. (See also MATSUBAME MONO.)

Mitsugorô VIII (1906–75) was a highly educated, progressive artist who abandoned Shôchiku for Tôhô from 1935–39 and who then became active in Osaka kabuki. He authored many books on kabuki.

Mitsugorô IX (1929–99), an outstanding dancer, is an important player of older male roles.

Mitsugorô X (1956--) took the name in 2001.
BANDÔ RYÛ. “Bandô school,” a school of kabuki dance (see BUYÔ NO RYÛHA) founded in 1820 by Bandô Mitsugoro III. The school popularized a number of henge mono. See also BUYÔ.

BANDÔ TAMASABURÔ V (1950–). Five generations of kabuki actors. Yagô: Yamatoya. The outstanding example in the line is Tamasaburô V (1950–), the adopted son of Morita Kanya XIV, who took the name in 1964. Renowned for his tall and willowy figure, feminine good looks, acting and dancing talent, and aesthetic sensibility, he is today’s most acclaimed onnagata. Tamasaburô also has gained acclaim for female roles in modern Japanese and both modern and classical Western dramas, including Shakespeare. He also has directed plays and films.

BANSHIKI. The highest pitch produced by the fue in nô. See also MUSIC: NÔ.

BANZUKE. The woodblock printed bunraku and kabuki “programs” of the Edo period. They provided the play’s title, performers, and character list, as well as illustrations of the play or performers. In bunraku, the relative thickness of the Chinese characters and their placement on the program indicated the rank and quality of the performers. This practice came into use in the early 17th century and was not abandoned until 1957. The new Kokuritsu Bunraku Gekijô revived it, however, in 1984. Although banzuke include not only the principal performers but even the names of the chief backstage personnel and managerial staff, it is not traditional to list the secondary puppeteers, i.e., the hidarizukai and ashizukai. While the English word “program” is used elsewhere in Japan, the Kamigata area still uses banzuke.

A number of specialized banzuke emerged over the years, each with its unique layout, illustrations, and information. They ranged from a single sheet to actual pamphlets. These included, among other terms, the kaomise banzuke (“face-showing production program”), tsuji banzuke (“street corner programs”), mon banzuke (“crest programs”) aka yakuwari banzuke (“role distribution programs”), and ehon banzuke (“picture book programs”). There were differences in style over the years and in different cities, but the essential standards
were established by the mid-18th century and remained in place into the Meiji era. See also KÖGYÔ.

**BAREN.** The decorative fringe of gold and silver, or red and white, that hangs from the lower hem of *yoten costumes* in *kabuki* and *bunraku jidai mono*. Among its wearers are the bandits in *danmari* and the *gochûshin* soldier in “Moritsuna Jinya” (*Ômi Genji Senjin Yakata*). It is also part of the costume worn by footmen (yakko).

**BATA-BATA.** The repetitive beating of the *tsuke* to accentuate stylized acting moments in *kabuki* plays and dances, as during scenes of *tachimawari* and running, especially when characters come dashing in on the *hanamichi*. See also BATAN; BATTARI.

**BATAN.** A *kabuki* technique of beating the *tsuke* to accentuate big movements. There is either a double clap of equal loudness or the first clap is less loud than the second. See also BATA-BATA; BATTARI.

**BATTARI.** A triple beat of the *tsuke* in *kabuki* for accenting the up and down movements of the head in a *mie*. See also BATA-BATA; BATAN; BATTARI.

**BAZURI CHÔCHIN.** The decorative “hanging paper lanterns” hung above the *sajiki* seating in *kabuki* theatres. They are often adorned with the actors’ names and mon. Typically hung before the stage during the annual *kaomise* in old-time theatres, they are occasionally seen even today.

**BIN.** The “sidelocks” on either side of a *bunraku* or *kabuki wig*, many of which are named after their *bin* style. *Bin* hint at the nature of their wearers, especially male roles in *aragoto* and classical *jidai mono*. Among many examples are the spoke-like *kuruma bin* and the arrow-feather-like *yahazu bin*. Wigs classified by their sidelocks are *bin mono*.

**BIWA.** A four-stringed, mandolin-like instrument popular in the middle ages as the instrument used by blind narrator-musicians who recited
the *Heike Monogatari*. See also *HEIKYOKU*; LITERARY SOURCES.

**BÔSHI.** One of the four categories of *headgear* worn by characters in all forms of traditional Japanese theatre. It is a “cap” of soft silk or cloth. Those in *nô* and *kyôgen* are similar to the caps called *zukin* and typically have a crown and a connected piece that falls over the sides of the face and back of the head. They are worn by priests, nuns, and Chinese men. In *kabuki*, *bôshi* are worn mainly by certain female *kabuki* characters as a decorative element to hide their hair line. Originated in the early days of *kabuki* *wig* making, it suggests the time that actors used it to adorn their pates after being legally required to shave their forelocks. It also hid the unnatural hairlines created by early wigs. A number of specialized types are used, such as *murasaki chirimen* (“purple silk”) worn by Princess Taema in *Narukami*; the *birari bôshi* (“flapping cap”) worn by Okaru in Act VI of *Kanadehon Chûshingura*, which takes its name from its loose side portions; the *baba bôshi* (“old lady’s cap”), a plain-colored example worn by old women and tied to the pony tail, etc. See also COSTUMES: *KABUKI*; COSTUMES: *KYÔGEN*; COSTUMES: *NÔ*. EBOSHI; KASA; ZUKIN.

**BUDOÔGOTO.** “Martial arts” elements important in *kabuki*’s *tachiyaku* performances, and especially in *jitsugoto* roles. It includes such techniques as sword fighting and *teoigoto*. See also ONNA BUDÔ; TACHIMAWARI.

**BUKKAERI.** A *kabuki* quick-change technique (*hayagawari*) created by pulling out special threads of the *costume*’s upper half so that it falls over the waist, displaying the inside lining covering the lower half of the garment. The impression given is that the entire costume has been changed. The *actor* usually poses in a *mie* with the rear portion of the dropped fabric held up behind him by *kurogo*. The convention is usually used when a disguised character reveals his true identity or when someone undergoes a remarkable transformation. Famous examples are seen in *Narukami*, *Kamakura Sandaiki*, and *Seki no To*. 
**BUNGO BUSHI.** A *jöruri* style founded around 1722 by a pupil of Kyoto’s Miyakodayû Itchû I (see *ITCHÛ BUSHI*). In 1734, he settled in Edo where, having had several earlier names, he became Miyakodayû Bungo no jô. He was famous for his *shinjû mono*, whose popularity led to his being considered a corrupting influence because of all the lovers’ suicides and elopements they inspired. *Bungo bushi* was banned in 1739, bringing it to an end. Bungo no jô was forced to drop the honorific “no jô,” and is believed to have died in 1740. Some say powerful men in the army, who favored the rival *katô bushi*, killed the style. The term came to be used for other *jöruri* styles, like *tokiwazu*, *tomimoto*, and *kiyomoto*. See also *CHANTERS*.

**BUNKÔDÔ (?–1741?).** *Bunraku* playwright of the Takemoto-za whose first pen name was Matsuda Wakichi. Known with Ki no Kaion, Takeda Izumo I, and Namiki Sôsuke (later Namiki Senryû) as one of the “big four” (*shitenmô*) playwrights who supported the Takemoto-za after Chikamatsu Monzaemon’s death, he is remembered for his *jidai mono*. He wrote both independent plays and collaborations (*gassaku*). At one point in the 1720s, he briefly left the Takemoto-za to write for Kyoto *kabuki* but he returned in 1730, using the single name Bunkôdô, although he is sometimes referred to as Matsuda Bunkôdô. All but four of his subsequent plays were collaborations. Among them are *Kiichi Hôgen Sanryaku no Maki*, *Dan no Ura Kabuto Gunki*, *Katakiuchi Tsuzure no Nishiki*, *Hirakana Seisui*, *Shin Usuyuki Monogatari*, etc. See also *PLAYWRIGHTS: BUNRAKU AND KABUKI*.

**BUNRAKU MAWASHI.** The revolving platform set into the *yuka* stage extension used in *bunraku* and *kabuki* (in plays borrowed from the puppets) to bring *chanters* and *shamisen players* into view from offstage. See also *MAWARI BUTAI*.

**BUNRAKU-ZA.** A famous Osaka puppet theatre that had several manifestations from 1872 to 1962. Its history goes back to the turn of the 18th century when Uemura Bunrakuen came to Osaka from Awaji and began his own theatre. After he died in 1810, his legacy was handed on by his son-in-law, known as Umemura Bunrakuen
II or Jōrakuō, who operated what was called the Inari no Shibai on the grounds of the Inari (or Nanba) Shrine in Osaka’s Bakurō-machi from 1811.

The theatre survived many hardships, including the Tenpō reform laws passed in 1842 that closed down shrine-ground theatres (miyaji shibai). To survive, it moved to Osaka’s Kita no Horie district, and then again to Dōtonbori where it operated as the Watakayū Shibai. In 1843, the rules were loosened. It moved again, to Kiyomizu-machi, in 1854, with the great manager Bunrakuō, third descendant of Bunrakuken, in charge. In 1856, Bunrakuō, in concert with three great performers—chanter Takemoto Nagatodayū III, shamisen player Toyozawa Danpei II, and puppeteer Yoshida Tamazō I—revived the Inari no Shibai, calling it the Bunraku Shibai. In 1872, they moved to the newly developed Matsushima district in western Osaka, where the government, wishing to concentrate all the performing arts in a single area, offered rent-free premises for a five-year period. The new theatre was the Bunraku-za and was one of a number of rival puppet theatres. It opened with a tōshi kyōgen version of Ehon Tai-kōki. The company, blessed by the talents of Takemoto Harutayū, Danpei II, and Tamazō I, raised the art to new heights. Henceforth, bunraku became a synonym for this form of puppet theatre.

Matsushima, however, proved out-of-the-way. Moreover, in 1884, the Hikoroku-za, a strong new troupe, began producing at the Inari Shrine, its company including Danpei II, who shifted his allegiance there. The Bunraku-za countered by moving to the Goryō Shrine at Hirano-machi in the Funaba district, where it was called the Goryō no Bunraku-za, and where it stayed until 1926. In 1909, financial problems caused the fourth managerial descendant of Bunrakuken to allow it to be acquired by the Shōchiku conglomerate. The 113-member company included 38 chanters, 51 shamisen players, and 24 puppeteers.

A major new policy was to rate performers not on hierarchical position but on talent. The opposite had been true since 1797 when the performers—threatened by the rise of outstanding amateurs—created a professional organization composed of chanters, shamisen players, and puppeteers. Sanctioned by the civil magistrate, it aimed to foster friendships, protect living standards, and promote the pro-
This led to a regressive seniority system that eventually called for an overhaul.

In 1926, the Goryō no Bunraku-za was destroyed by fire, with the loss of priceless puppets, costumes, billboards, scripts, and other theatrical effects. Shōchiku kept the troupe alive at the Benten-za in Dōtonbori, the Minami-za in Kyoto, and elsewhere.

In 1930, Osaka’s old Chikamatsu-za was renovated as the Bunraku-za. The system of playing from 10 a.m. to 10 p.m. was abandoned in favor of having the show begin at 3 p.m. and end at 11 p.m., a radical change at the time. The tōshi kyōgen system was replaced by the midori system. The international and economic climate of the 1930s, though, threatened bunraku’s survival.

In March 1945, the Bunraku-za was bombed by American planes. From February 1946 to January 1956, performances were held under inferior conditions in the Yotsuhashi Bunraku-za. In 1948, labor issues saw the company split into two factions, the Chinami-kai and the Mitsuwa-kai. In January 1956, the new 1,000-seat Bunraku-za opened on the site of the old Benten-za. Experimental productions based on novels, kabuki dances, and foreign sources, like Madama Butterfly (1956), Hamlet (1956), and La Traviata (1957), tried without great success to inspire interest in the theatre.

In 1962, Shōchiku abandoned the company but it was rescued in 1963 by government subsidy under the aegis of a new organization, the Bunraku Kyōkai (Bunraku Association)—in which the Chinami-kai and Mitsuwa-kai were reunited. A year later, the Bunraku-za—to the disappointment of many—changed its name to the Asahi-za, which was its official home in Dōtonbori, but in 1984 it was succeeded by the Kokuritsu Bunraku Gekijō, built outside of Dōtonbori, but within walking distance of it.

**BUNSHICHI.** Puppet head for leading men in *jidai mono*, such as Mitsuhide in *Ehon Taikōki* and Matsuōmaru in “Terakoya” (*Sugawara Denju Tenarai Kagami*), and for *sewa mono* heroes such as Nureginu in “Hiki Mado” (*Futatsu Chōchō Kuruwa Nikkī*). It takes its name from a character in an old play. The bunshichi is a robust-looking, masculine face in which lurks a hint of suffering appropriate for a character likely to experience tragedy. The color varies from white to other hues, depending on the role. The “flapping eyebrows”
(aochi mayu) and lidded, “sleeping eyes” (nemuri me) move, even producing a cross-eyed mie; those with movable mouths are called kuchi-biraki bunshichi (“mouth-opening bunshichi”), and are used for villains like Shihei in “Kuruma Biki” (Sugawara Denju Tenarai Kagami). Worn with different wigs, it can change its appearance radically.

Bunshichi is also a name of a kabuki tachinaware technique.

**BUTSUDAN-GAESHI.** “Buddhist altar change,” a kabuki trick device seen in Tôkaidô Yotsuya Kaidan consisting of a large wheel hidden behind a Buddhist altar on the rear wall of an interior set. It allows an actor playing a ghost to disappear or appear through the wall. See also KEREN.

**BUYÔ.** Also nihon buyô, nichibu, and kabuki buyô, kabuki “dance” in general as opposed to specific types of kabuki dance. It originated in folk-religious dances, such as nenbutsu odori, belonging to the furyû tradition popular during the Muromachi period. It began to develop during the Okuni kabuki (see IZUMO NO OKUNI; ONNA KABUKI) era early in the 17th century, incorporating the components of mai, oriri, and furi. A major addition arrived with the michiyuki, borrowed from bunraku dance scenes (keigoto). Kabuki dance was perfected by onnagata from the late 17th through mid-18th centuries, with performers like Nakamura Tomijûrô I and Segawa Kikunôjo I performing such nagauta works as Musume Dôjô-ji and Sagi Musume. In the last quarter of the 18th century, tachiyaku became popular, especially with the appearance of Nakamura Nakazô I in works like Seki no To.

At this time, there also entered the great innovation of henge mono, showcases for dancing versatility as demonstrated by stars like Nakamura Utaemon III and IV and Bandô Mitsugorô III. It was the custom for every play to have one or two dance scenes interpolated into it, in addition to a dance play performed between the two halves of a kabuki program.

The music accompanying kabuki dance is based on the shamisen and today includes mainly nagauta, tokiwazu, and kiyomoto. Sometimes, gidayû bushi accompanies dance performance.

In the mid-19th century, there arose the kind of nô play adapta-
tions called *matsubame mono*, to which *kyōgen* plays were similarly adapted. Other new ideas came from reformists like Tsubouchi Shōyō, who innovated *shin buyō* (“New Dance”) works such as *Shinkyoku Urashima* and *Onatsu Kyōran*. These, superficially resembling traditional dance, provided nontraditional themes and subjects, introducing psychological realism and dramatic situations, as well as the occasional Western musical instrument.

During the mid-20th century, stars such as Onoe Kikugorō VI, Bandō Mitsugorō VII, Ichikawa Ennosuke II, and choreographers created many new works, and non-kyōgen dance masters (including geisha) created experimental *shin buyō* dance groups. Most of this activity was seen in recitals, but Ennosuke II organized a company that sought to bring his experimental work to *kyōgen*. Dancers of *nihon buyō*, whether *kyōgen* actors or not, belong to the various schools of dance (*buyō no ryūha*), some with close theatrical connections. See also MAI; ODORI; SHOSAGOTO.

**BUYŌ NO RYŪHA.** The numerous “schools” or styles of traditional Japanese dance (*buyō*) and their branches both inside and outside kyōgen, much of it catering to a large amateur population made up predominantly of female dancers. Some schools are headed (*iemoto* or *sōke*) by kyōgen actors, who use a special dance name. Thus, kyōgen actor Onoe Shōrôku II was Fujima Kanemon IV as the *iemoto* of the Fujima ryū. Among other major kyōgen-related *ryūha* are the Nishikawa ryū (see NISHIKAWA SENZŌ), the Hanayagi ryū, the Bandô ryû, the Ichikawa ryû, and the Nakamura ryû. See also FURITSUKE.

**CHAKUTÔ.** “Arrival,” the *kyōgen geza* music played by flute and drums a half hour before curtain time. The music ends when the *kyōgenkata* strikes the *tsuke* twice.

**CHAKUTÔ BAN.** The wooden “arrival board” located near the backstage (*gakuya*) entrance and serving as a “sign-in sheet.” The
actors’ names are written next to peg holes. They place a peg in the appropriate hole to denote their presence.

CHANTERS. The chanters of bunraku and kabuki gidayû bushi are known as tayû, one of whose meanings implies “master.” The term also applies to kabuki musicians of kiyomoto and tokiwazu but not to those of nagauta. This entry is mainly about bunraku chanters.

Most chanters’ names use tayû (or dayû) as a suffix. Traditionally, chanters have held the greatest prestige among bunraku artists. Almost all bunraku troupe leaders (monshita) have been chanters. Bunraku chanters are higher in the artistic hierarchy than those of kabuki, where the requirements are not as taxing, although bunraku chanters sometimes appear as guest artists in kabuki, mainly in lyrical dance plays with little or no dialogue.

Chanters must have powerfully trained voices in order to express the totality of gidayû bushi’s musical and emotional values; they perform all the dialogue regardless of the respective characters’ ages, genders, or temperaments. They also chant the descriptive passages.

Chanters roll into view on the bunraku mawashi built into the yuka at stage left. Depending on the play, kabuki chanters perform either on the yuka or from behind blinds (misu) on an upper level at stage right. (In the 18th century, bunraku chanters sometimes did so as well.) (See CHOBO; DEGATARI; STAGE: BUNRAKU.) They kneel before their kendai lecterns, their erect posture assisted by the placement beneath them of a small pillow on a wooden stand (shiris-hiki). Their knees rest on thick cushions, raising them even higher than their shamisen player partners, who use only a single cushion. They and their partners wear identical kamishimo (see also HAKAMA; KATAGINU; OTOSHI), a custom said to have originated in the granting of honorary samurai rank to Takemoto Gidayû I. (In 18th-century performances, they also stripped to the waist for summertime performances.) When his name is spoken during the performance’s tôzai announcement, the chanter raises his script reverently to his forehead and bows. At the conclusion of his performance, he again raises the script as the revolve whisks him out of sight.

As he chants, the chanter leans over his lectern, gripping it and sometimes pounding on it, his veins bulging and his face aflame with
passion and perspiration as he moves from role to role, altering his voice from basso to falsetto to express rhythmically each character’s thoughts and dialogue, their laughter and their wailing, while also reciting the narrative descriptions. According to C. Andrew Gerstle, “a chanter moves between and among a relatively realistic declamatory ‘spoken’ style with no musical accompaniment, and various levels of ‘song’ style accompanied by the shamisen” (2001, 17). Although most scenes require only one chanter to recite all the characters’ lines, occasionally multiple chanters and shamisen players (kakeai) appear.

CHARIBA. Comic-relief scenes in bunraku and kabuki. The word may derive from a scene in Wada Kassen Onna Maizuru (1736) in which the comic footman Ajari incited laughter by his pretense at being wounded. Its popularity presumably led to Ajari’s name being distorted to chari so that comic scenes were chariba (“chari scenes”) and comic characters chari. Chanters specializing in comedy are charigatari; comic puppet heads are charikubi. Some think that the word comes from chakasu (“to make fun of”) or zareru (“to have fun”). Examples are “Warai Gusuri” (Shô Utsushi Asagao Nikki) and “Terakoya” (Sugawara Denju Tenarai Kagami).

CHASEN. A kabuki wig worn by male characters and known for its topknot (mage), which resembles a tea whisk (chasen). It comes in a wide variety of styles and is used for many roles.

CHIHAYA. A striking-looking sleeveless coat worn over simulated chain armor by military messengers (gochushin) and other samurai in kabuki jidai mono. See also COSTUMES: KABUKI.

CHIKAMATSU HANJI (1725–1783). Bunraku playwright, son of the Confucian scholar Hozumi Ikan, whose Naniwa Miyagē (A Present from Osaka) records the ideas of Chikamatsu Monzaemon. A devotee of Chikamatsu’s, the playwright named himself Chikamatsu Hanji. He gained renown at the Takemoto-za as the last great bunraku dramatist. His first major contribution came in 1762, with his collaboration (gassaku), Ōshû Adachigahara. Many consider Imoseyama Onna Teikin his greatest accomplishment. With the demise
of the Takemoto-za, he left the puppet theatre and turned to kabuki playwriting in 1768. However, his creative powers remained undiminished and he soon wrote a number of plays that led to a brief renaissance of the Takemoto-za, where he also served as zamoto from 1774 to 1775.

His work comprises 56 plays, many still performed. These include Hibakagawa Iriaia Zakura, Honcho Nijôshikô, Keisei Awa no Naruto, Ômi Genji Senjin Yakata, Kamakura Sandaiki, Shinpan Utazaimon, Shinjû Kamiya Jihei, Shin Usuyuki Monogatari, and Igagoe Dôchû Sugoroku. He is renowned for tight plotting that some have likened to that of a detective novel, with dialogue, colorful characters, unexpected plot turns, and attention to theatrical effect that show the strong influence of kabuki.

CHIKAMATSU MONZAEMON (1653–1724). Bunraku and kabuki playwright, known in Japan as “the god of writers,” and traditionally considered the greatest Japanese dramatist of the last four centuries. There are conflicting stories of his birth and upbringing. Most believe he was born Sugimori Nobumori in the castle town of Fukui, the son of a well-placed samurai, and raised in another castle town, Sabae. After his father gave up his samurai post, the family moved to Kyoto, when Chikamatsu was in his mid-teens. He received a strong education in the classics, and was very familiar with nô drama. He served in the households of several courtier families, gaining knowledge of court life. His first play may have been written in 1673, but he is known to have been writing for the future Uji Kaga no jô by 1675 in Kyoto. In 1683, he wrote Yotsugi Soga, his earliest extant play, for Uji; it was also produced by chanter Takemoto Gidayû when he opened his new Takemoto-za in 1684. However, Chikamatsu’s collaboration with Gidayû actually began in 1686 with Shusse Kagekiyo, based on nô and kôwakamaï plays about the eponymous hero. Because of its revolutionary advances in the use of stage language, characterization, and dramatic interest, this work marks the history-making division between ko jôruri and shin-jôruri (see JÔR-URI). Its depiction of the human side of Kagekiyo immediately struck contemporary townsmen with an emotional reality they had never seen on stage before. In contrast to the largely musical and fan-
tastical values of ko jôruri, it provided a noteworthy new psychological intensity.

When he was 40, he began to write for Kyoto kabuki actor Sakata Tôjûrô, mainly at his Miyako-za, where he remained for nearly a decade, devoting himself to crafting mostly three-act plays (also considered one-act, three-scene plays) designed to exploit the actor’s specialty in the wagoto style. In 1703, though, after Toyotake Watakatayû opened the rival Toyotake-za, Chikamatsu temporarily rejoined the Takemoto-za with the revolutionary Sonezaki Shinjû, the first of his sewa mono tragedies about everyday life. Sonezaki Shinjû, based on a very recent real-life lovers’ suicide still on everyone’s lips, helped the Takemoto-za eclipse its new rival and began a new trend of plays in which people must resolve conflicts between duty and emotion (giri and ninjô).

When Takeda Izumo I became manager in 1705, Chikamatsu’s great period commenced, beginning with Yômei Tennô Shokunin Kagami, which bore the names of Chikamatsu as dramatist, Izumo as manager, Tatsumatsu Hachirobei as puppeteer, Gidayû (now Takemoto Chikugo no jô) as chanter, and Takezawa Gon’emon as shamisen player. Chikamatsu moved permanently from Kyoto to Osaka.

During the decade until Gidayû’s death in 1714, Chikamatsu wrote many plays for him, including the still performed Horikawa Nami no Tsuzumi, Tanba no Yosaku, Keisei Hangonko, Goban Taiheiki, Meido no Hikyaku, and Yûgiri Awa no Naruto.

Chikamatsu wrote 79 jidai mono and 24 sewa mono, among them 15 double-suicide plays (shinjû mono), 7 adultery plays (kantsû mono), and about 30 kabuki works. Among his 103 puppet plays, 71 were for Gidayû I and 27 for Takemoto Masatayû (later Takemoto Gidayû II), Gidayû I’s successor, for whom he wrote about four lengthy jidai mono a year. It is now clear that he received considerable collaborative input in his writing from chanters, managers, musicians, puppeteers, and actors. Masatayû inspired a wealth of new dramas, the most successful being Kokusenya Kassen, which ran for 17 months, beginning in 1715. Other major efforts included Daikyôji Mukashi Goyomi, Ikutama Shinjû, Kokusenya Kassen, Yari no Gonza Kasane Katabira, Nebiki no Kadomatsu, Hakata Kojirô Nami Makura, Heike Nyôgo no Shima, Futago Sumidagawa, Shinjû Ten no
Amijima, Onna Goroshi Abura no Jigoku, Shinshū Kawanakajima Kassen, and Shinjū Yoi Gōshin. All, except his kabuki plays, were published in their entirety. Many were popular as practice texts for amateur chanters.

Chikamatsu also made a major contribution to the bunraku and kabuki dramatic structure of jidai mono by establishing the classic five-act pattern. His language is incomparable, his variety and depth of characterization profound, his depiction of all ages of history brilliant, and his insights into the life of his times moving and perceptive. Moreover, his expression of Buddhist, Shinto, and Confucian beliefs represent a deep understanding of their role in contemporary life. Hozumi Ikan, a Confucian scholar, later recorded his conversations with Chikamatsu, in which he noted the playwright’s famous declaration that “Art is something which lies in the slender margin between the real and the unreal” (Quoted in Gerstle 2001, 26).

Chikamatsu’s plays were written for one-man puppets. After the sannin-zukai system was born, Chikamatsu’s plays—partly because of their reliance on narrative instead of action—seemed unsuitable to the new methods of puppeteering and chanting and they fell out of the repertory. Several exist in later revisions, such as Chikamatsu Hanji’s version of Meido no Hikyaku, which became Koi no Tayori Yamato Ōrai.

CHIKAMATSU TOKUSÔ (1751–1810). Bunraku and kabuki playwright, a student of Chikamatsu Hanji, who changed his name from Tokuzô to Tokusô in 1784. He specialized in sewa mono based on news events, novels, and stories, and also rewrote old plays, helping to create a new style of Kamigata kabuki. His best works include Ise Ondo Koi no Netaba and the posthumous Shō Utsushi Asagao Nikki.

CHIKAMATSU YANAGI (?–?). Bunraku playwright, who collaborated (gassaku) on his first play in 1791. He wrote his first independent play in 1792. Thereafter, until 1802, he collaborated on nine plays. His Ehon Taikōki is the last bunraku masterpiece.

CHIKARA ASHI. “Power legs,” a walking style used for certain tachiyaku roles in aragoto and jidai mono. The legs are thrust out boldly
with a noticeable bend at the knees, producing a sense of manly power. The steps may be accented by beats of the *tsuke*.

**CHIKARA GAMI.** “Strong paper,” a thick paper folded like wings and tied at the base of the *mage* on the *wigs* worn by exaggeratedly powerful men like Gongorō in *Shibaraku* and Matsuômaru in “Terakoya” (*Sugawara Denju Tenarai Kagami*). It represents power and courage.

**CHINAMI-KAI.** One of two factions into which *bunraku*’s performers were split in 1948 as a result of the influence of postwar economic conditions during a period in which the labor movement was flourishing. Unable to receive satisfaction from *Shôchiku* for better conditions and wages, *puppeteer Kiritake Monjûrô II* formed a union. Two factions emerged: Chinami-kai, with 44 members, belonging to the union; and Mitsuwa-kai, with 30 members, remaining faithful to *Shôchiku* and led by *chanter Toyotake Yamashiro no shôjô*. They began to produce as separate groups.

The Chinami-kai made the Yotsuhashi *Bunraku-za* their home, while the Mitsuwa-kai performed in the provinces and at theatres located in Mitsukoshi Department stores in Tokyo and Osaka. In 1954, the *shamisen players* and chanters from both groups performed together in Osaka and Tokyo for the first time in seven years as part of a festival. The factions united in full productions for the first time at the Osaka International Arts Festival in 1958. The Chinami-kai sought to revive its fortunes by producing experimental work, including new plays, which gained considerable attention.

The Mitsuwa-kai followed its own path but financial concerns led *Shôchiku* to abandon *bunraku* in 1962. The factions were formally reunited in 1963 when the quasi-governmental *Bunraku Kyôkai* (*Bunraku Association*) was formed, with financial support from the national government, Osaka Prefecture, Osaka City, and the Japan Broadcasting Association (NHK).

**CHINORI.** Kabuki “stage blood,” also *noriben*, used in more realistic scenes, where it may be applied to the face and limbs.

**CHISUJI NO ITO.** The rice-paper “spider web” threads flung by monstrous spiders when under attack in *nô* and kabuki plays like *Tsuchigumo*. See also **PROPERTIES: KABUKI**.
CHOKEHATA. A “bloody cotton” kabuki garment symbolizing blood, worn by wounded characters. It comes into view when certain threads are removed so that an outer cloth falls off, revealing the red cotton underneath. It is seen in “Suzugamori” (Ukiyozuka Hiyoku no Inazuma). See also CHINORI; COSTUMES: KABUKI.

CHOBÔ. Kabuki’s shamisen players and chanters of gidayû bushi, who perform on the yuka at stage left or, depending on the play, in a second-story, screened-in booth (misu). In dance plays like Musume Dôjô-ji, they perform on a hinadan at left. Although they are principally used to accompany bunraku-derived plays, they sometimes belong to jun kabuki for which gidayû music has been written (see also DEGATARI). The latter practice was begun in the mid-19th century by Kawatake Mokuami; however, the chanter usually recites only descriptions of the action, not dialogue (serifu). The late 19th century also saw the creation of dances accompanied by the chobo, which is usually combined (kakeai) with other musical groups, as in Momijigari and Suô Otoshi. A small number of shin kabuki also use the chobo.

Although there are exceptions, most of the chobo’s words are descriptive and narrative because the actors usually speak their own dialogue, unlike bunraku where both dialogue and description/narration are chanted. Still, there are differences among actors on how the lines will be distributed between them and the chanter.

The term comes from the red notations, “chobo chobo,” in the chanter’s script. The team is also called takemoto, after Takemoto Gidayû, the founder of gidayû bushi. Sometimes guest artists from bunraku appear in kabuki where they are more highly honored than kabuki’s own chobo. See also GIDAYÛ KYÔGEN.

CHÔKEN. A costume worn in nô mainly by females (especially angels), but sometimes by male aristocrats and young warriors, who appear with one sleeve off the shoulder. It is a wide-sleeved jacket or cloak (sometimes called an over-robe) of stiff, thin silk gauze, fastened at the front by a long, red cord tied in hanging loops. Smaller cords are threaded through the sleeve hems, where they hang in tassels. This embroidered cloak of purple, red, white, or navy often has gold leaf embroidered designs at the center of the sleeves and on the
back. Some characters wear it over the nuihaku—a small-sleeved satin over-robe—folded over at the waist (the koshimaki style), and others with red òguchi. It is seen in the second half of plays, during women’s dance sequences, as in Hagoromo.

In kabuki, it is a formal robe worn in jidai mono and certain dances for generals and important samurai. Embroidered sashinuki are often worn with it. An example is seen on Tadayoshi in the first scene of Kanadehon Chûshingura.

CHÔMOTO. A kind of Edo-period kabuki general manager who oversaw various aspects of production. He may have served as the zamoto’s proxy in negotiations, raised funds, hired personnel, done the books, handled publicity, and so on. The position disappeared during the Taishô period, when modern methods of management were introduced. See also KÔGYÔ.

CHÛKEI. The 15-rib “spread-tip fan” used for dancing in most forms of traditional Japanese theatre. It is carried in nô, in most instances, by shite, tsure, kokata, and waki, and even when folded retains a semi-open form at its upper end. Chûkei are seen less often in kyôgen. Women and warrior ghosts use fans with black ribs, although many males do as well; the ribs of men, old men, gods’, and priests’ fans are the pale hue of bamboo. The pictures and colors painted on the fans are associated with specific roles, role types, or categories of plays. Thus, Mount Hôrai is always depicted on the shite’s fan in Okina, a red sun over blue waves symbolizes a defeated samurai, a rising sun seen through pines represents a victorious warrior, flowered palanquins are seen on women’s fans in the sanbanme mono categories, peonies are associated with lion characters, and demons’ fans are likely to have a large peony on them. Red is used on young persons’ fans only, as with nô costumes. Some fans are used only in specific plays, like Ataka and Kinuta. Otherwise, the actor’s choice of which fan to use is a major part of his approach to a role, as with his choice of costume elements.

In kabuki, the chûkei is seen mainly in jidai mono by formally dressed tachiyaku, and in shosagoto. See also PROPERTIES: BUNRAKU AND KABUKI; PROPERTIES: KYÔGEN; PROPERTIES: NÔ.
CHÛNIKAI. “Mid-second floor,” an architectural oddity made necessary in the construction of Edo-period playhouses by fire laws that forbade three-story buildings. To evade the law, a floor was built in the backstage (gakuya) area midway between the first and third floors (sangai). The term also referred to lower-ranking onnagata who dressed and made up on this floor. See also HAIYÛ NO KAICYÛ.

CHÛ NO MAI: A graceful “medium dance” in a nô play showing a socially inferior young woman (Matsukaze, Hanjo), a floral or butterfly spirit (Kochô), or an elegant man (Atsumori). See also MAIGOTO.

CHÛ NO MAI MONO. A subdivision of nô hatsubanme mono (“first group plays”), consisting of four pieces in which a goddess or female angel dances a chû no mai. The numbers in parentheses are those of other groups in which these plays are sometimes classed: Sei Ôbo, Kureha, Ukon (3, 4), Ema, Uroke Gata. Ema, according to which school is performing, may feature a male deity dancing a kami mai, while Uroko Gata may be classed as a kagura mono; other hatsubanme, like Kamo, may have chû no mai but they are not danced by supernatural females. See also GAKU MONO; HATARAKI MONO; KAMI MAI MONO; MAIGOTO; SHIN NO JO NO MAI MONO.

CHÛNORI. Chûzuri in Kamigata, the kabuki method by which actors playing supernatural characters are raised by a rope or wire to “fly through the air.” The chief performer of the technique in recent years has been Ichikawa Ennosuke III, who made it popular again after it had fallen out of use. He has used it in a number of plays, most memorably as the Fox-Tadanobu in Yoshitsune Senbon Zakura. When the actor flies over the hanamichi to the rear balcony, he usually does a lot of physical movement in mid-air, suggesting that he is leaping or bounding through space, and may even perform dance movements. In one example of the technique, Iwafuji in Kagamiyama Kokyô no Nishiki-e flies by standing on a pedestal in a contraption consisting of her umbrella’s staff being fastened to a metal device that fits around the actor and under his armpits. (See also KEREN.)

There is also a chûnori in nô where the spelling signifies “medium rhythm.” (See YÔKYOKU.) This is a vivid rhythm using two syllables for each beat. It is employed to describe the suffering in limbo,
the anguish in hell, the attachment to the world of the dead, battles, etc. Also called *shuranori*, it is very similar to the *hiranori* with which it is paired as *namibyōshi* ("equal rhythms").

**CHŪSHIBAI.** The "middle theatres" of Kamigata between the ōshibai and *kodomo shibai* during the Edo period. As young *actors* reached their late teens, they left the *kodomo shibai* for this class of theatre, hoping eventually to be good enough for the ōshibai. Kyoto had the Rokkaku, the Inaba Yakuishi, and the Nishiki Tenjin, while Osaka had the Wakatayû-za, the Takeda-za, and Kadomaru-za. Some served as both chūshibai and ōshibai.

**CHŪSHINGURA MONO.** A group of *bunraku* and *kabuki* plays based upon the famous "Akô (or Asano) vendetta." The representative example is *Kanadehon Chūshingura*. The plays are based on an event that began in the third month of 1701. The Lord of Akô Castle, Asano Takumi no Mikoto, was given the responsibility for supervising events surrounding the visit of an imperial envoy to the shogun in Edo to celebrate the founding of the shogunate. The man assigned to teach him the protocols was a mean-spirited samurai named Kira Kôsukenosuke (aka Yoshinaka) whose arrogance drove Asano to draw his sword and wound him. Such an act within Edo Castle was an unpardonable act that led to Asano being forced to commit *seppuku*; his family line, moreover, was ended and his castle seized. Ōishi Kuranosuke Yoshio, Asano’s steward, and Asano’s brother, Daigaku Nagahiro, failed to prevent the confiscation of the fief. Although the support of many Asano retainers was eventually lost, Kuranosuke led a band of 46 others in a revenge plot. After lying low for many months, they broke into Kira’s mansion at dawn on the 15th day of the 12th month, killed their enemy, and presented his head before Asano’s grave at Sengaku-ji Temple. With the exception of one low-ranking samurai sent to inform Asano’s widow of the attack, the avengers were arrested and, on the 4th day of the 2nd month of 1703, were required to commit *seppuku*. Following the death in 1709 of shogun Tsunayoshi, the family was revived and a fief established for them at Awa. The story immediately captured public attention because of its reminder of the samurai code (*bushidō*), which had gone adrift in a time of peace.
The story was dramatized by the puppets and live actors, one example, which hinted at the still-unresolved situation, coming as early as the third month of 1702. It was set in the 15th century, a practice that would become standard because of censorship against depicting contemporary events about the samurai class. The first full kabuki dramatization was Akebono Soga no Youchi, set within the Soga sekai (see SOGA MONO) produced in Edo only 12 days after the avengers committed seppuku, but it was closed by the government within 3 days. That same year, Chikamatsu Monzaemon wrote Keisei Mitsu no Kuruma, seen in Kyoto, which appears to have hinted at the attack on Kira’s mansion, and a puppet play on the subject was produced in Osaka not long afterward. The earliest extant version is Chikamatsu’s puppet play, Goban Taiheiki (1706), seen at the Takemoto-za, a rather faithful depiction of the events, with Ōishi Kuranosuke called Ôboshi Yuranosuke, his son Chikara Rikiya, Terasaka Kichiemon called Teraoka Heiemon, Asano called Enya Hangan, and Kira called Kô no Moronao, names that eventually were established as the theatre’s equivalents of the real ones.

As new plays were written, they introduced dramatic elements that accrued to the story, and there developed a custom of producing new plays about the vendetta of the 47 samurai every year. The acknowledged masterpiece in the group is Kanadehon Chûshingura, produced by the puppets in 1748 and quickly adapted by kabuki. In the Meiji period, new versions began to use the historical names of the participants, beginning in 1873. The finest 20th-century retelling is Mayama Seika’s massive Genroku Chûshingura (1934–41).

CONCERT RECITALS OF NÔ. Nô is often performed in simplified, informal, or abbreviated “concert” or “recital” fashion designed to focus on one or certain aspects of performance without providing a full production. See also BAN BAYASHI; HAKAMA NÔ; HAN NÔ; IBAYASHI; IKKAN; ITCHÔ; ITCHÔ IKKAN; KOMAI; KOUTAI; MAI BAYASHI; RENGIN; SHIMAI; SUBAYASHI; SU-UTAI.

COSTUMES: BUNRAKU. Bunraku costumes (ishô) are much like those of kabuki, apart from their size and the conventions necessary to make them fit puppet bodies. Like kabuki’s, they are made of pure silk, whose properties cannot be replicated by artificial fabrics, like
• COSTUMES: KABUKI

rayon. As with kabuki, costumes are divided into outerwear and underwear. The former includes the kitsuke, haori, uchikake, etc., while the latter includes the juban and other garments. In addition, there are hakama, obi, and accessories.

The puppet torso (dô) is a hollow framework so the costume must create the body’s outline. Cotton is stuffed into the costume to create the body’s contours. There are complete torsos, however, with musculature painted on, for male puppets whose bodies must be exposed. For female costumes, stuffing is provided only for the undergarment. The outer costume is tailored to give the body a soft, feminine line. The male costume, on the other hand, has cotton padding in both the inner and the outer garments in order to provide a muscular appearance. For certain gentle male characters, like the heroes of sewa mono, stuffing the outer costume creates a lumpy impression, so they wear multiple layers of stuffed undergarments and the outer garment is tailored to create the appropriate contours.

The costumes are, of course, designed for puppets, so they follow special sewing and pattern cutting conventions. Additional panels are inserted at the sides, between the front and rear bodices, and there is no seam down the back because the open space there is where the omozukai must insert his left hand to operate the puppet.

The costume is assembled on the puppet for each performance by the omozukai, and then disassembled and the parts returned to storage. This is ningyô koshirae (“preparing the puppet”) or ishô tsuke (“putting on the costume”). It begins with the eri tsuke (“attachment of the [padded] collars”), first the bô eri (“stick collar”) and then the naka eri (“inside collar”), which the puppeteer sews together, one over the other. The collar of a person’s kimono is a crucial part of the ensemble, some say its foundation, so theatrical collars convey an idea of the character.

Following the eri tsuke, the puppeteer puts the puppet’s undergarment on, then the outer garment, the obi, and the jacket or over-robe. Next, the arms and legs are attached, followed by the head. See also COSTUMES: KABUKI.

COSTUMES: KABUKI. Costumes (ishô) are one of kabuki’s most glorious visual contributions, providing a remarkably vivid variety of colors, shapes, and types, and ranging from the very realistic to the
totally fantastical. Most costumes reflect styles current during the Edo period, even those in plays set in earlier times, but, regardless of period, effect always counts more than accuracy. Nobles and samurai wear such formal garments as the sokutai, uchikake, hitatare, karginu, kamishimo, suō, and jūnihitoe, while townsmen, peasants, and professionals wear their ordinary clothes. One can instantly tell a person’s profession from their kimono and obi, as well as many things about their characters. There are also many fanciful costumes, such as the yoten, the omigoromo, the atsuwata, the dōmaru, and the chihaya, stylized garments worn only on stage. Aragoto costumes are the most exaggerated and imaginative. Some costumes resemble those of the nō plays that inspired them, or have been specially constructed for quick-change (hayagawari) methods like hikinuki and bukkaeri, created to show a character’s inner nature. Among other highly conventionalized costumes are the kataire and kamiko.

The standardization of costumes, kabuki wigs, and makeup is a form of kata. The actors themselves were often responsible for their costumes, taking cognizance of anything that would enhance their appearance or express their character. Costumes had a powerful influence on contemporary fashions. See also COSTUMES: Bunraku; COSTUMES: Nō.

COSTUMES: KYŌGEN. Kyōgen costumes (shōzoku) resemble those of nō, but are beautiful in a less overt way, most being much plainer, being made of less expensive fabrics, like flax. Tabi are brown or yellow, not white. Kyōgen garments, although refined and stylized, generally represent the clothing of everyday people of the Muramachi period rather than nobles or courtiers.

The standardization of the costumes allows spectators to tell a lot about their wearers, such as occupation or social class. Individual traits are played down in order to emphasize the type to which the character belongs. When necessary to individualize someone, he may be given a beard or some other sign of difference, but the essential costume is the same as what others of the type would wear. However, patterns and colors offer considerable variety within the relatively narrow range of conventionalized costumes. Other differences can be established by whether a character does or does not wear a hat. Thus, masters go hatless in shōmyō kyōgen, wear an eboshi in daimyō kyō-
COSTUMES: KYÔGEN

gen, but wear a different kind of hat in Suehigari, a kahô mono play of the waki kyôgen group (see PLAY CATEGORIES: KYÔGEN). Around 30 costume divisions have been designated, indicating class, occupation, age, sex, and situation. Many kyôgen costume elements are the same as nô’s and use the same terms.

One can distinguish rank by noting that daimyô wear the nagakamishimo (kamishimo with trailing hakama), the hora-eboshi cap, the suô-kamishimo (see KAMISHIMO; SUÔ), and a short sword. Masters wear the nagakamishimo and a short sword. Servants (as well as peasants and other ordinary persons) wear the kataginu and, in contrast to the trailing hakama (nagabakama) of their masters, wear ankle-length divided trousers (kyôgenbakama). The latter, as seen on the servant Tarô-kaja, is the theatricalized version of the common man’s costume. The patterns dyed on the backs of their kataginu are of mundane items such as toys, fruits, rabbits, gargoyles, and food, made visible by business requiring the actors to turn their backs to the audience. Men’s outer robes are generally bound with a sash (koshiobi or sekitai) whose ends come together at the front of the waist and hang down in a stiff panel of about eight inches, with three mon lined up one above the other.

Hakama gathered at the ankles in the kukuribakama style help identify specific kinds of characters, such as officials, bandits, farmers, travelers, demons, ghosts, and goblins, while the manner of wearing a variety of cloth caps (zukin) hints at specific kinds of priests, such as abbots, mountain ascetics, traveling priests, novice priests, and so on. See also HEADGEAR.

Blind masseurs differ from priests by their walking sticks. And characters in particular situations, such as farmers going to pay their taxes, or bridegrooms going to meet their new in-laws wear items that identify their purposes. Unmasked females wear a bright kimono tied with a narrow sash at the waist, their heads covered with a white turban (binan; also binan bôshi and binan kazura) with strips of cloth hanging down on either side of the face to the sash, where the actor grips them. They are considered more realistic than the masked females of nô. See also WIGS: KYÔGEN AND NÔ.

Old people (who wear kyôgen masks) have their own distinct look, including the use of a walking stick. Animals, such as monkeys, foxes, cows, horses, etc., who use rather realistic masks, wear full
COSTUMES: NOˆ.

Body costumes (nuigurumi or monpa), some of them furry. The actor is likely to go about on all fours, and even make animal noises, although usually more to suggest than realistically imitate the originals. The hands are gloved or exposed.

Demons wear a cloth cap to which long red hair is attached, a Chinese crown, an atsuia or striped noshime robe, kukuribakama, or a kariginu and hangiri combination, and they carry a bamboo stick. The spirits of cicadas, octopuses, mosquitoes, and the like wear the mizugoromo and carry a bamboo staff. See also COSTUMES; NÔ.

COSTUMES: NÔ. The costumes of nô are called shôzoku rather than ishô, which is used in bunraku and kabuki. They are exceptionally beautiful and well made, many being of museum quality. Their gorgeous silk fabrics, colors, weaves, and patterns are major visual components on the austere nô stage. They share with nô masks the aesthetic principle of yûgen. Often, the patterns have seasonal connotations. Colors may also symbolize particular things, such as age, rank, and status. And patterns can also send signals, most noticeably the serpent’s scales worn by the shite in Aoi no Ue and Dôjô-ji before they reveal their monstrous natures.

Although aesthetically heightened, and made according to strict conventions, nô costumes reflect the general appearance of Japan from the 14th through 16th centuries. Many nô costumes from the past are of very high quality because they were given as gifts by wealthy sponsors—especially daimyô of the Edo period. Today’s costumes sometimes date from that period, when garments that had once resembled actual clothing began to be made specifically for the actors and they became increasingly theatricalized in color, line, and fabric; a striking difference was the great width of nô sleeves compared to those of everyday life.

A knowledgeable theatregoer can usually tell a character’s class, gender, and occupation from the costume elements. Even lowly peasants wear lovely costumes. Although convention dictates the elements worn, the actor has some freedom of choice with regard to pattern and color within conventions appropriate to a role. In fact, the same combination of elements will probably not appear twice in an actor’s different performances of the same role. Actors must also think about what other actors are wearing in the play or program. If
two characters, such as an old man and a priest, both wear the *mizu-goromo*, these must not have similar colors. See *IROIRI; IRONASHI*. Technically, anything an actor wears is considered a costume element, including masks. The seven groupings are:

- **wigs** (*kahata*).
- **headgear** (*kaburi mono*): includes *eboshi, tengan*, and *zukin*.
- over-robes or “jackets” (*uwagi*): includes *chôken, happi, kariginu, maiginu, mizugoromo*, and *nôshi*.
- **kitsuke**: includes *noshime, nuihaku*, and *surihaku*.
- combined over-robe/basic robes (*uwagi/kitsuke*): includes *atsuita* and *karaori*.
- **hakama**: includes *hangiri, nagabakama, ôguchi*, and *sashinuki*.
  - Small things (*komono*): includes collars (*eri*), rain jackets (*koshi mino*), *obi, hachimaki, kazura obi*, long swords, etc. The colors of most of these make an important contribution to the overall ensemble and must be chosen with great care. The collar, which can be in one or two layers, is especially important, although only its edge is visible, for it communicates the character’s social rank. See also *HAKU; TABI*.

A principal way of grouping all *nô* costumes is according to their sleeve length, the shorter and narrower sleeves being *kosode* and the longer, wider sleeves *ôsode*. The main examples of the *kosode* are the *karaori, surihaku, atsuîta*, and *nuihaku*, while those considered *ôsode* are the *chôken, kariginu, maiginu, happi*, and *mizugoromo*.

The shape, bulk, and draping of the costumes play an extremely important in the actors’ movements. Movement may be restricted or freed by the nature of the costume. The sleeves must be manipulated just so, and the body moving through space or sitting still must create a very particular visual impression.

The *jiutaikata, hayashikata*, and *kôken* wear a combination of *montsuki* (see *JIUTAI*) and *hakama*, which formed everyday wear in premodern Japan. These garments are also worn during the various kinds of *concert recitals of nô* so the movements of the actor’s body can be made even clearer than when full costume is worn. Certain movements that appear in fully costumed *nô*, where the shape of the costume or the expressive power of the *wig* and mask are put to full
DAIMON. A wide-sleeved ceremonial over-robe, worn on special occasions by high-ranking Edo-period samurai such as daimyō. Family daimon (“large crests”; see MON) are dyed onto the fabric at five

use, may not appear in the concert version of the same piece. See also COSTUMES: KYŌGEN.

D

DAIGANE. In kabuki, the copper base that is precisely fitted to the actor’s head to create a foundation for the kabuki wig. To it are attached bin, tabo, and mage. Those for male roles are kōra mono and include the crown portion; non-kōra mono include only the side and back pieces. For the latter, a habutae cloth covers the crown. There is a wide variety of daigane for the many kinds of wigs, male and female, and they are taken very seriously because the hairline they produce is crucial to the actor’s appearance in the role.

DAIJIN BASHIRA. The “minister’s pillar,” found on both nō stages (see WAKI BASHIRA) and kabuki stages. For kabuki, whose stage originally was based on nō architecture, there are two daijin bashira, one being the kami daijin bashira (“stage left minister’s pillar”) supporting the floor of the raised chobo area and the other the shimo daijin bashira (“stage right minister’s pillar”) incorporated into the structure of the geza.

DAIJO. The “grand prologue,” which generally serves as the first scene in a five-act bunraku-originated jidai mono. During bunraku’s golden age in the 17th century, it was performed by the leading chanter but now it is considered a training scene and is given on an alternating basis to young shamisen players and chanters. (See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI.) The best example begins Kanadehon Chūshingura, whose kabuki version is performed in bunraku style.

DAIKON. “Radish,” an epithet that kabuki audiences used to shout when dissatisfied by an actor’s performance. See also KAKEGOE.
conventional places, with two more dyed on the trailing *hakama* (nagabakama) worn with it. The *actor* also wears a high-crowned *eboshi*. The male characters in the *daijo* of Kanadehon Chûshingura wear this robe. *See also* COSTUMES: *BUNRAKU*; COSTUMES: *KABUKI*.

**DAISHÔ CHÛ NO MAI.** “Large and small drum medium dance,” a relatively subdued *mai* dance in *nô* by living persons in *genzai mono*, the feeling varying from role to role. *See also* DAISHÔ CHÛ NO MAI MONO; MAIGOTO; NIBANME MONO.

**DAISHÔ CHÛ NO MAI MONO.** A subdivision of the *nô sanbanme mono* (“third-group plays”) category containing four (or five) plays about women containing a *daishô chû no mai* dance with some moments of relative dramatic realism, making several a bit closer to *yobanme mono* (“fourth-group plays”). The Arabic numerals refer to other groups in which these plays sometimes are included: Matsukaze (4), Sôshi Arai Komachi (1), about young women; Giô (also Ninin Giô) (4) and Yuya, about courtesans. Another courtesan play, Yoshino Shizuka, is sometimes placed in this grouping. Two plays from the *nibanme mono* (“second-group plays”) category, Atsumori and Ikuta no Atsumori, may also be considered *daishô chû no mai mono*. *See also* DAISHÔ JO NO MAI MONO; IROE MONO; MAI-NASHI MONO; TAIKO CHÛ NO MAI MONO; TAIKO JO NO MAI MONO.

**DAISHÔ JO NO MAI.** “Large and small drum quiet dance,” long, extremely refined, quiescent, three-section *mai* in *nô* performed by a beautiful woman in *sanbanme mono* and redolent of *yûgen*. *See also* DAISHÔ JO NO MAI MONO; MAIGOTO.

**DAISHÔ JO NO MAI MONO.** “Large and small drum quiet dance plays,” a subdivision of the *sanbanme mono* (“third-group plays”) category of *nô* plays, mainly about women, containing 22 plays whose *yûgen* is so profound that they are the ideal examples of the category. Each play presents a *daishô jo no mai* dance. Young women are featured in Izutsu, Uneme, Sumiyoshi MÔde (4), Senju, Tôboku, Nonomiya, Hajitomi, Yugao, and Yôkihi; courtesans are the
focus of Eguchi, Futari Shizuka, Hotoke no Hara, Yoshino Shizuka (4); nature spirits dominate Teika (4), Bashō, Sumizome-Zakura (4), and Yuki (4); old ladies are central to Ōmu Komachi (4), Sekidera Komachi, Minobu, and Higaki. The Arabic numerals indicate other groups in which these plays sometimes are included. See also DAI CHÛ NO MAI MONO; IROE MONO; MAINASHI MONO; TAIKO CHÛ NO MAI MONO; TAIKO JO NO MAI MONO.

DAISHÔ MONO. “Large and small drum pieces,” mai dances in nō employing the fue, kotsuzumi and ôtsuzumi. See also MAIGOTO.

DAN. A “section” or scene of a nō play, which normally has five in a go-dan “five-scene” structure. Also, an act or scene of a bunraku or kabuki play. Jidai mono typically have five dan, while sewa mono have three. See also DAN MONO; JO-HA-KYÛ; MAKI; YÔKYOKU.

DANDARAMAKU. Also dammakku, a large curtain with wide red and white horizontal stripes seen in certain kabuki shosagoto, like Musume Dōjō-ji, where it forms a temporary background as the music and lyrics introduce the story. It then drops quickly, revealing the vivid scenery behind it. See also MAKU; SCENERY.

DANGIRI. Also dangire, the “act ending” of a bunraku or kabuki act in which the simultaneity of timing between chanted narrative and stage action diminishes and the narrative reviews the events that have transpired. Inobe observes: “The dangiri is a complex musical composition through which the emotional catharsis is softened and concluded majestically. . . .” (trans. by Gerstle in Gerstle, Inobe, and Malm, 1990, 37). In “Kumagai Jinya” (Ichinotani Futaba Gunki), the dangiri, written in shichigochô meter, is performed solo by the bunraku chanter, but in kabuki it is performed as a watari zerifu sequence spoken by Midaroku, Fuji, Sagami, Gunji, and Kumagai.

Dangiri also refers to the ending of a shosagoto performed to nagauta music, in which all the instruments perform and the dancers strike their final pose. See also GEZA.

DAN-KIKU-SA. An acronym made up of the first characters in the names of the three greatest Meiji period actors, Ichikawa Danjûrô
IX. Onoe Kikugorō V, and Ichikawa Sadanji I, who costarred in a number of plays and who established the basis of modern kabuki.

**DANMARI.** A kabuki “pantomime” involving a disparate number of colorful characters who struggle with one another in the dark to obtain some valuable item. Such scenes were created to display the new members of an acting company at the kaomise production.

- **jidai danmari:** These “history play pantomimes” take place past midnight in a deserted location near a shrine where representative types wearing intriguing costumes and makeup appear, including a bandit chief, a mountain ascetic, a young lord, a female thief, a chief retainer, a lady-in-waiting, a princess, a pilgrim, etc. They move in slow motion to haunting offstage music as they seek to capture some precious object. The scene is highlighted by dynamic mie and a roppō exit as well as a colorful final tableau. See also **JIDAI MONO.**

- **sewa danmari:** Unlike the jidai danmari, these “domestic play pantomimes” are not performed as independent scenes. They are fairly realistic and their action is closely related to the plays in which they appear. Sewa danmari are performed near a river or the seaside after a murder, a fight, or a mysterious occurrence. In many sewa danmari, somebody picks up an item like a tobacco pouch, hair ornament, or hand towel that becomes the hodoki (“clue”) with which the mystery is eventually solved later in the play. This is called danmari hodoki (“pantomime clue”). See also **SEWA MONO.**

**DAN MONO.** A one-act kabuki shosagoto, having a self-contained plot and using nagauta, tokiwazu, or kiyomoto music. An example is Kanjinchō. The opposite is a ha mono (“partial piece”), like Echigo Jishi, which lacks a true plot. Dan mono may also refer to a michiyuki or keigoto highlight passage taken from a bunraku play and performed independently.

In nō, a dan is a section of a play capable of being selected for concert recitals like dokugin, shimai, itchô, etc. They are dance (maï) and chant (utai) shōdan modules drawn from yobanme mono and gobanme mono.
DEHAKU. Also honmaku and maku, kabuki’s standard method for beating the hyōshigi at the end of an act. It begins with a gentle, “chon, chon, chon” and, as the curtain closes, the pace increases.

DARASUKE. Male puppet head used for young, obstinate warriors in jidai mono, like Sukune Tarō in Sugawara Denju Tenarai Kagami, or mean-spirited sewa mono townsmen like Hachiemon in Meido no Hikyaku. He has sharp, narrow eyes, painted-on eyebrows, and a grim, slightly open, turned down mouth. He takes his name from a character in a 1751 play.

DATE ERI. “Fashionable collar,” a kabuki costume element consisting of a cotton-padded collar whose pattern resembles a horse’s reins or a spiraling rope. It is worn by footmen (yakko) in bunraku and kabuki jidai mono and shosagoto. An example is Chienai in “Kikkubatake” (Kiichi Hōgen Sanraku no Maki).

DATE SAGARI. “Fashionable apron,” a kabuki costume element worn by footmen (yakko) in jidai mono and shosagoto. The actor ties it around the waist, where it hangs down in front like an apron. It has a gold and silver design with baren hanging from its bottom.

DEBAYASHI. “Musicians’ appearance,” also debayashigata, the onstage appearance of formally dressed nagauta musicians in kabuki to provide the accompaniment for shosagoto. See also DEGATARI; GEZA; HINADAN.

DEGATARI. “Chanters’ appearance,” the onstage appearance of kiyomoto, toimomo, or tokiwazu musicians, or the gidayū bushi chanter and shamisen player to accompany a kabuki play or dance. See also CHOBO; DEBAYASHI.

DEHA. Also deba or de, a kabuki acting highlight done at shichisan during an “entrance” on the hanamichi. Famous examples include Gongorō’s tsurane in Shibaraku and Sukeroku’s umbrella sequence in Sukeroku Yukari no Edo Zakura. Deba also is the name of the entrance music and a type of geza music employing the taiko,
ôdaiko, and nô flute, as heard in “Yukashita” (Meiboku Sendai Hagi) when Nikki Danjô makes his magical exit.

In nô, deha is music played for the entry of the shite or tsure in the play’s second half (nochiba). It is often used for gods, demons, ghosts, spirits, and angels, but not for humans.

**DENDEN MONO.** Kabuki plays adapted from bunraku, a term that comes from the “denden” sound of the plectrum striking the skin of the bunraku shamisen. See also GIDAYÛ KYÔGEN; MARUHON MONO.

**DENGAKU.** “Field music,” also dengaku no nô, a medieval dance drama that grew out of ritualistic agricultural dances created to enlist the help of the rice-field spirits in the rice-planting season. It evolved into a form of musical drama that predated sarugaku, on which it had great influence, and which it not only rivaled but outpaced in popularity in the 14th century until the arrival of Kan’ami Kiyo-tsugu. It was so popular at one time that the term “dengaku disease” came into use. The dancers’ movements were accompanied by a drum (yôko), flute (fue), and a distinctive bamboo percussion instrument called binsasara. Dengaku survives today only in vestigial form.

**DENGAKUGAESHI.** “Dengaku change,” a kabuki scenic technique—originated in bunraku in 1789—whereby flats are built with a shaft through their centers, either vertically or horizontally, so that an instant scenic change can be made by flipping them on their axis to make the reverse side visible. It gets its name from its resemblance to a bean curd eaten on a skewer and called dengaku. See also SCENERY.

**DEZUKAI.** The practice of “visible manipulation” seen in bunraku’s more theatricalized scenes when the omozukai, and sometimes the other two puppeteers, appears dressed in formal kimono (white from June through August, black or navy otherwise) and hakama, with his face visible. Kataginu may or not be worn, depending on the scene. In the standard convention all puppeteers appear in black, ankle-length garments (kurogo) tied with a bow at the hip, their faces
shielded by a black gauze flap attached to black cotton hoods (zukin, shaped differently according to the wearer’s school—flat-topped for the Kiritake, pointed for the Yoshida and Toyamatsu), so as to appear invisible and to put the focus on the puppets. On the other hand, even in major scenes like those in shinjū mono by Chikamatsu Monzaemon, the puppeteer may want to focus the audience’s attention on the actions of the puppets and will dress inconspicuously in black, so the convention is not rigidly fixed.

The practice was introduced at the Takemoto-za in 1703 for Chikamatsu’s Sonezaki Shinjū as a way to attract spectators who wanted to see puppeteer Tatsumatsu Hachirobei. Puppeteers followed the one-man puppet system at the time. Hachirobei performed behind a translucent fabric in 1703 but was fully exposed in 1705 when, in Chikamatsu’s Yōmei Tennō Shokunin Kagami, he stepped forth in front of the ni no te border (see TESURI). Moreover, the chanter and shamisen player also came out in full view to perform in front of the ni no te. See also DEGATARI.

DÔBUTSU. “Animals” are familiar in all forms of traditional Japanese theatre. In nō, they appear in forms such as monstrous spiders and wear masks, but always have a human aspect. In kyōgen, they also wear masks, some of which, like those for foxes and monkeys, resemble their real-life counterparts, while others are exaggerated human-like faces. Depending on the case, they wear human garments or animal costumes. Animals in bunraku are generally realistic-looking puppets, although the tiger in Kokusenya Kassen is a man in a tiger suit. Kabuki animals have a wide range, from large ones like horses (see UMA), cows, tigers, giant toads and cats, and even elephants, to smaller ones like dogs, cats, monkeys, foxes, and rats. Depending on the size, one or more actors may be inside the animal’s costume (see NUIGURUMI). Smaller animals are often played by children. Some tiny animals, like butterflies, mice, and birds, may be represented by props dangling from a sashigane, although in other pieces the same animals may be played by actors. Occasionally, even kabuki may use puppets, operated either by string or hand. The off-stage sounds of animals are also an important performance element. Often, animals—like foxes and giant toads—have magical power.
DÔGUMAKU. A kabuki scenic curtain with mountains, waves, snow, clouds, or wicker fencing painted on it, used as background for a brief “front” scene. At the end of the scene, the scenery vanishes as this act curtain suddenly descends. When the set for the next scene is ready, the dôgumaku drops swiftly (see also FURIDAKE) and the play continues. Several variations exist. See also MAKU.

DÔJÔ-JI MONO. “Dôjô Temple plays,” plays and dance dramas about the legend of the priest Anchin and the village maiden Princess Kiyo, who, believing he betrayed her love, pursues him to the Dôjô-ji Temple in Kishū. En route, she is transformed into a horrible serpent in order to cross the Hidaka River. During a temple ceremony to install a huge new bell, she melts the bell and kills him when he hides inside it. There are versions of the story in nô (Dôjô-ji is the most famous) and regional forms, as well as in bunraku and kabuki. The characters’ names are not always Anchin and Kiyo, and the dramatic circumstances often differ, including the premise that Anchin is really the historical warrior Minamoto Yorimitsu in disguise, or that Kiyo is a courtesan; still, the story of an angry young woman pursuing a Buddhist priest to his temple to wreak revenge at the time of a bell ceremony is always present. Sometimes Kiyo becomes a serpent, sometimes a ghost, and sometimes she is not transformed at all.

The first kabuki drama on the subject arrived in Edo in 1701, but bunraku had to wait until 1742 for its initial example. One of the best Dôjô-ji plays shared by both forms is 1759’s Hidakagawa Iriai Zakura, first produced by the puppets. The story is best known for its kabuki dance versions, which began as early as the 1670s. Dôjô-ji dances were usually appended to a full-length play with other plot concerns. The classic version is Musume Dôjô-ji. See also BUYÔ; MAIGOTO.

DÔKEGATA. A kabuki comic role-type (yakugara) and its actors. Originally a leading type, it gradually became secondary, offering comic relief in serious dramas. Some became comic villains (see KATAKIYAKU), like Sagisaka Bannai in Kanadehon Chûshingura. See also CHARIBA; SANMAIME.

DOKUFU MONO. “Poison women plays,” also akuba mono, kabuki dramas about attractive but coarse female extortionists and murder-
ers called *dokufu* or *akuba*, the former being a more recent term. Plays featuring them began to proliferate in the early 19th century from the brush of Tsuruya Nanboku IV, who wrote them for Iwai Hanshirô V and the future Onoe Kikugorô III. One popular example was Nanboku’s *Osome Hisamatsu Ukina no Yomiuri*, featuring the *akuba* blackmailer Dote (“Riverbank”) Oroku, one of seven roles played in quick-change (*hayagawari*) style by the star. The stories of actual *dofuku*-like women, described in contemporary newspapers, were dramatized during the Meiji period. See also YAKUGARA.

**DOKUGIN.** “Solo song,” a term used in *nô*, *kyôgen*, and *kabuki*. In the first two, it is a concert recital of *utai* presented by a single actor reciting all the roles. The chanting is done in the style of the genre from which the excerpt derives. (See also KOUTAI; RENGIN; SU-UTAI.) In *kabuki*, it is a solo sung offstage (*geza*) in *mer iyasu* style to heighten the emotional mood of long, quiet scenes of grief or romance, the music being timed to the movement of the actors.

**DOMA.** The “pit” in Edo theatres, which contrasted with the *sajiki* seating. The *doma* was a large, open space called *kiritoshi* in early 18th-century theatres, but Edo’s Nakamura-za arranged the space into discreet sections divided by rope in 1766. Wooden partitions soon replaced the rope and the separated, boxed-in areas, seating about seven each, were called *masu*. In the 1770s, the space was called *hir a* (“level”) in order to set it off from the raised *sajiki*. In 1802, the Nakamura-za added a slightly raised area of boxes, the *takadoma*, just in front of the lower *sajiki* on either side of the auditorium. The old *doma* was thus called *hiradoma* (“level pit”). In 1873, the Morita-za added yet another level, the *shin takadoma* (“new raised pit”), in front of the *takadoma*. In Kamigata, the *doma* was the *jôba*, and the *takadoma* and *shin takadoma* were the *demago*. Doma floor seating was replaced by Western seating when theatres were rebuilt following the Tokyo earthquake of 1923.

**DÔMARU.** An under-kimono, worn by *aragoto* characters, symbolizing armor (*yoroi*). It features an upper section consisting of a tight-sleeved, round-necked garment, and a lower comprised of *momohiki*
trousers. Round fittings are set against a red background. Watonai in *Kokusenya Kassen* wears it. See also COSTUMES: KABUKI.

**DONCHÔ YAKUSA.** “Drop-curtain actor,” a pejorative for those *kabuki* actors who performed in Edo-period *koshibai*, which were forced to obey various restrictions, such as not being allowed to use the traveler curtain (*hikimaku*) associated with the large theatres (*ôshibai*), using a drop curtain (*donchô*) instead. Such theatres were called *donchô shibai* (“drop-curtain theatres”). Drop curtains eventually were introduced even in *ôshibai* and the distinction between types of theatre disappeared, allowing the actors from one to appear in the other, which formerly had been forbidden.

**DORA.** A *bunraku* and *kabuki* knobbed gong whose offstage (*geza*) striking signals the time, and that creates a special atmosphere.

**DOROBUNE.** In *kabuki*, a box with mud (*doro*) set up onstage, or a hollow cut for the same purpose in the stage floor. In premodern theatres, the *karaido* served this purpose. The *dorobune* is seen in the murder scene of *Natsu Matsuri Naniwa Kagami*.

**DORÔDORÔ.** The *ôdaiko* pattern beaten in the *geza* in *bunraku* and *kabuki* to suggest thunder or create an ominous mood.

**DRAMATIC STRUCTURE: BUNRAKU AND KABUKI.** *Bunraku* emerged from a tradition of narrative arts (*katari mono*), and therefore has a long history of privileging the art of the *chanter* and his text over those of the *puppeteers* and *shamisen* players. The chanter’s art emerged from *heikyoku*, a genre whose combination of narrative and music was borrowed by performers for recitations telling of religious miracles, the origins of shrines and temples; another source was the prose narratives called *otogi banashi*, which had various subjects. From the *Heike Monogatari* (see *HEIKYOKU*; LITERARY SOURCES) emerged the *Jûnidan Jôruri-hime Sôshi* (Tale of Princess Jôruri in Twelve Episodes; see *JÔRURI*), created sometime before 1485, first chanted to the *biwa* and then to the *shamisen*. (Much of the following can be applied to *kabuki*, which borrowed heavily from *bunraku*.)
• Five-Act Structure: The story’s structure produced 12-act performances, using simple puppets, later halved to six to consume less time. In the mid-1670s, when Chikamatsu Monzaemon began writing, ko jôruri chanters Inoue Harima no Jô and Uji Kaga no Jô introduced the five-act (go-dan) jidai mono. In 1703, Chikamatsu’s Sonezaki Shinjû introduced a new type of puppet play, the three-act (san-maku) sewa mono, which he and Takemoto Gidayû I institutionalized at the Takemoto-za. Gidayû set forth the principles for the five-act structure—based on that of a formal nô program—in his Jôkyô Yonen Gidayû Danmonoshû (1687 Collection of Gidayû Jôruri Scenes).

Each act was divided into three parts: kuchi (“opening”), naka (“middle”), and kiri (“conclusion”). The action is introduced in the haba of the kuchi through some minor incident, and this is developed until the climactic finale of the kiri. This is comparable to the jo-ha-kyû rhythmic principle of nô. Only the highest-ranking chanters chant the kiri, especially the climactic ones of acts 3 and 4, and they are designated as such in the printed program.

Gidayû’s treatise calls for first act: love; second act: warriors and battle; third act: “pathos, tragedy”; fourth act: michiyuki; fifth act: “auspicious conclusion.” In terms of Western dramaturgy, one can say first act: introduction; second act: complications; third act: climax; fourth act: reversal; fifth act: conclusion.

The first-act kuchi was the daijo (“prologue”), corresponding to the first play of a nô program, and set at a grandiose castle, palace, shrine, or temple, with the acting highly formalized and the sekai and underplot of the play being introduced through a conflict between a villainous lord and a good lord. The naka would often be a love scene between a decent young lord and princess, which would be the indirect cause of the young lord’s defeat, and would tie the scene to later plot developments. In the kiri, the evil lord would dominate the good lord, who would flee the capital and the curtain would close on a modest fight scene.

Act 2 would present an event directly linked to the play’s later climax, with a conflict in which the hero’s side was defeated by his or her opponent’s side. Its dramatic qualities would be relatively light and not that important as jôruri performance.
Act 3, the most dramatically powerful, would serve as the climax, involving some tragic action stemming from the evil done by the villain to the hero’s side, resulting in the need for the hero to save his master through an act of atonement in which suicide, child slaughter, or identity substitution figured. It would often be realistic and set in a domestic environment. Only the leading writers were assigned this act to write.

Act 4 would begin with a michiyuki depicting two lovers on a melancholy but significant journey—running away from home or possibly being pursued by the villain—through a scenic background, accompanied by colorful shamisen music, offering a delightful mood change from the more tense and dramatic conflicts of the third act’s conclusion (san no kiri). Here, the emphasis would be on the lyrical quality of the singing, and less on the narrative. Its naka would often depict a comical villain’s comeuppance. In the kiri, the allies of the hero might show up unexpectedly and the hero would slay the villain, his power would be restored, and victory would be in sight. Then there would be some self-sacrificial act suggesting the hero’s side coming to a successful resolution of its problem. Often, this would be in the gold-walled room of a palace and played in a stylized fashion. Seasonal feeling was important.

In Act 5, the situation established in Act 1 as well as all subsequent problems would be resolved and the evil forces overcome in a conclusion celebrated by all the victors. The music and narrative style conformed to the differing contents and formal requirements of the respective acts.

- Three-Act Structure: Chikamatsu composed his three-act sewa mono in accordance with jo-ha-kyū, the first act being the easy-going introduction in which the problem is established; the second the dramatic development and crisis, with a variety of rhythmic patterns in a faster tempo; and the third the climactic conclusion, ending in the resolution of the characters’ problems, often through death, played at the most rapid tempo. The individual acts may have more than one scene.

- More-Than-Five-Act Structure: There are plays that contain even more acts than the standard five-act jidai mono. Following Chikamatsu’s death in 1723, playwriting became primarily a collab-
orative process (gassaku), and the contents became more various and complex. The first example was the nine-act Natsu Matsuri Nan’iwa Kagami, in 1745. Other famous examples are the 11-act Kanadehon Chushingura, and the 13-act Ehon Taikoki. Moreover, the inclusion of oie sôdô history play elements in sewa mono led to the new hybrid genre of jidai-sewa mono.

Such multi-act jidai mono made plays extremely complex. The kuchi and naka took on new importance, bearing comparison with the kiri, and each act thereby began to stand alone as an independent piece. It also appears that the popularity of puppet jôruri (ningyô jôruri) led to an increase in the number of talented chanters, so that they needed more than just the old kuchi and naka sections to display their artistry. There are those who say that, in practice, these multi-act jidai mono can be reconfigured into virtual five-act structures. Kanadehon Chushingura, for example: “bloodshed” (ninjô) = end of Act 1; Hangan’s ritual suicide = end of Act 2; Kanpei’s ritual suicide = end of Act 3; Yamashina’s retirement = end of Act 4.

DRAMATIC STRUCTURE: NÔ. See BA; JO-HA-KYÛ; SHÔDAN; YÔKYOKU.

EBISU KAKI. An early type of Japanese puppetry. By the late Ashikaga period, the largest and most advanced group of puppeteers was located near the Ebisu Shrine in Nishinomiya, which had a legendary association with the priest Hyakudayû, said to have appeased the shrine’s angry deity by making a puppet of the late priest Dokunbô, after which he traveled around propitiating other deities. He is said to have died in Awaji after training local puppeteers who founded that island’s puppet tradition.

After the Ebisu Shrine puppeteers toured the region performing with a puppet of the god Ebisu, they were called ebisu kaki (“bearers of Ebisu”) or ebisu mawashi (“Ebisu performers”). They presented pieces adapted from nô and kyôgen, holding their clay puppets (changed to wood in the 17th century) from underneath inside small,
floorless, stage-like boxes slung around their necks by ropes. Two
performers worked together, each with their own box-stage. In the
mid-16th century, they performed at the Imperial Palace in Kyoto
and also for the general, Toyotomi Hideyoshi.

The gypsy-like artists performed at shrines, temples, rivers, and
seaside locations, as well as in the streets and outside people’s
homes. Although these te-kugutsu (“hand puppets”) faced competi-
tion from string-operated marionettes called ayatsuri ningyô or ito-
ayatsuri kugutsu, it was the ebisu kaki type that was later combined
with jôruri to become the main form of Japanese puppet theatre. See
also BUNRAKU; NINGYÔ JÔRURI.

**EBIZORI.** When, under pressure from an adversary, a kneeling kabuki
character bends over backward in a “prawn-shaped bend,” curving
the back, with one or both hands held in a gesture of supplication.
Among examples is Fox-Tadanobu in Yoshitsune Senbon Zakura,
although it is more often associated with female characters. It some-
times appears in tachimawari. The mie version is ebizori mie.

**EBOSHI.** Formal hats worn by priests, warriors, noblemen, etc., in all
forms of traditional Japanese theatre. Black, or on a few occasions,
gold, they come in different sizes, some rather large (or tall), others
smaller and even cap-like. Each has its own name. The nô convention
holds that Genji warriors wear the peak bent to the left, while Heike
warriors bend it to the right. The tall cap worn by shirabyôshi danc-
ers, like Shizuka Gozen, and shrine priestesses is the maëori eboshi.
See also BÔSHI; COSTUMES: KABUKI; COSTUMES: NÔ; HACHI-
MAKI; HEADGEAR; KASA; ZUKIN.

**EDO SANZA.** The “three licensed theatres of Edo,” the Nakamura-
za in Sakai-chô, run by the Nakamura Kanzaburô line; the Ichimura-
za in Fukiya-chô, run by the Ichimura Uzaemon line; and the Morita-za in Kobiki-chô, run by the Morita Kanya line. The first
licensed theatre was the Saruwaka-za (1624; later the Nakamura-
za), which was followed in the 17th century by the Miyako-za, the Murayama-za (later the Ichimura-za), the Miyako-za, the Tamagawa-za, the Kawarasaki-za, the Kiri-za, the Morita-za, and others.
However, by 1651 only four major theatres (ôshibai) remained, in
addition to the temporary koshibai and miyaji shibai set up on shrine grounds.

The four were reduced to three in 1714 after the Yamamura-za was closed down following the notorious Ejima-Ikushima incident. When one of these playhouses was forced by financial problems to suspend its operations, a system of alternate management (hikae yagura) took over. All three theatres were forced to move to Saruwaka-chô in 1841–42.

EIRI KYÔGEN BON. “Illustrated play books,” also kyôgen bon and ehon kyôgen bon, as well as shirami hon (“lice books”) because of the tiny characters used to write them. Published from 1684 into the mid-17th century, they are play digests with dialogue snippets and woodblock illustrations, which is the main way in which kabuki plays of the day were published, as opposed to bunraku scripts, which were published in their entirety. Leading artists, like Edo’s Hishikawa Moronobu and Torii Kiyonobu, did the illustrations.

EJIMA-IKUSHIMA INCIDENT. There are a number of versions of what transpired in this notorious incident, a standard one claiming that on the 12th day of the New Year, 1714, Ejima, a lady-in-waiting in service to the shogun’s mother, was supposed to be visiting a temple but instead went to the Yamamura-za where she and her companions partied at a shibai jaya with the actors, and Ejima had a personal rendezvous with the leading man, Ikushima Shingorô. When the party was discovered by the shogunate, she was banished to a faraway place, her attendants were punished, Shingorô was banished elsewhere, restrictions were placed on shibai jaya, and the Yamamura-za was closed down permanently (see EDO SANZA). The scandal has frequently been dramatized in plays and dances.

EMEN NO MIE. When two or more bunraku or kabuki characters strike an impressive “tableau pose” as the curtain closes or as they rise on a trap. It is often seen at the final curtain of jidai mono. An example is in “Kuruma Biki” (Sugawara Denju Tenarai Kagami), when the triplets pose holding a large, sheathed umbrella.

ENGEKI KAIRYÔ UNDÔ. The “Theatre Reform Movement,” a campaign with roots in 1868, which lasted two decades and sought
ways to make kabuki respectable. It was one facet of the many reforms going on everywhere as Meiji-era Japan sought to rapidly become Westernized. Theatre professionals like Morita Kanya XII and Ichikawa Danjûrô IX worked with various business, academic, and literary leaders. One result was kabuki’s historically accurate katsureki mono, to which the public, however, did not warm. In 1886, Suematsu Kenchô, recently back from a trip to the West, and backed by important writers, founded the Engeki Kairyôkai (Society for Theatre Reform), which sought to banish indecency from the stage, to elevate the dramatist’s status, and to improve theatrical architecture. It called for abolishing many conventions, like the onnagata and the hanamichi, which it thought outmoded. Its opinions were widely disseminated. Tsubouchi Shôyô argued for playwriting reform, while Mori Ôgai declared that theatre should be separated into musical and nonmusical forms. One outcome was the 1887 presentation of kabuki for the imperial family (see TENRAN GEKI), which helped raise theatre’s social status. However, the Society soon disbanded, having failed to gain popular approval.

In 1888, the Nihon Engei Kyôfukai (Japan Entertainment Moral Reform Society), later reorganized as the Nihon Engei Kyôkai (Japan Entertainment Association), was born. A year later, the Kabuki-za opened and promoted some reformist ideas. The chief accomplishment of the reform movement was the Westernization of theatre buildings and the inspiration it gave to others to create new forms of theatre, such as shinpa and shin kabuki, which led inevitably to the modern theatre.

ENGLISH-LANGUAGE TRADITIONAL JAPANESE THEATRE. Nô, kyôgen, and kabuki in English is a modern phenomenon both in and out of Japan. Such events are either attempts to clone as closely as possible the translation of an authentic play in all its particulars except language, experiments where some flexibility in adaptation is permitted, and, finally, new works—like Janine Beichman’s American nô play, Drifting Fires—that use the original forms rather freely. Adapting the rhythms of the chanting, dialogue, and music to a foreign language creates obvious problems that some believe insurmountable. Kyôgen, dependent as it is on dialogue, seems to lend itself more readily to foreign-language adaptation, although there has
not been much activity in writing new English-language plays for this form. A small amount of activity in the writing of new kabuki plays has occurred, as in James R. Brandon’s *The Road to Kyoto*, staged at the University of Hawaii.

Leading the field of English nō are Japan-based American Richard Emmert, and Ueda Nagi, who has adapted several Shakespeare plays for the form. American expatriate Don Kenny has been the creative force behind the English-language kyōgen performances of the Kenny and Ogawa Players, while Yuriko Doi’s Theater of Yūgen, in San Francisco, frequently produces English-language nō and kyōgen.

Most such ventures are found on American college campuses, with professors like James R. Brandon, Leonard Pronko, Andrew Tsubaki, and Shōzō Sato known for their productions of various genres; their kabuki productions are perhaps their best known.

**ENKIRI.** The device of using a lovers’ “divorce” or “separation” as a way of moving the plot of bunraku or kabuki sewa mono forward. It came into fashion in the 1790s, when playwrights began introducing situations in which, usually, a courtesan or geisha breaks off with her lover, misguided thinking she is helping him. The lover often becomes so enraged that he kills her. Then, a letter she wrote prior to the divorce may come to light showing him how he misjudged her. Her dramatic renunciation normally includes a public rebuke (aisozukashi) in which the man loses face before others. Good examples are in *Ise Ondo Koi no Netaba*, *Godairiki Koi no Fûjime*, and *Edo Sodachi Omatsuri Sashichi*.

**ENNEN.** A large-scale medieval performing art, using song and dance, practiced at Buddhist temples from the Heian through Muromachi periods following memorial services. Sometimes called ennen no nō, sarugaku actors took part in it and it became an important precursor to the development of nō. Ennen is written with the characters for “extended life.” *Ennen no mai* (“dance of longevity”) is still seen at certain temples, especially Motsu-ji in Iwate Prefecture, and there is an ennen no mai performed by Benkei toward the end of the kabuki play *Kanjinchō*.

**ENNOSUKÉ JÛHACHIBAN.** “Ennosuke’s Eighteen Best,” an ie no gei play collection established by Ichikawa Ennosuke III in 1988
to represent 18 of his favorite works. They are *Kinmon Gosan no Kiri*; *Yoshitsune Senbon Zakura*, *Kinnozai Sarushima Dairi*, *Kagami-yama Gonichi no Iwafuji*, *Nansō Satomi Hakkenden*, *Ogasawara Shorei no Okunote*, *Futago Sumidagawa*, *Kunshinbune Nami no Ŭwajima*, *Haji Momiji Ase no Kaomise* (or *Date no Jūyaku*), *Ju nitoki Chu shingura*, *Shusse Taikōki*, *Hitomi Tabi Gojūsan Tsugi*, *Tenjiku Tokubei Imayō Banashi*, *Gohiki Tsunagi Uma*, *Kikunoen Tsuki no Shiranami*, *Yamato Takeru*, and *Juinitoki Komachi Zakura*.

**ENO JŪSHU.** An *ie no gei* play collection established in 1964 by Ichi kawa Ennosuke III to represent the 10 plays most closely associated with *Ennosuke II*. They are *Akutarō*, *Kurozuka*, *Takano Monogurui*, *Kokaji*, *Koma*, *Ninin Sanbasō*, *Nomitori Otoko*, *Hanami Yakko*, *Yoi Yakko*, and “Yoshino yama” (*Yoshitsune Senbon Zakura*).

**FANS.** Fans are among the most widely used properties in traditional Japanese theatre. There is a wide range, each with its technical name, differing in size, number of ribs, materials, and shape. Fans in general are ōgi; folding ones are shizumeori and chūkei; and nonfolding, round ones are uchiwa. Every character carries one, as do even the musicians, kōken, and jiutai, who neatly place their closed shizume ori before them when preparing to perform. The fan is carried in the hand, inserted at the kimono lapel, or thrust in the obi. Fans carried by the musicians are smaller than those used by the actors per se, as they don’t have to open. In the past, when everyone carried them, the fan was a sign of status, occupation, or taste. Some fans’ paintings qualify them as artistic masterpieces. Courtesans normally do not have fans, however, for it is considered rude for them to cool themselves in front of the clients they are supposed to entertain; they may, however, use an uchiwa in summer scenes to fan someone else.

Many fan-holding kata exist to accentuate movement by extending the arm’s length, especially with large-sleeved kimono. To welcome someone there is maneki ōgi (“welcoming fan”); to suggest sleeping there is makura no ōgi (“pillow fan”); to stare with it into the sky is kumo no ōgi (“cloud fan”), etc. Fans can represent numerous things
when properly manipulated, including props like swords, cups, bottles, and arrows, or natural phenomena like wind, rain, the moon, and waves.

**FIFTH-GROUP PLAYS.** See *GOBANME MONO*.

**FIRST-GROUP PLAYS.** See *HATSUBANME MONO*.

**FOOTGEAR.** Kyôgen and nô characters wear only tabi socks on their feet, but kabuki characters rely heavily on footgear (haki mono). These include geta of various types, flat straw sandals with thongs (waraji and zôri), tabi, bearskin boots, and wide variety of other shoes and sandals. There are also leg coverings of different kinds and materials. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI; COSTUMES: KYÔGEN; COSTUMES: NÔ.

**FOURTH-GROUP PLAYS.** See *YOBANME MONO*.

**Fû.** A “style” of gidayû bushi. It is based on the nature of the scene, the period when the play was first performed, the nature of the theatre it was performed in, its original performers, the methods of important performers who contributed to its traditions, and so on. During the 18th century, the two rival Osaka puppet theatres, the Toyotake-za and the Takemoto-za were known for their different fû, the former called higashi fû (“eastern style”) and the latter nishi fû (“western style”), the names derived from their respective positions in the Dōtonbori district. The nishi style meant “reserve, severity, intensity, minor scale; and higashi . . . flamboyance, brightness, major scale. . . .” (Gerstle 1990, 29–30).

**FUDÔ NO MIE.** A kabuki mie pose modeled after the fearsome Buddhist deity Fudô no Myôô, who protects the gates of hell. As in statues of the god, the actor stands or sits erect, his sword held vertically at his side. His other hand holds a Buddhist rosary and flames surround him. It is seen in Fudô, Kanjinchô, and Narukami.

**FUE.** Also nôkan, the nô flute. Its appearance and range resemble that of the gagaku flute (ryûteki), although there are certain differences
FUE BASHIRA. The “flute pillar,” the upstage pillar on the audience right side of the nō stage, so called because it is close to where the fue player sits. It bears a metal ring for use in hoisting and dropping the bell used in Dojō-ji.

FUJIMA RYÛ. The “Fujima school” of kabuki dance (see BUYÔ; BUYÔ NO RYÛHA), founded by choreographer (see FURITSUKE) Fujima Kanbei I (?–1769). The most famous choreographer in the line was Fujima Kanbei III (?–1821). His important dances include Shiokumi and Sanbasō. The line died out in 1878.

When Kanbei III temporarily became Kanjûrô I, he began a Fujima branch, which, however, is counted from the appearance of Fujima Ôsuke (1796–1840), who was adopted by Kanbei III and took the name of Kanjûrô II in 1831. He created dances such as Yasuna, Komori, Tomo Yakko, Sanja Matsuri, and Kasane. Women dominated several generations of the line, weakening its theatrical connections, but the theatre reclaimed the name with Kanjûrô VII in 1927, closely aligned with the Onoe Kikugorô family.

Another important branch was founded by Fujima Kanemon I (1813–51). Kanemon III (1870–1945) was Matsumoto Kôshirô VII. His son, Onoe Shôrôku II, became Kanemon IV, and Shôrôku II’s son, Onoe Tatsunosuke IV, became Kanemon V.
FUJIMOTO TOBUN (fl. 1739–1756). An 18th-century Edo kabuki playwright about whose life little is known. After working as an actor under differing names, he appears to have turned to playwriting in the late 1730s as Fujimoto Tobun. He is best remembered for a play written for Ichikawa Danjūrō II to which he is believed to have contributed in 1716; it evolved into the kabuki jūhachiban classic Sukeroku Yukari Edo no Zakura, for whose important 1749 revision he is also said to have been responsible. He is credited with at least 65 plays, the only one still produced being the famous dance play, Musume Dōjō-ji.

FUKE OYAMA. Puppet head usually used for married women, although the upper age limit is not clearly defined. The greatest difference between it and the musume lies in its slightly downcast feeling—in contrast to the musume’s mild feeling of uplift—thereby suggesting the experience of age. Married women typically have their eyebrows shaved, suggested by a faint bluish trace. In contrast to the musume’s white teeth, those of the fuke oyama are blackened, the custom for married women. The eyes move and a kuchibari pin is affixed to the lip at the right. A variety of different wig styles allow the status of the character to change from role to role. Roles include Misao in Ehon Taikōki and Masaoka in Meiboku Sendai Hagi.

FUKEYAKU. A role-type (yakugara) signifying old people in both jidai mono and sewa mono. It combines characters designated by the oyajigata and kashagata (an old-woman type) categories. Most such characters are good, sensible people. Examples include Watōnai’s mother in Kokusenya Kassen, Magoemon in “Ninokuchi Mura” (Meido no Hikyaku), and Mimyō in Ōmi Genji Senjin Yakata.

FUKIWA. A kabuki wig worn mainly by certain princess characters (akahime) in jidai mono. An example is Princess Yaegaki in Honchō Nijūshikō. Its round, oversized topknot (mage) has an ornamental drum-like accessory embedded in it, and is further adorned with a red bow and decorative strips of paper. Other decorative touches are provided by silver plum blossoms and butterflies.

FUKUCHI ŌCHI (1841–1906). Journalist, novelist, theatre manager, and political figure who became a kabuki playwright after serving
as a shogunate translator/interpreter, living abroad in the late 1860s and early 1870s, being politically active, and running a major Tokyo newspaper. A theatrical reformer, he cofounded the Kabuki-za and became its proprietor, lost his managerial power, but succeeded as a dramatist, writing his first play in 1889. Best known for adaptations and translations, his 40 or so plays and dances include Ōmori Hikoshichi, Suō Otoshi, and Kagami Jishi.

FUKUMORI KYŪSUKE I (1767–1818). Edo-based kabuki playwright who began as an actor but switched to playwriting for the Kiri-za. He and Tsuruya Nanboku IV were the chief playwrights in Edo following the Kansei-period reforms. Fukumori and Nanboku IV collaborated on plays like Ehon Gappō ga Tsuji. Among his still performed plays is Sono Kouta Yume no Yoshiwara.

FUKURO TSUKI. The pouch-like back-hair style of male kabuki wigs worn by sewa mono townsmen. Its opposite is the abura tsuki. See also TABO.

FUKUUCHI KIGAI (1728–1779). Edo bunraku playwright, famed also as a popular writer, botanist, Confucian scholar, and master of “Dutch” studies, among many other pursuits. He wrote under several names but was best known as Hiraga Gennai, which is how the worlds of literature and science remember him. He collaborated on nine plays, his masterpiece being Shinrei Yaguchi no Watashi. He died after being imprisoned for accidentally killing someone.

FUNAZOKO. The “ship’s bottom,” a sunken portion of the bunraku stage running horizontally from left to right and situated between the upstage and mid-stage tesuri. Most of the action takes place either here or behind the upstage tesuri (ichi no te). At both the right and left side of the funazoko are entryways through agemaku.

FURI. “Gestures,” one of the three principal aspects of kabuki dance (buyō), the others being mai and odori, with which it sometimes is mingled. Neither mai nor odori generally bear any concrete meaning (unlike mai in nō), while furi points to the more representational
(monomane) and dramatic moments in which laughing, crying, dressing, sewing, reading, running, walking, anger, etc., are shown in conjunction with the sung lyrics. Often, properties, like fans and tenugui are used. Dance plays that tell stories are furigoto or shosagoto. See also ATEBURI; FURITSUKE; SHIGUSA.

FURIDAKE. A device for making kabuki curtains (maku) fall. A bamboo pole to which small prongs are attached is hung over the stage parallel to the stage front. From the prongs hangs a special curtain, such as the dandaramaku. A rope attached to one of the end prongs is pulled by a kurogo so the pole rotates, allowing the curtain loops to slip off the prongs so that the curtain falls, quickly revealing brilliant scenery as the lights come up brightly. The technique is called furiotoshi. The opposite technique, furikabuse, entails placing the curtain onto the pole so that it can be dropped on cue, hiding the scenery with the effect of a blackout. See also HIKISEN.

FURITSUKE. The kabuki term for “choreography,” executed by the furitsukeshi (“choreographer”). At first, the actor created his own dances (buyô), but choreographers gradually appeared. Eventually, schools of dance (buyô no ryûha) emerged to represent different styles. While theatre choreographers were always male, female choreographers plied their trade in the non-kabuki dance world.

FURYÛ. Also called furyû odori, a kind of popular, large group dance linked to the origins of kabuki performance, particularly to the religiously influenced nenbutsu odori that Izumo no Okuni is said to have performed. The dancers wore fashionable kimono (furyû suggests “elegant appearance”), and performed with elaborate properties—including a large umbrella at the center of the circle.

FUSHI. The melodic aspect of a gidayû bushi script. Also, a notation term for the “cadence” pattern that concludes most of the script’s jigoto musical paragraphs.

FUSHIGOTO. The lyrical or sung parts of a jôruri script, its “pools,” in contrast to the “rapids” of the dramatic segments (jigoto). Michiyuki dances are prime examples.
FUTA OMOTE MONO. “Two-face pieces,” a group of bunraku and kabuki plays and dances, in which two identical-looking characters dance together. Often, one is the angry ghost of someone who died of unrequited love and assumes the lover’s appearance to confront him or her. The earliest examples showed an actor using quick-changes (hayagawari) to play both roles but this evolved to where two actors played the separate roles. A predecessor is the no play Futari Shizuka. The earliest bunraku example seems to be a 1710 play of Chikamatsu Monzaemon’s, while the first kabuki version is believed to be an Edo play of 1684. The mid-18th century saw many such dances. Often, the lovers appear as fern sellers, as in Sumidagawa Gonichi no Omokage. Futa Omote now generally refers to this play’s concluding dance scene.

FUTATEME. “Second act,” also futatsume, a playlet that appeared on Edo-period kabuki programs following the jobiraki. It was written by apprentices (minarai sakusha) and performed early in the morning to sparse audiences by beginning actors. It often centered around a conspiracy but it had a tenuous connection to the day’s main play. It was followed by the mitateme.

FUTATSU ORI. A kabuki wig worn by refined young townsmen (nimaime) in both sewa mono and jidai mono and recognized by its “double-fold” topknot (mage), with its long, lower loop that is doubled, folded, and tied at its base. The back hair (tabo) may be full or pomaded flat.

FUTOKORO. Also otoshi, a small “bag” filled with sand, pebbles, or dried beans (or a combination of these ingredients) that the bunraku chanter places inside his kimono, above his waistband and against his abdomen. It keeps his costume orderly no matter how violent the movements he makes while chanting the play.

FUWA NAGOYA MONO. “Fuwa Nagoya plays,” a series of bunraku and kabuki plays and dances about the characters Fuwa Banzaemon and Nagoya Sanzaburô. Fuwa was a 16th-century samurai who may have been a close friend of Nagoya Sanzaburô (or Sanza), a dashing samurai famous partly because of his possibly having been the lover
of Izumo no Okuni, kabuki’s founder. The first play about them seems to have been a puppet play produced in the 1670s. The earliest known kabuki version came in 1680. Plays about Fuwa and Nagoya inevitably featured a saya-ate ("scabbard crossing") scene, in which their scabbards touched as they passed one another in the brothel district, leading to a confrontation prevented from escalating by a third party—who came between them and held them off. Such a scene became the heart of a popular aragoto scene in which the Ichikawa Danjūrō line of actors specialized. It became known as Saya-ate and, under the title Fuwa was added to the kabuki jūhachiban collection.

G

GABU. A puppet head used for the pretty young Princess Kiyo in Hidakagawa Iriai Zakura. By pulling a string, the mouth expands into an ear-to-ear grimace, revealing horrible gold teeth; eyes that widen to scary golden squares; and golden horns that sprout through the hair.

GAKU. “Court dance,” a highly rhythmic mai in nō that begins quietly, gradually speeds up, and employs frequent stamps; it suggests the influence of the ancient bugaku court dances and gagaku court music. It may be performed as a daishō mono or a taiko mono. It appears in plays about powerful gods (like Shirahige) and in those set in China (like Kantan and Tsurukame); women and youths dance it in daishō mono versions. It is danced by a boy’s ghost in Tenko, the Chinese prisoner in Tōsen, and the drum player’s wife in Fuji Daiko.

In kyōgen, the term refers to the music accompanying dances by Chinese characters, and the rhythm resembles that of the gaku in nō. See also MAIGOTO.

GAKU MONO. A division of nō plays belonging to the hatsubanme mono ("first-group plays") category, in which a gaku dance is featured. The numbers in parentheses represent other groups in which these plays are sometimes classed. The groupings are named after the
kind of nō mask worn: (a) aku jō mono: Shirahige, Ōyashiro, Gen-
dayū, Nezame, Naniwa, Dōmyōji, Tōbō Saku, Fujisar, Tsurukame
(also Gekkyūden). Dōmyō-ji is sometimes considered a yobanme
mono (“fourth-group plays”). The Kanze ryū counts Naniwa as a
kami mai mono and the Kongō ryū considers Fujisan a hataraki
mono, another hatsubanme mono division. (b) Zō mono: U no Mats-
uri, in which a goddess is the shite; U no Matsuri may also be classed
as a hataraki mono. (c) Shiwa jō: Rinzō (5). See also CHÚ NO MAI
MONO; KAMI MAI MONO; SHIN NO JO NO MAI MONO.

GAKUYA. The “backstage” or “dressing room” area. In nō, it is a
tatami room next to the kagami no ma. In bunraku and kabuki, it
comprises waiting rooms, dressing rooms, lounges, etc., in which the
performers and crew carry out their duties and prepare for perform-
ance. The kabuki gakuya in particular developed complex hierarchi-
cal arrangements during the Edo period, when it was supervised by
the tōdori, who distributed dressing rooms by rank and role-type
(yakugara) according to a fixed system.

Dressing rooms normally contain the actor’s legless vanity table
and personal belongings, such as artwork or souvenirs. At their
entrance is a half-curtain (noren) bearing the actor’s name and mon.
A manservant looks after the actor’s effects. Lower-ranking actors
do not have personal vanity tables; they share the permanent ones in
the large communal ōbeya. See also HAIYŰ NO KAIKYŰ.

GANDÔGAESHI. Also dondengaeshi, a technique whereby a kabuki
setting depicting a three-dimensional building like a temple or shrine
is flipped backward on its axis so that a new set appears on the bot-
tom of the first. It was invented in Osaka in 1762. Its most famous use
is in Aotozōshi Hana no Nishiki-e. See also SCENERY; SHIKAKE.

GANJIRÔ JÛNIKYOKU. An ie no gei collection of Nakamura Gan-
jirô I’s favorite roles: Jihei in “Kawashô” and “Shigure no Kotatsu”
(Shinjū Ten no Amijima); Chūbei in “Fūngiri” (Koi Bikyaku Yamato
Orai); Shundō Jiroemon in “Daianji Tsuzumi” (Katakiuchi Tsuzure
no Nishiki); Akaneya hanshichi in Akanezome; Hanbei in Koi no
Mizumizi; Ōishi Kuranosuke in Goban Taiheiki; Tsuchiya Chikara in
Tsuchiya Chikara; Wanya Kyūbei in Wankyû Sue no Matsuyama;
Sakata Tōjūrō in Tōjūrō no Koi; Izaemon in “Yoshidaya” (Kuruwa Bunshō); and Yōhei in “Hiki Mado” (Futatsu Chōchō Kuruwa Nikki).

**GASSAKU.** The practice of multiple bunraku or kabuki playwrights collaborating on a play. It may have originated in kabuki in the late 17th century when actor Ichikawa Danjūrō I (writing as Mimasuya Hyōgo) worked with Nakamura Akashiseisaburō. Bunraku does not seem to have used it until late in Chikamatsu Monzaemon’s career when he revised other playwrights’ work in 1722 and 1723. After his death, puppet plays were increasingly written by hierarchically organized collaborative groups of two or more, and as many as 12 or 13 on rare occasions. Each act was assigned to a separate author.

The results were increasingly complex dramas that permitted a wide diversity of styles and materials. But gassaku also led to a weakening of the relationship between the contents of one act and another and a loss of overall unity. And the abundance of dramatic highlights that resulted came to diminish the lyrical and romantic qualities of the dramaturgy. Thus theatrical values overshadowed literary ones.

**GEIDAN.** The autobiographical “art commentaries” in which kabuki actors discuss their artistic ideas and achievements. The first kabuki geidan were secret writings (hiden), the most famous being the Yakusha Banashi of the early 18th century. During the Meiji period, they were published in fan magazines for a general readership but in the early 20th century, they began to appear as serious efforts to preserve the endangered art of kabuki.

**GEKIAI.** “Dramatic interlude,” a kind of aikyōgen in nō in which, unlike the standard ashirai-ai type, more than one ai may appear and in which such characters dance and chant. Examples in hatsubanme mono include the saru muko (“monkey son-in-law”) of Arashi Yama in which a gibberish-speaking monkey performs, and the onda (“rice-planting”) segment of Kamo in which a god and a rice-planting girl chant together. Gekiai may be used as set pieces (kaeai), considered independent mini-kyōgen within a nō play, especially the
GEKI BUSHI. A musical style established by Satsuma Geki in Edo during the mid-17th century. It began in ko joruri, but in 1678 was performed in kabuki, where it was deemed suitable for aragoto acting. It then merged with ozatsuma, and was eventually absorbed by nagauta in such works as Shakkyô. See also JÔRURI.

GENROKU MIE. Named for the Genroku period, this aragoto pose projects a samurai’s great power as the actor steps forward strongly with his left foot, grabs his sword with his left hand, supports his weight on his right knee, and holds aloft his right hand in a fist. It is used by Umeomaru in “Kuruma Biki” (Sugawara Denju Tenarai Kagami), Benkei in Kanjincho, and Gongorô in Shibaraku, etc.

GENTA. Male puppet head, used for handsome young men like Koganosuke in Imoseyama Onna Teikin and Kanpei in Kanadehon Chûshingura. The genta, which gets its name from a character in Hirakana Seisui, has a rather wide application, covering characters from their late teens into their late twenties. A jidai mono example is Jûjirô in Ehon Taikôki. Examples in Chikamatsu Monzaemon’s sewa mono include Jihei in Shinjû Ten no Amijima. There are genta with movable eyes and eyebrows (or simply eyelids) and those without, the former called ugoki no genta (“movable Genta”), the latter ugokinashi genta (“unmovable Genta”).

GENZAI MONO. A subdivision of the yobanme mono (“fourth-group plays”) nô category, representing those “present time” nô plays whose shite are living persons, in contrast to the otherworldly shite of mugen nô. Genzai mono, which are performed without masks (hitamen), tend to be the most dramatic plays and foreshadow the later appearance of bunraku and kabuki. The conflict between shite and waki, often so attenuated or even nonexistent in other plays, is usually clear. Several such plays were adapted by kabuki.

Plays classed as genzai mono include (a) a group that includes an otoko mai: Ataka (2, 5), Genpuku Soga, Genzai Tadanori, Kiso (1, 2, 5), Kogô (2), Kosode Soga (2), Kusu no Tsuyu (2), Manjû (also called...
Nakamitsu; 2), Morihisa (2), Sakurai Eki, Sekihara Yoichi (2, 5), Shichiki Ōchi (2, 5), Shun’ei (2); and (b) a group in which there is swordplay (kirikumi) with multiple characters (tachishu) participating: Daibutsu Kuyô (also called Nara Môde; 5), Eboshi-Ori, Hashi Benkei, Nishikido (2), Shôzon, Zenji Soga, Tadanobu (2), Youchi Soga (2, 5). Numbers in parentheses indicate other nô groupings into which these plays sometimes are placed. See also JUN WAKI NÔ MONO; NESSHIN-YÛREI MONO; NINJÔ MONO; MONOGURUI MONO; YÛKYÔ-YÛGAKU MONO.

GETA. Wooden clogs with a thong strap, worn as footwear by many bunraku and kabuki characters. The varieties include those with two teeth and those with one; heights also may differ, as may the finish. High-class courtesans like Agemaki in Sukeroku Yukari no Edo Zakura wear takageta (“high geta”), nearly a foot high.

GEZA. Also kuromisu, an offstage room in bunraku and kabuki. In kabuki, it is at stage right, facing the audience on a diagonal, its interior screened off by a rattan blind (kuromisu; see MISU), and its presence integrated into the scenery by facing flats. In bunraku, it is a small room, also with a rattan blind, but situated at stage left over the chanter and shamisen player’s yuka platform, and occupied by only two or three musicians using a wide variety of instruments. Both types of geza are used for performing “stage effects” music (geza ongaku) and background accompaniment; the most important instrument is the shamisen. Kabuki geza music includes that performed collectively by the orchestra of nagauta musicians and singers known as the hayashikata or nari monoshi. Music is played to accompany entrances and exits, highlight various acting sequences, and to fill in intervals. It creates symbolic versions of sound effects, such as wind, snow, and rain. (See DORODORO.) Knowledgeable spectators can tell from the music much about the characters or the performance, and can recognize which is decorative, which instructive, and which atmospheric.

There are three main types of geza music: uta (singing), aikata, and nari mono. Singing ranges from simple, one-person songs with no accompaniment (su-uta) to choral songs with a full orchestra (zôyouta). (See DOKUGIN; MERIYASU.) There are some 800 geza
musical pieces covering *uta*, *aikata*, and *nari mono*. See also *DEBAYASHI*; *DEGATARI*.

**GIDAYÛ BUSHI.** The musical component of *bunraku*, named for the great chanter *Takemoto Gidayû*. It is the best-known school of *jôruri* performance and is also crucial to *kabuki*, where it is heard both in plays adapted from *bunraku* and in those plays for which it was especially composed. It can also be performed in concert style (*su jôruri*). See also *CHOOBO*.

*Gidayû bushi*, which fused the boldness of *Inoue Harima no jô* and the delicacy of *Uji Kaga no jô* with the mournful elegance of *Yamamoto Tosa no jô*, came into prominence with the founding of the *Takemoto-za* in 1684. Known then as *tôryû jôruri* (“up-to-date *jôruri*”) and *shin jôruri* (“new *jôruri*”), it ended the long succession of *ko jôruri* styles. It matched the tastes of the average townsman, borrowing elements from various popular styles he enjoyed singing. It also overcame the popularity of *yôkyoku*, whose best points it absorbed. By the time of its appearance, the great musical styles of the previous three centuries, such as *heikyoku*, *yôkyoku*, *kôwakamai*, and *sekkýô bushi*, had become ossified; moreover, their support came principally from the nobility and warrior class and they had become increasingly removed from the average man. By the mid-18th century, they were heard mainly in provincial venues.

As in most dramatic forms, *gidayû bushi* depended on human conflict for its theatrical effect. The central conflict it exploited was between duty (*giri*) and emotion (*ninjô*), one with which every citizen of the time was familiar.

The chanter performs the *yuka hon*, whose dramatic structure differs according to whether it is a *sewa mono* or *jidai mono*. These were written either as independent works or as collaborations (*gas-saku*). Although *shamisen* music is now capable of being notated, doing this for *gidayû bushi* is difficult, however it is being attempted. The original chanter’s style (*fû*) is generally preserved and given great respect, although it is hard to say how much has been retained.

As *gidayû bushi* developed, the conventions multiplied, giving rise to numerous concepts in dramaturgy and music. There are, for example, such dramaturgical terms as *monogatari*, *kudoki*, and *modori*, as well as notations in the script placed there by the original chanters...
and still used to provide technical advice. Those parts of the text devoted to purely lyrical expression, such as michiyuki, are fushigoto. The major notations, as listed by Gerstle (2001, 31), are fushi, suete, okuri, gin or kamiu, kami, utai, jo, sanjû, uta, kotoba, ji or ji-iro, and kowari. See also GIDAYÛ KYÔGEN.

GIDAYÛ KYÔGEN. Also jôruri, maruhon mono, maruhon kabuki, takemoto geki, denden mono, and inpon mono, kabuki adaptations of bunraku plays and accompanied by gidayû bushi. Kabuki had begun adapting puppet plays in 1708, starting with Chikamatsu Monzaemon's Matsuyo no Komuro Bushi, which it called Tanba no Yosaku, but it was not until 1717 when kabuki adapted Kokusenya Kassen that the borrowing included gidayû bushi as well as the text. Kabuki’s “three masterpieces,” Sugawara Denju Tenarai Kagami, Kanadehon Chûshingura, and Yoshitsune Senbon Zakura, were originally puppet plays.

GIMIN MONO. A group of bunraku and kabuki “plays about self-sacrificing men,” centered on a public-spirited individual who puts himself on the line in order to relieve the suffering of the oppressed peasantry. Because they take a political stance, such plays did not appear prior to the mid-19th-century, when the shogunate’s power was weakening. The first was 1851’s Higashiyama Sakura no Sôshi, a kabuki drama loosely based on what is a presumably true story about a lord who had so brutalized his peasants with unfair taxes that their headman, Kiuchi Sôgorô (Sakura Sôgorô in the play), appealed on their behalf to the government, a forbidden act for which he and his family were crucified. Subsequently, a number of other plays on the same subject were produced with Sakura Sôgorô as the hero.

GIN. Also kamiu, notation in a jôruri script to denote a high pitch used at moments of extreme emotion. See also GIDAYÛ BUSHI.

GIRI. A Confucian-based concept variously translated as “duty,” “restraint,” “rational thought,” “proper behavior,” or “obligation,” and considered a linchpin of many Edo-period plays, especially those of Chikamatsu Monzaemon. In drama it represents the correct social behavior of a person, the role he must play in relation to others.
in the strict hieratical structure—friends, family, superiors, etc.—of social obligations in which a person existed. Often, this code is in conflict with the character’s personal desires or feelings (ninjō). Dramatists exploited this conflict to create powerful obstacles that were overcome by favoring one over the other, although tragic results resulted no matter which was followed.

**GOBAN DATE.** The classic “five-play” no program. When it begins with Okina and ends with a shūgen nō, seven pieces are on the program. Goban date programs are now rare. See also SHIN DAN JO KYŌ KI.

**GOBANME MONO.** The “fifth group of plays” on a five-play no program, where it corresponds to the ki (“demon”) part of the shin dan jo kyō ki (or shin nan nyo kyō ki) sequence. It corresponds to the kyū section in the jo-ha-kyū rhythmic structure of a no program. The fifth group is also called kiri nō (“ending no”) because of its place at the conclusion of the program. This holds true even on celebratory occasions when an abbreviated but auspicious shūgen nō is appended to the program. The shite, who may first appear in the guise of a court lady, priest, or old woman, usually turns out to be one of a variety of supernatural creatures or malevolent or benign demons (kichiku, oni, tengu). There are many kinds: in Momijigari and Tsuchigumo they appear as humans and take part in people’s affairs; those in Kayoi Komachi and Dōjō-ji are dead persons’ spirits who return to wreak vengeance; the mountain witch in Yamanba is a nature spirit; and those in Ukai and Matsuyama Kagami are fiends who punish sinners in hell. Such plays, which may have large casts, feature lively movement or dancing, with a lot of stamping and tossing of a mane-like no wig; even acrobatics may appear in certain plays. These plays bring the no program to a festive conclusion in accordance with the principle of jo-ha-kyū.

This is the second-largest category, with over 50 titles; some are also considered part of other categories. One way of grouping the plays divides them into three subcategories: oni mono, ningen mono, and mai mono. The dance (hayamai and taiko chū no mai) in the latter category is more dance for its own sake than the dramatic hataraki (see HATARAKIGOTO) in the other categories; thus, its
name (see MAIGOTO). When the plays are classed by the kind of dance they feature, the categories are hataraki mono, hayamai mono, and tokushu mai mono (“specialized dance plays”), an assortment including works using one of the following types of maigoto: midare, shishimai, and chû no mai, as well as the type of walking sequence called tachimawari.

These plays are all “orthodox” gobanme mono (hon gobanme mono), but when a play from another category is used in the gobanme program position, it is called ryaku gobanme (“alternative fifth-group”). Two fifth-group plays are titled Raiden. The first, an oni mono, uses the Chinese characters for “Thundergod”; the second, a mai mono, uses those for “Worship Hall.”

GOCHÛSHIN. A military messenger who, wearing special battle dress, runs in on the hanamichi to report to his superiors on various military matters in the course of a kabuki jidai mono adapted from bunraku (maruhon mono). His monologue is accompanied by gidayû bushi accompaniment, and, using a sword or spear, he performs a series of dance-like martial movements during it. At the end, he runs off, shouting “I bid you a hasty farewell” (hayao saraba).

One example is in the Daimotsu Beach scene of Yoshitsune Senbon Zakura.

H

HABA. The “opening scene” of a bunraku act (dan), in contrast to the kiri. It introduces the main characters and events, setting up the background against which the kiri is enacted. Titled examples of haba include “Terairi” (of “Terakoya” in Sugawara Denju Tenarai Kagami) and “Miuri” (of “Kanpei Seppuku” in Kanadehon Chûshingura). Tate haba refers to an opening scene that, unlike those performed against the same scenic background as the kiri, has different scenery and a somewhat different narrative than in that section. An example is the “Shii no Ki” haba of Act 3 of Yoshitsune Senbon Zakura in contrast to the “Sushiya” scene that closes it.

HABUTAE. A square silk cloth used with kabuki wigs. The chief type is worn over the actor’s scalp to cover his hair and hairline and to
suggest the shaved portion surrounded by the wig; the other important kind has strands of hair sewn to it before the habutae is pasted to the daigane. The visible silk is made up to match the face, with bluish makeup (seitai) used for the shaved portion.

**HACHI**MAKI. The cotton, silk, or crepe “headbands” worn by various bunraku and kabuki characters. A wide variety of styles, each with different conventions, helps to distinguish those who wear them, including the state of their health. They are tied at the front or side. White is often worn by samurai and onnagata, reddish yellow by gochūshin messengers, and purple by nimaike. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI; HEADGEAR; YAMAI HACHI**MAKI.

**HACHI**MONJI. A walking method used by certain high-class kabuki courtesans (tayū), like Agemaki in Sukeroku Yukari no Edo Zakura, who move their feet in a Japanese “figure 8” pattern as they walk along the hanamichi.

**HAGINO YAE**GIRI. Four generations of kabuki actors. The name causes confusion because of the similar characters used to write Hagi and Ogi, both of which were used at one time or another to write the family name (Hagino or Ogin). Yaegiri I (?–1736?) was a famous early Kamigata onnagata who also performed in Edo, and who took this name in 1719. He specialized as a lover in Chikamatsu Monzaemon’s shinjū mono and was so influential that the playwright called the heroine of Komochi Yamanba Yaegiri.

Yaegiri II (1736–63) drowned in Edo’s Sumida River, which so grieved his wife that Segawa Kikunōjō I, who had been present, based his performance of Okaru in Act 7 of Kanadehon Chūshingura on her.

**HAIMYŌ.** A pen name used for writing haiku, an art cultivated by many kabuki actors, who often used their haimyō as stage names. Names that were once haimyō include Shikan, Baigyoku, and Shōroku.

**HAIYŪ NO KAIKYU.** The feudal hierarchy of “actors’ ranks” into which kabuki actors are divided. The chief groups are nadai (“name
actor”) and nadai shita (“below name actor”), based on those whose names were or were not printed on Edo-period kanban. Nadai also has other meanings (see KYÔGEN NADAÎ). The highest nadai is the zagashira, while the leading onnagata is the tate onnagata. Stars are ōnadai, supporting players are chûnadai, and the level below that is hiranadai. Nadai shita (also called shitawarai), those whose names do not appear on kanban or in banzuke, are the lower rank of performers. This unsung group was originally called tsume (“stuffing”) and later acquired other names. Since 1878, the three main ranks for them have been (in descending order) kamibun or aichû kamibun, aichû (also chûdori or inari machi), and shita tachiyaku. (See ÔBEYA.) These actors serve primarily as members of picturesque groups, where they are often dressed alike, perhaps to do battle with the hero. To move up in the kabuki world, the actor has the opportunity to pass a written and performance test (nadai shiken) held once every two years, but the standards are very high and the process difficult. Actors who pass receive a certificate.

HAKAMA. The wide, divided trousers worn over kimono in traditional male samurai dress, seen in all forms of traditional theatre. Women in kabuki jidai mono sometimes wear a red version. The color is generally white, red, pale blue, or navy. There are also long, trailing hakama (nagabakama), worn with matching vests (suô kamishimo) that may be wide sleeved or have wing-like shoulders (kataginu). There are a number of types seen in kabuki, each having a different purpose or appearance, such as the no bakama for outdoor wear; the kukuri bakama, tied at the ankle; the ue no bakama, worn as noblemen’s formal dress, etc. See also COSTUMES: KABUKI; COSTUMES: NÔ; HANGIRI; KAMISHIMO; ÔGUCHI.

HAKAMA NÔ. A performance of nô in which the actors dress in mon-tsuki and hakama in order to avoid the discomfort of a fully costumed performance, as during the summer months.

HAKOBI. The art of “walking” or “carriage” in nô, which requires the actor to move by sliding his feet (suriaishi) along the polished wood floor, a foundation for nô acting. It is a theatricalization of natural walking, and, apart from leaps, the feet rarely leave the ground. The
hakobi varies from role to role depending on the music and the emotional level, as well as the role type, and a small number of roles have styles unique to them. See also KATA; MAI.

**HAKU.** An undergarment worn with no costumes and made of soft, white satin, usually seen exposed slightly at the chest. Nō costumes follow the ancient concept of layered clothing, with several robes worn one over the other.

**HAMASHIBAI.** “Shore theatres,” Osaka kabuki theatres originally located with their backs to the Dōtonbori Canal, but moved to face it after 1652. The term came to refer to low-class theatres in general. Most belonged to the group called chūshibai.

**HANA.** In nō, the “flower,” one of the principal aesthetic terms developed by Zeami for appreciating nō artistry. J. Thomas Rimer calls it “the true beauty created by the actor’s performances in different ways throughout his career” (1984, xxii). Erika De Poorter notes that most now agree that to Zeami: “hana was the effect, the impression made on the public by a performance, or to put it another way, the sensations that an actor awakens in the spectators” (2002, 54). Although he nowhere defines it specifically, the word is discussed variously in Zeami’s secret writings, where (in the reading “ka”) it appears in the titles of six treatises and in numerous terms, like myōka, “the flower of peerless charm.” Zeami himself suggests that the meaning can only be grasped intuitively, not just through logic.

Essentially, the concept implies that an actor’s art blooms like a flower, and that the presence of such blossoms determines the beauty of the actor’s performance. There are different degrees of flowering (see KYŪI), and different kinds of blossoms that appear at different times in one’s career, even in early childhood, some hana being temporary (mibun no hana), others permanent; the actor’s ultimate goal—through never-ending practice and devotion to his art (the seed of the flower)—is to achieve through imagination the highest level—the true flower (makoto no hana) that does not wither—and to maintain it as long as possible.

Hana also were “gifts” given to actors by fans in early kabuki. The gifts were accompanied by flowering plants, so they came to be
called “flowers.” Some think the word was responsible for the hanamichi getting its name of “flower path.” The written characters for this hana, though, meant “celebration.”

**HANAMICHI.** The runway that passes through a kabuki theatre on the stage right side, where it connects to the stage at a right angle. In the Edo period, it was a right angle only in Kamigata, the Edo angle running obliquely toward the audience left side. Although found in bunraku in the Edo period, it vanished from bunraku theatres for many years but was restored in recent times. The runway serves for major entrances and exits, and also acts as an extension of the stage area, depending on the play. Its most important position is called shichisan, where the suppon trap is located for the appearance of supernatural characters or for other special uses. **Actors** enter onto the hanamichi from the curtained room at the auditorium’s rear called the agemaku. Lights embedded into the hanamichi come on for important stage business.

A secondary or “temporary” runway, the kari hanamichi, is sometimes incorporated on the audience’s left. In the Edo period, this was a permanent structure, but contemporary financial concerns often dictate whether it is to be used as it occupies valuable seating space. In the premodern period, the secondary runway was the higashi no ayumi (“eastern walkway”) or higashi no hanamichi.

One of the best examples of both hanamichi being used for a scene is in “Nozaki Mura” (Shinpan Utazaemon), where the main runway (hon hanamichi), covered with a blue ground cloth, acts as a river, while the kari hanamichi is a river bank. In Igagoe Dōchū Sugoroku, actors leave the stage by the main hanamichi, cross the auditorium at the rear, and return to the stage by the kari hanamichi.

**HANAMUKE.** Comical male and female puppet heads with movable noses and mouths. Pushing the nose upwards reveals the teeth.

**HANARE KYÔGEN.** The one-act “independent plays” and dances that began to appear in kabuki during the yarō kabuki period but that were replaced during the 1660s by multi-act tsuzuki kyôgen.

**HANAYAGI RYÛ.** The “Hanayagi school” of classical Japanese dance (see BUYÔ; BUYÔ NO RYÛHA) founded by Hanayagi Jusuke I
HANA YOTEN. The “flower police” costume worn by identically dressed fighters in certain kabuki shosagoto, such as the michiyuki of Yoshitsune Senbon Zakura. It has vertical red, snake-like lines intermingled with flowers and leaves on a white background, with the sleeves tied back by red tasuki matching a red hachimaki. Red tights and red fingerless mittens cover the back of the hand, the actor wears no footgear, and he carries a flowering spear or flowering branch as a weapon.

HANGIRI. The divided trousers worn by noblemen in nō plays, which resemble those of kabuki. Hangiri are notable for their excellent embroidered fabric and wide leg openings that expose the feet from the ankles down. See also COSTUMES: NŌ; HAKAMA; ŌGUCHI.

HANMAKU. “Half curtain,” a convention used in certain serious nō or special performances, of slightly raising the agemaku, revealing the shite only partly before he enters on the hashigakari, then dropping the agemaku and lifting it fully for his actual entrance. It is seen, for example, in Shakkyō and Kiyotsune. See also HONMAKU.

HANMARU. A kabuki method of building objects like trees and pillars in the “half round” to give them depth, unlike two-dimensional cut-outs and flats. See also MARU MONO; SCENERY.

HAN MAWASHI. When the mawari butai is revolved only partially to show the set from a new angle before being revolved back to its original position. Although it means “half turn,” the stage is actually revolved around 45 degrees. An example is “Naozamurai” (Kumo no Magō Ueno no Hatsuhana).

HAN NŌ. A special “half nō” performance given for celebratory purposes (see SHŪGEN NŌ), emphasizing only the second half of a
two-part play. Usually, in the shortened first part, the *waki* proceeds quickly to the *nanori* sequence. The *shite*, however, does not enter and, after the *waki* chants the *machi utai*, the *shite* appears and the second half commences. *Han nô* are usually selected from among *hatsubanme* or *gobanme mono*. *Iwafune* and *Kinsatsu* are among plays that may be chosen.

**HANNYAGUMA.** Also *heikurô guma*, a type of highly stylized *kabuki kumadori* *makeup* inspired by the frightful *hannya nô mask*, used for jealous women transformed into demons. *Actor Yamanaka Heikurô* created it in 1705. See also *AIGUMA*.

**HA NO MAI.** “Development dance,” a two-part, brief, quick-tempo *nô mai* for females in *sanbanme mono* (“third-group plays”) that may follow the *jo no mai* after a sequence of text. See also *MAIGOTO*.

**HAORI.** A silk jacket tied at the front and worn by men in all forms of traditional Japanese theatre but mainly associated with *bunraku* and *kabuki*. See also COSTUMES: *BUNRAKU*; COSTUMES: *KABUKI*; *HAORI OTOSHI*.

**HAORI OTOSHI.** “Jacket dropping,” a *kabuki kata* whereby a young lover absentmindedly lets his *haori* slip off his shoulders. An example is Yosaburô in *Yowa Nasake Ukina no Yokogushi*.

**HAPPI.** A lined or unlined three-quarters length military cloak worn by warriors and demons and seen in all forms of traditional theatre. It has a two-part construction of back and front, joined by short cloth strips attached at its bottom corners. It is worn with either *ôguchi* or *hangiri*. *Kabuki’s* version is of gold brocade and is worn by the protagonist in the second half of *matsubane mono* such as *Tsuchigumo* and *Ibaraki*. See also COSTUMES: *KABUKI*; COSTUMES: *NÔ*.

**HARADASHI.** The “belly thrusting” minor *kabuki* villains in *Shibaraku* who have red faces (*akattsura*), exaggerated *wigs*, *costumes* with black lateral stripes on a white ground, and large, padded bellies.
HARAGEI. The realistic, psychologically acute, “gut acting” approach introduced to Meiji-period kabuki by Ichikawa Danjûrô IX, in which characters are played in a quiet and restrained manner in contrast to the more flamboyantly external styles. It was most effective in Danjûrô’s performances of katsureki mono.

HARI MONO. Wood-framed “flats” with paper or cloth facing used in bunraku and kabuki settings. They serve as backgrounds and walls, or opaque sliding doors. Those with scenic views or decorative patterns painted on them are kakiwari. Flats painted in solid colors or to match other elements in the background and placed behind entrances to mask the area within are kagami. Flats masking the wings at right and left are mikiri. Walls used to represent rooms are tsuma. See also AORIGAESHI; SCENERY.

HASEGAWA SENSHI (1689–1733). Bunraku playwright who gave up the priesthood to join the theatre. His earliest play was written independently in 1727 for the Takemoto-za. His best-known works are collaborations (gassaku) in which he supported the chief house playwright; they include Kiichi Hôgen Sanryaku no Maki and Dan no Ura Kabuto Gunki. In 1732, Senshi, puppeteer Yoshida Bunzaburô I, and chanter Takemoto Yamatodayû I (?–1733) failed to set up their own company and had to return to the Takemoto-za.

HASEGAWA SHIN (1884–1963). A prolific, self-educated novelist and shin kabuki playwright whose still-revived works, some adapted from his novels, include Mabuta no Haha and Ippon Gatana Dohyô Iri. He was known for his plays about wandering gamblers and was respected for dramatizing the nobility of the townsman who must make a crucial decision between duty (giri) and personal feelings (ninjô).

HASHI BAKO. The “chopstick box” trick in which a kabuki ghost appears through an opening in the scenery by having the actor lie on a board pushed along on grooves, like the lid of chopstick box, through a secret compartment in a wall or oversized lantern. It is used in Tôkaidô Yotsuya Kaidan. See also KEREN.
**HASHIGAKARI.** The “bridgeway” leading to the main acting area of the *nô* stage from the *kagami no ma*. Early stages of the Muromachi period had no hashigakari, and actors entered at a position upstage center, walking across an undifferentiated space from the curtained dressing room to reach it. At a 1464 performance, a bridgeway joined the stage up center at a right angle. Not long afterward, it was moved to the stage left side, near the *fue bashira*, and then to its present location at stage right. The hashigakari, which is gently sloped from the *kagami no ma* to the stage proper, is set on a slightly oblique angle to the stage, which it joins at the left of the *atoza*, and ranges from 33 to 52 feet in length. The precise angle is not fixed, and old-time hashigakari could even be set at a 45-degree angle.

A low railing (*tesuri*) runs along both sides, as do three evenly spaced pillars (examples of four exist, however) supporting the hashigakari roof. Three small pines, equally spaced, are placed in a white-pebbled border area (*shirasu*) running alongside the audience side of the hashigakari. The pines may be a reminder of when actors had to reach the stage by walking past actual trees on a shrine ground, and the white pebbles are considered reminders of the gravel space that surrounded the stage in premodern times. Two additional pines are set on the upstage side of the bridgeway. At the doorway to the *kagami no ma* is hung the *agemaku* through which the performers enter and leave. For a *nô* performance, the musicians enter on the bridgeway and take their positions on the stage. Then, as the play begins, the actors (including the *kôken*) enter and leave via the bridgeway. During the play, acting passages—including scenes where a demon leaps off the railing onto the stage—are performed on the bridgeway, considered an extension of the stage proper. The actor’s position on the hashigakari is aligned with the placement of one of the aforementioned pine trees.

Early *kabuki* stages, being modeled on those of *nô*, had a hashigakari although they were at a right angle to the stage. Over the years, the bridge grew wider until it could not be differentiated from the stage proper. The area continued for some years to be called by its name even after the *hanamichi* became a regular architectural feature in the first third of the 18th century.

**HASHIRA MAKI NO MIE.** The “pillar-wrapping mie” seen in *kabuki* *aragoto* plays and *danmari* when the actor grasps a pillar, tree, or
halberd with both hands, and wraps one foot around it. An example is performed by Narukami in *Narukami*.

**HATARAKIGOTO.** “Action pieces,” also simply hataraki, short no dance featuring mimetic elements. They are more closely connected with textual meaning than *mai*, which are more formalistic. Hatarakigoto reflect momentary concerns in the play, *mai* express the play’s overall emotional quality. In hatarakigoto, the dancer and *fue* player are not tied to the rhythms of the drums. Classification of hatarakigoto varies, one system following four general categories: *iroe*, *kakeri*, *mai bataraki*, and hataraki. See also MAIGOTO.

**HATARAKI MONO.** A subdivision of the *hatsubanme mono* (“first-group plays”) category of no plays, featuring a vigorous hatarakigoto. The *shite* are fierce gods (*aragami*) who allow for subdivisions based on the type of no mask they wear. There are (a) five *kurohige mono*, in which a dragon god appears: Chikubushima, Enoshima, Mekari, Kusenoto, Iwafune; (b) two kobeshi mono: Himuro, Sakahoko; (c) two tobide mono: Kamo, Arashiyama (which, despite being in this group, has no hataraki); (d) one tenjin mono: Kinsatsu (e) two akujo mono: Tamanoi and Fujisan. *U no Matsuri*, part of the *chû no mai* subdivision, may also be considered a hataraki mono. In addition, in one system of classification, at least 34 plays from the fifth group (*gobanme mono*) are also called hataraki mono. Kyôgen also has several pieces known for their hataraki properties, among them being *Ebisu Daikoku* and *Ebisu Bishamon*. See also CHÛ NO MAI MONO; GAKU MONO; KAMI MAI MONO; SHIN NO JO NO MAI MONO.

**HATSUBANME MONO.** The “first play group” on a classical five-play no program where it corresponds to the shin (“god”) segment of the shin dan jo kyô ki (or shin nan nyo kyô ki) sequence. Shin is another pronunciation of the character for a Shinto deity (*kami*), the role taken by the *shite*, so these plays are often called *kami nô* or *kami mono*. They are also widely called *waki nô*, about which there is some dispute. One argument is that the *waki* makes a ceremonious appearance in them, while another holds that these plays frequently followed the ritualistic piece *Okina*, just as the first line (hokku) of a
HATSUHARU KYÔGEN

A poem is followed by the second (wakiku); thus, because of their position in the program, a shortened form of the latter term was applied to the plays. These plays, of which there are about 40, also constitute the jo part of a program’s jo-ha-kyû rhythmic structure.

When a program is arranged so that a play from another category appears in place of a first-group play, the other work is called a ryaku waki nô (”alternative waki nô”), while authentic waki nô are known as hon waki nô. Dômyô-ji and Rinzô, plays in which Buddhist avatars (hotoke mono) appear, are not permitted to open programs that are preceded by Okina.

Many hatsubanme plays are in two acts. The shite makes his first appearance (as the maejitê) in the form of an elderly human being who speaks of the origins of a local shrine or some legend associated with a notable place. When the shite reappears (as the nochijîte) in the second act he is in the form of a deity and conveys an aura of auspiciousness, advocating peace on earth, and celebrating longevity, health, and prosperity. Such plays often honor the history of a specific Shinto shrine. There are a number of subdivisions and sub-subdivisions. The subdivisions are named according to the type of dance they feature; the subdivisions, where they exist, get their names from the nô mask (or one like it) worn by the nochijîte. The subdivisions are chû no mai mono, gaku mono, hataraki mono, kami mai mono, and shin no jo no mai mono. See also GOBANME MONO; NIBANME MONO; SANBANME MONO; YOBANME MONO.

HATSUHARU KYÔGEN. Also hatsu shibai, haru kyôgen, and haru shibai, the ”early spring play” or ”New Year’s play,” which followed the kaomise production and served as the second production of the annual Edo kabuki season. It was ni no kawari in Kamigata. It originally began on the second day of the New Year, but in the 1850s opening day was moved to the 15th or 17th. From 1715 on, it became customary to include the Chinese characters for the name Soga (see SOGA MONO) in hatsuharu titles in Edo, while in Kamigata the word keisei (”courtesan”) was used instead. From 1708 to the end of the 18th century, Edo’s theatres produced a jidai mono about the Soga brothers’ revenge, with a set dramatic structure, as the first part of the program, while the second half was a two-act sewa mono, set within the Soga sekai. A variety of religiously-based
customs, usually related to annual festivals, arose in connection with these annual productions. By the end of the 18th century, the *hatsu-haru kyōgen* was followed in the third month by *yayoi kyōgen*. See also KÔGYÔ.

**HAUTA.** A kind of music played in the *kabuki geza* to describe characters and scenic locales. It derives from a type of short love song of which there were two main forms, one associated with Kamigata, the other with Edo. See also KOUTA.

**HAYABUE.** In *nô*, a rapid musical passage for entrances featuring the *fue* accompanied by the *taiko, kotsuzumi*, and *ôtsuzumi*. The *shite* and *tsure*—ghosts, demons, violent deities, etc.—run on in time to its accompaniment during the play’s second half (*nochiba*). The dancing of a *mai bataraki* usually follows it. Plays include *Chikubushima, Funa Benkei, Kamo*, and *Kurozuka*, etc.

There is also a *hayabue* that excludes the *taiko* and is used in the *nochiba* for the entrance of shite without *masks* (*hitamen*), as in *Hachi no Ki* and *Youchi Soga*. See also MUSIC: NÔ.

**HAYAGAWARI.** Bunraku and *kabuki* both use “quick-change techniques,” but they are most closely associated with living actors who have to play two or more roles in the same scene or suddenly reveal a hidden aspect of their character by changing their appearance. Special *kabuki costumes*, *properties*, and *wigs* play an important role in these transformations, which are often carried out in front of the audience’s eyes. Occasionally, the trick is enhanced by the use of an actor’s “double” to distract attention while the main actor is elsewhere changing. Various techniques were created throughout the 18th century, and a number of actors came to specialize as quick-change artists, sometimes acting both as killer and his victim, for instance. In the early 19th century, there was a tremendous boom for such performances, with the star playing from 7 to 12 characters. The *henge mono* genre exploited quick-change technique to allow the actor to demonstrate his versatility. Actors also might play multiple major roles in classical dramas. See also BUKKAERI; HAYA GESHÔ; HIKINUKI; KEREN; TOITAGAESHI.
HAYAGESHÔ. “Rapid makeup,” a quick makeup change, done in the wings, on stage, or in the agemaku at the end of the hanamichi, and signifying an alteration in the character’s personality. Sometimes, as in Seki no To, the actor has access to a trick property (a large ax in Seki no To), with a concealed makeup compartment. See also HAYAGAWARI.

HAYAMAI. “Fast dance,” in nô, a long mai of the taiko mono variety performed by an emperor (as in Genjô), young nobleman’s ghost (as in Tôru), or female bodhisattva (as in Ama), given at a somewhat spirited tempo with a fue accompaniment in the lively, high-pitched tone called banshikicho. In one system of classification, a subdivision of the gobanme mono group of nô is called hayamai mono because of the presence of hayamai. See also MAIGOTO.

HAYASHI. The different orchestral ensembles in traditional Japanese theatre. The musicians are hayashikata, while hayashi beya may refer to the kabuki musicians’ dressing room in kabuki or to the geza music room of bunraku and kabuki. Although hayashi can be expanded to include shamisen players and singers, kabuki restricts the word to musicians who perform percussion and wind music. Basic are the nô-derived instruments of fue, kotsuzumi and ôtsuzumi, and taiko, although a number of other instruments may be used as well. See also GEZA; MUSIC: NÔ; NARI MONO; SHIBYÔSHI.

HAYASHIGOTO. Of the four principal categories of nô shôdan, the one devoted solely to instrumental music. It is used for entrances of the shite and waki; exits; dramatic transitions; emotional highlights suggesting battles, madness, and danger; the shite’s long dances (mai); and miscellaneous special material. Each has its own name and conventions. See also KATARIGOTO; SHIJIMAGOTO; UTAI-GOTO.

HAYASHIKATA. “Musicians,” also nari monoshi in kabuki (see NARI MONO). In nô, the hayashikata are considered actors in a performance.

HAYATSUZUMI. In nô, a relatively rapid beating of the kotsuzumi and ôtsuzumi usually used for hurried entrances of the aikyôgen. In
the most common pattern, the *shite* and *waki* exit, and the *aikyōgen* quickly appears. This happens often in *genzai mono*, like *Hashi Benkei* and *Hachi no Ki*. See also MUSIC: NÔ.

**HEADGEAR.** Characters in traditional Japanese theatre wear a wide assortment of different headpieces, called *kaburi mono* or *kanmuri mono*. The four main categories are *bōshi*, *eboshi*, *kanmuri*, and *zukin*. For each, there are a number of specific styles. In addition, there are also a small number of straw rain hats (*kasa*). The large assortment of headbands (*hachimaki*) is not considered *kaburi mono*. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI; COSTUMES: KYÔGEN; COSTUMES: NÔ.

**HEIDA MONO.** A subgroup of the *nibanme mono* of *nō* featuring brave samurai who wear the *heida nō* mask Tamura, Yashima, Ebira, and Kanehira. The first three include a *kakeri* dance and are the only ones about victorious heroes; they are known as *katchi mono* (“victory plays”).

**HEIKYOKU.** The style of narrative music in which military stories from the *Heike Monogatari* (see LITERARY SOURCES) were performed during the middle ages by blind *biwa* players. It was an important predecessor of *jôruri*.

**HENGE MONO.** Kabuki “transformation dances” devised, mainly in the 19th century, to exploit interest in quick-change techniques (*hayagawari*) and performer versatility. Each is made up of a series of discrete dances in which the original star presented a strikingly new character, sometimes portraying up to 12 roles, although seven was standard because of its auspicious associations. The great *henge mono* actors of the day were *tachiyaku* like Bando Mitsugorô III and IV, and Nakamura Utaemon III and IV, the rivalry between Mitsugorô III and Utaemon III being responsible for the genre’s development. The most versatile actors were called *kaneru yakusha*.

*Henge mono* evolved from those with dramatic themes to showcases for versatility, with little connection between the characters. Abstract themes appeared, such as snow, moon, and flowers; the four seasons; the five great festivals; the six poets; the eight views of Ômi;
the 12 months or signs of the zodiac, etc. The actors created characters who differed in age, sex, occupation, genus (animal, human, or divine), and so on, offering a panoply of Edo-period types. Unfortunately, only single dances survive, except for *Rokkasen*, still sometimes produced with all of its six dances. Among surviving *henge mono* segments are *Asazuma Bune*, *Sanja Matsuri*, *Hane no Kamuro*, *Kairaishi*, *Shiokumi*, *Echigo Jishi*, *Sagi Musume*, *Fuji Musume*, *Yasuna*, and *Tenaraiko*.

**HIDARIZUKAI.** The “left hand puppeteer” who, using his right hand, operates the *bunraku* puppet’s left. He opens and closes its fingers by manipulating two strings attached to a 15- to 17-inch-long armature (*sashigane*) connected to the puppet near its elbow. He stands at the left side of the *omozukai*, with whom he usually keeps his body in touch so that he can adjust to his breathing and movements. His focus remains on the back of the puppet’s head. To the degree possible, he stands on a slant away from the puppet to prevent interfering in the puppet’s movements. One of his duties is to supply the puppet with small hand properties, such as fans, pipes, and hand towels (*tenu-gui*), taken from and returned to an assistant (*kaishaku*).

Traditionally, the *hidarizukai* was promoted to this position after 10 years as an *ashizukai*, with another decade required as *hidarizukai* before he could be promoted to *omozukai*. See also *DEZUKAI*.

**HIDEN.** The “secret writings” transmitted by great artists to their artistic descendants. Japanese theatrical *hiden* began with the writings of *Zeami*, who developed his theories in 21 essays, beginning with the *Kadensho*, and including among others (all written between 1418 and 1433), the *Shikado*, the *Kakyô*, the *Yûgaku Shûdô Fûken*, *Kyûi*, the *Nôsakusho* (or *Sandô*), the *Shûdôsho*, and the *Sarugaku Dangi*, written to preserve his teachings on *nô* performance and play-writing. Zeami was following an established tradition of secret writings in other arts, such as poetry, which were intended only for the eyes of initiates. His writings remained within the family until a collection of 16 (technically, 15) texts (known as the *Zeami Jûrokubushû*) was discovered in a Tokyo secondhand bookstore in 1908; a year later they were edited and published under the editorship of historian Yoshida Tôgo (1864–1918). Other texts were found in the following
years (the last coming in 1956). Increasingly better scholarly editions appeared in the 1940s and the postwar years.

These writings, while sometimes venturing into the metaphysical, are appreciated for their vividly practical discussion of the artist’s problems, the correct approach to training, the way to relate to an audience, how to discriminate among artists in terms of ability, how to employ jo-ha-kyū, and how to achieve (and describe) the proper level of stylized beauty through the arts of song and dance, or the three fundamental roles of old man, warrior, and woman. Zeami provided the world of no with a unique aesthetic vocabulary that is still very much in use, with terms like yûgen, hana, and monomane. The treatises are also extremely valuable historical documents reflecting the competitive artistic circumstances of no’s early days. In later years, many secret treatises were written by others, sometimes fraudulently attributing their authorship to important earlier persons—including Zeami—in an attempt to strengthen the authority of a school.

Kyôgen, bunraku, and kabuki also have hiden traditions, although these were generally available to interested parties. See also GEIDAN; WARANBEGUSA; AYAMEGUSA.

HIKI. Kabuki “fans,” who support actors and theatres. During the Edo period, large, similarly dressed groups of such patrons went en masse to the theatre to support their favorite stars, and the show would often be stopped so that some gift—like a specially designed curtain—could be offered to the actor. Their affection was also expressed through well-timed home kotoba shouted out during the performance and by rhythmic hand clapping. Banners (nobori) were hung outside, and gifts (tsumi mono) were piled high there. A large number of fan-related ceremonial customs evolved. See also RENJÛ.

HIKAЕ YAGURA. The Edo-period kabuki system of “alternate managements” that came into play when financial or legal problems prevented one of the edo sanza from producing. Each of these three theatres eventually had an alternate management prepared to step in and run the establishment until the original licensee was back on his feet. The principal alternate managements were the Kawarasaki-za (substitute for the Morita-za), the Miyako-za (for the Nakamura-
HIKINUKI. A quick-change (hayagawari) effect seen in kabuki shosagoto when some change in the character or atmosphere is necessary. As the actor performs, the kurogo or kôken pull basting threads

za), and the Kiri-za (for the Ichimura-za). See also KÔGYÔ; YAGURA.

HIKIDÔGU. A kabuki technique of pulling low, wheeled platforms with scenic elements on them into position. They move laterally or up and down stage in view of the audience. A famous example is when Akô Castle recedes upstage in Act 4 of Kanadehon Chûshingura. See also SCENERY.

HIKIGATARI. When a gidayû bushi chanter accompanies him or herself on the shamisen. The practice, which fell out of favor in the 1880s, was common in the early 17th century; it later became popular in women’s puppet troupes. See also SUJÔRURI.

HIKIMAKU. The “pull curtain” used in bunraku and kabuki. A kyôgen-kata opens it from stage left to stage right, and closes it in the opposite direction, doing so in time to the beating of the hyôshigi. Kamigata productions used to follow the opposite directions. All such curtains today are of a single sheet, but there were Kamigata theatres during the Edo period that used a two-sheet curtain each sheet of which ran off to its respective side. In the premodern period, only fully licensed theatres (ôshibai) were entitled to use the hikimaku; koshibai and miyaji shibai were forced to use a drop curtain (donchô; see DONCHÔ YAKUSHA). There are many traditional variations on the opening and closing of the curtain, depending on the traditions of specific plays in the repertory.

The earliest use of the hikimaku dates to 1664 for a Kamigata production of the first multi-act play (tsuzuki kyôgen), Hinin Katakiuchi. The curtain was presumably used to separate one act from another. Today’s vertically striped curtains are of green, persimmon, and black, colors that have come to symbolize bunraku and kabuki, especially the latter. However, Edo-period theatres each had their own color schemes, and Kamigata theatres did not even use stripes. See also JÔSHIKIMAKU; MAKU.
from his specially constructed kimono and, at the right moment, the costume is whisked off, instantly revealing another one underneath. It is seen in Musume Dōjō-ji and Fuji Musume among many other pieces. See also BUKKAERI.

HIKISEN. The kabuki technique of hanging a curtain from rings placed over pegs to which a rope is attached. When the rope is pulled, the pegs leave the pole and the curtain quickly drops. See also FURIDAKE.

HIKIWARI. A kabuki scenic technique whereby the scenery moves to left and right as a new set rises into place on the large, upstage seri trap.

HIKKOMI. Any important hanamichi “exit” in kabuki, such as that of the wizard Nikki Danjō in Meiboku Sendai Hagi; Nikki rises amidst smoke on the suppon trap, having just been transformed from a rat into human form; gripping a secret scroll in his mouth, he moves off as if floating on air. Because the stage curtain has been closed behind him, this exit is a maku soto no hikkomi (“outside the curtain exit”). Courtesans may exit using the hachimonji style of walking, while other characters may exit in bounding leaps (roppō) or by flying (chûnori) over the hanamichi into the balcony.

HIKOROKU-ZA. A bunraku theatre that appeared in 1884 as a serious rival to the Bunraku-za. It first performed at Osaka’s Inari Shrine compound, formerly used by the Bunraku-za. The opening production was not very successful, but the manager lured the great shamisen player Toyozaawa Danpei II away from the Bunraku-za, which brought great success to the new venture, whose company also included chanter Takemoto Ōsumidayū III. Ōsumidayū and Danpei became a great combination, and Danpei’s wife, Kako Chika, wrote the still-performed Tsubosaka Reigenki. The Hikoroku-za’s brief but intense rivalry with the Bunraku-za was reminiscent of that between the Toyotake-za and Takemoto-za in the 18th century. But fires and the successive deaths of the major chanters, combined with an economic downturn, led to the company’s dissolution in 1893. The company’s remnants continued to compete, however, under a
series of names—the Inari-za (1894–98), the Meiraku-za (1898–1903), the Horie-za (1904–11), and the Chikamatsu-za (1911–14)—until it merged in 1914 with the Bunraku-za, leaving only that company to represent the art.

**HINADAN.** The two-stepped, red-carpeted “doll platform” placed upstage for *kabuki shosagoto*, like *Renjishi*, in which the *nagauta* musicians appear onstage, sitting on their knees in rows facing the audience and dressed in *kamishimo*. The *shamisen players* are on the upper level at stage left, with the singers to their right. On the lower level, from stage left, are the flutist (*fue*), four to eight *kotsuzumi* (see *KOTSUZUMI AND ŌTSUZUMI*) drummers, an *ōtsuzumi* drummer, and a *taiko* drummer. *Hinadan* is the platform used by imperial family dolls set up for the annual *hina matsuri* (“doll festival”). When *gidayû*, *tokiwazu*, and *kiyomoto* musicians perform onstage, they use the *yamadai* (“mountain platform”), which has only one step, and is faced with flats (*kerikomi*) painted to match the *scenery*. See also *DEBAYASHI*; *DEGATARI*.

**HINAWAURI.** The “fuse cord seller” who served the needs of pipe smokers in Edo-period theatres. He had various other functions, including being a guard, a claquer, and a stagehand.

**HININ.** The “non-human” or outcast class into which *kabuki actors* were placed during the Edo period.

**HINOKI BUTAI.** The “cypress-wood stages” of *kyôgen* and *nô*. Cypress wood also was used in *kabuki stage* construction. Consequently, the term came to suggest a high-class theatre to perform in which was a mark of distinction.

**HIÔI.** An “awning” attached to the front of early *kabuki stages* when they still resembled *nô* theatres and were outdoors. Both the stage and audience were sheltered by it. A bridge over the stage running from one side to the other later concealed the awning’s position. The movable steel bridge now in this place bears the same name.
**HIPPARI.** One usage refers to the “pulling” tension felt by the audience, a *kabuki* actor, or a character, especially one ready to commit suicide; the other is to a dramatic *kabuki* pose called the *hippari no mie* in which several characters connected by the plot assume a well-balanced tableau as the curtain closes. A famous example concludes “Terakoya” (*Sugawara Denju Tenarai Kagami*).

**HIRAKU.** The “blooming” of a *nô* actor as he trains throughout the years by progressively playing increasingly challenging roles. Specific roles and types of plays are carefully chosen, beginning with those considered the simplest, so that he will be prepared to play the most difficult ones at a later stage of his career.

**HIRA MONO.** A *nô* play considered relatively easy to perform, in contrast to a *narai mono*.

**HIRANORI.** In *nô* music, the fundamental “regular rhythm” most often used for the chanting (*utai*) in *awasegoto*. A verse in *shichigochô* meter is chanted within eight beats. It is used for sections of narrative, scenic description, and lyrical expression, and is thus heard in such modules (*shôdan*) as *shidai, michiyuki, sageuta, kuse* (see *KUSEMAI*), *rongi*, and *machi utai*.

**HITAMEN.** The appearance of a *nô* character without a *mask*. The *actor* uses little or no facial expression so that the face itself assumes mask-like qualities. *Makeup* is never worn.

**HITATARE.** A *nô* costume made of lined stiff silk or linen with dyed designs and consisting of a warrior’s everyday wide-sleeved outer robe worn with matching *hakama* or *ôguchi*. There are cords at the breast and on the sleeves. A tall *eboshi* bent to one side is always worn with it.

**HITOTSUGANE.** A medium-sized *bunraku* and *kabuki* “gong,” struck with a slim mallet. See also *GEZA*; *NARI MONO*.

**HOME KOTOBA.** The *kabuki* custom of shouting out “words of praise” for the *actors* during a performance. In the Edo period, actors
used to respond verbally to these fans’ (hiiki) comments. Nowadays, one does not hear these audience comments very frequently, and those who deliver them are mainly specialists. See also KAKEGOE.

**HON AME.** The use of water (hon mizu) to suggest “real rain” for realistic effects in kabuki sewa mono. A barrel of water is suspended over the stage with the water diverted into a pipe with tiny holes. It is used in koroshiba, as in Kanzen Chôaku Nozoki Garakuri.

**HONAN MONO.** “Adapted plays” for bunraku and kabuki based on foreign literature but using “Japanized” characters and locales. They may also be modern versions of old plays that have been updated into contemporary terms. Honan mono first appeared with Nakamura Masanao’s adaptation of Samuel Smile’s 1864 novel Self Help, dramatized by Sakyô Tomisaburô in 1872. In 1879, Kawatake Mokuami dramatized Fukuchi Ôchi’s version of Edward Bulwer-Lytton’s Money into Ningen Banji Kane no Yo no Naka. The practice was accelerated by the theatrical reform movement (Engeki Kairyô Undô). By the early 20th century, authentic translations (honyaku) of foreign dramas came into favor, giving rise to the modern theatre (shingeki) movement.

**HON BUTAI.** The kabuki “stage proper,” as opposed to the hanamichi.

**HONCHÔSHI.** The “fundamental tuning” for the shamisen. The thickest string and the middle string are tuned to a perfect fourth, while the thinnest string is tuned to a perfect fifth.

**HONGÔ-ZA.** A kabuki theatre, initially known as the Okuda-za, built in 1873 in Haruki-chô in Tokyo’s Hongô district. Its first management failed and it became the Haruki-za, focusing on Osaka-style kabuki, but it found it hard to survive although some success came under the leadership of actor-brothers Kataoka Gadô III (later Kataoka Nizaemon X) and Kataoka Gató III (later Kataoka Nizaemon XI). It burned down in 1890, was rebuilt in 1891, and burned again in 1898. After being rebuilt again, it became the Hongô-za in 1902, gaining a reputation for shinpa. In 1903, the shin kabuki
Hototogisu premiered here, ushering in the “Hongo-za period.” It was destroyed in the 1923 earthquake, was rebuilt, became a movie house by 1930, and was bombed in 1945.

**HON KYÔGEN.** Kyôgen plays proper as opposed to aikyôgen interludes in nô plays.

**HONMAKU.** The lifting of the agemaku all the way for the entrance of characters in nô. See also HANMAKU.

**HON MEN.** Original nô masks handed down and preserved by the iemoto of a school of nô from the time of their makers in premodern years. Many date from the Muromachi period.

**HON MIZU.** Kabuki’s “real water” convention, especially popular in natsu kyôgen for providing a refreshing feeling. Formerly, water was placed in special troughs (which might even be built into the hanami-chi) to represent canals, rivers, lakes, or ponds, or for falling rain (hon ame) but it was more likely for water to appear as an artistic convention, with blue ground cloths (jigasuri) over stage traps or conventionalized backgrounds showing raindrops. Offstage drumbeats immediately signaled a storm.

Some effects were combined with quick-changes (hayagawari) whereby the actor would jump into the water only to rise a little later on the suppon trap with a different appearance. See also KEREN.

**HONTE.** See TESURI.

**HONTSURIGANE.** A large bell hung inside a wooden frame and struck with a padded mallet. It is heard in bunraku and kabuki temple scenes. See also NARI MONO.

**HON YOMI.** A prerehearsal ceremony at which a kabuki playwright gave a “true reading” of his new play. The casting was announced at this time as well. See also KEIKO.

**HORIKOSHI NISÔJI.** An Edo kabuki playwright, originally an actor, who took for his professional name the private surname of
actor Ichikawa Danjūrō. He reigned as one of Edo’s best dramatists, together with Fujimoto Tobun and Kanai Sanshō, from the 1750s into the 1780s, and wrote around 70 plays, many influenced by the rationality of Kamigata drama. From 1769 to 1771, he went into religious retirement before returning to the stage.

He was a major follower of playwright Tsuuchi Jihei II, whose style he consolidated in the process of deepening the content of sewa mono before passing the tradition on to Sakurada Jisuke I. He was the first to include a one-act shosagoto as a regular part of the daily program. His various innovations included stage equipment. However, his work, apart from Sagi Musume, is no longer produced.

HORI MONO. Also irezumi, the “tattoos” worn by certain lower-class male characters in bunraku and kabuki. They are often elaborate art works covering the arms, shoulders, and back. Actors wear special tight-fitting shirts and shorts to simulate the effect. Characters with elaborate tattoos include Danshichi in Natsu Matsuri Naniwa Kagami and Benten Kozō in Aotozōshi Hana no Nishiki-e. A small number of women of the akuba type also have tattoos.

HÔSHÔ KURÔ (1837–1917). No actor who debuted at six and amazed fans by performing in 16 plays during a kanjin no in 1848, when he was 12. In 1853, he became the 16th head (sōke) of the Hôshô ryû, taking the name Kurō. He was one of the few no masters to persevere during the period of great uncertainty following the Meiji Restoration (1868), when the future of no was in doubt. In 1877, he and other great no artists, such as Umewaka Minoru, performed for the imperial family, which he would subsequently do on other occasions. This was a tremendous boost for no’s wavering prestige and the art began to flourish again. The efforts of Hôshô Kurō, Umewaka Minoru, and Sakurama Sajin on behalf of no’s survival led to their being considered the three greatest no artists of the Meiji period.

A tall, lean actor, with an air of great refinement, he specialized in the roles of elegant women in such plays as Aoi no Ue, Dōjō-ji, Kinuta, Matsukaze, and Teika.

HÔSHÔ RYÛ. A school of no shite actors founded by the elder brother of Kan’ami Kiyotsugu, Hôshô Tayû. He belonged to the
Yamato sarugaku troupe called the Tobi za, which became the Hôshô za on the basis of his reputation. During the Muromachi period, the Hôshô troupe participated in the takigi no of Nara’s Kôfuku-ji Temple, and the Wakamiya Festival of Kasuga Shrine. During the late Muromachi period, the troupe was supported by Hôjô daimyô of Odawara. During the Edo era, the troupe was the favorite of the fifth Tokugawa shogun, Tsunayoshi, who made the musicians of the other troupes join the Hôshô. During this time, the Kaga clan patronized the troupe as well. Since the 11th Tokugawa shogun, Ienari, also favored it, the Hôshô became especially strong in the late Edo period, and, in 1848, the troupe leader Tomoyuki gave a famous kanjin no performance in Edo. It has maintained its power behind the Kanze ryû as the second most powerful school in Tokyo and the Hokuriku regions until today.

There is also a Hôshô ryû of waki actors known as the shimogakari Hôshô ryû.

HUMOR: KYÔGEN. Nô plays eschew humor, which is the provenance of kyôgen, whose appearance on a nô program provides comic relief. Some kyôgen aim for outright laughter, others for a less overt feeling of amusement that—even when the primary tone is tragi-comic—is nevertheless much lighter in spirit than most nô plays. Some plays project a sense of auspicious happiness, others an atmosphere of harmony and good will. Although there is the occasional threat of danger to a character, the plays include no villains, and—with one or two exceptions, such as Tsukimi Zatô—those who might have caused harm come to see the error of their ways or are revealed as harmless rascals. A frequent important lubricant to amusing behavior is the attempt of servants to get forbidden sake; even funnier is their behavior when they get drunk. They may get their comeuppance by being scolded and chased, but no one ever suffers physical harm and it is obvious that even if the master catches them he will ultimately forgive them. The inclusion of spirited song and dance in many plays is another sign of good humor, just as is the use of double entendres that cause great confusion when someone misunderstands the meaning of a word or phrase. See also LANGUAGE.

Pompous characters—such as puffed-up feudal lords who pretend to more power than they have—are made to seem silly, and arrogant
behavior is usually deflated; this serves, however, not as punishment but merely to show that they are, after all, only human. Only a handful of plays satirizing feudal lords—like *Futari Daimyô*—can be considered sharp social satire directed at the upper classes. There is equally sharp satire available in plays that prick the hypocrisy, narrow sectarianism, or lechery of corrupt priests. The upending of his master by the servant Tarô-kaja, who may be foolish or clever depending on the situation, is a common subject, as is the presentation of comically overbearing women and their henpecked husbands, who are also no match for them in the game of wits. Funny *kyôgen masks* for homely women are instantly amusing sight gags, just as are the grotesque expressions of demon masks. Seeing a supposedly fierce demon made to look foolish is always good for a laugh. And the comic misbehavior of various spirits of flora and fauna are additional causes of humor, even though such plays take *kyôgen* into the realm of the supernatural.

A tragicomic tone pervades a number of blind man (*zatô*) plays (*see PLAY CATEGORIES: KYÔGEN*), and women (*onna*) plays about husbands and wives can be more warm than funny. The most pathos-laden play is probably *Tsuri Gitsune*, about a fox whose life is endangered by a trapper. *See also* CHARIBA.

**HUMOR: KABUKI.** *See* CHARIBA.

**HYÔSHIGI.** Also *ki* and *tannuki*, these are two oak clappers, about 10 inches long, struck together by the *kyôgenkata* in *kabuki* to signal important moments. They produce a clear, high-pitched clack. A conventionalized sequence of clacks is used to announce the arrival of the *actors* to the theatre, to warn everyone backstage of the imminence of the play’s beginning, to verify that everyone is in his place, to accompany the opening of the *hikimaku* curtain, to mark the start of the action, and to accompany the closing of the curtain. *See also* DARAMAKU; KIGASHIRA; TSUKE.

**HYÔSHIMAI.** A kind of dance (*buyô*) seen in certain *kabuki shosagoto*. It originated in the *komai* dance tradition and evolved from a drum-accompanied performance to a *shamisen*-accompanied one. It can be seen in *Oshidori*. 
IBAYASHI. “In-place music,” often called *hayashi*, a concert recital of *nô* in which a section of a play similar to what would be performed in a *mai bayashi* is chanted to musical accompaniment without physical activity. See also MUSIC: NÔ.

ICHIBAN DAIKO. “Number one drum,” a now defunct *kabuki* convention of beating the *ôdaiko* in the *yagura* early in the morning to announce the imminence of a performance, followed by beating the drum onstage. As the opening moved closer, “number two drums” (*niban daiko*) and “number three drums” (*sanban daiko*) were beaten.

ICHIBANME MONO. The “first half” of a typical Edo-period *kabuki* program, which was always a *jidai mono*, in contrast to the *nibanme mono*, a *sewa mono*. See also KÔGYÔ.

ICHIKAWA CHÛSHA. Eight generations of *kabuki* actors. Yagô Tachibanaya. Chûsha VII (1860–1936) was a Kyoto-born actor who debuted in 1864, and became Chûsha in 1918. He was one of the great *jidai mono* actors of his time.

Chûsha VIII (1896–1971) debuted in 1913 and also became a major *jidai mono* player. He became Chûsha VIII in 1953. He was one of several stars to abandon Shôchiku for Tôhô in 1961.

ICHIKAWA DANJÛRÔ. Twelve generations of *kabuki* actors. Yagô Naritaya. The representative line of Edo actors; the first, second, fourth, fifth, sixth, seventh, eighth, ninth, and 12th are touched on here. Danjûrô I (1660–1704), who wrote over 50 plays for himself as Mimasuya Hyôgo, debuted in 1673. He created the *aragoto* acting style, which became the family art (*ie no gei*), and the *makeup* called *kumadori*. He was closely associated with Buddhist god Fudô enshrined at Narita, which led to Naritaya becoming his *yagô*. He earned the highest annual salary of his day, 800 ryô. He was murdered on stage by another actor.

Danjûrô II (1689–1758), son of Danjûrô I, debuted in 1697 and became Danjûrô II in 1704. In 1713, he combined the styles of
wagoto and aragoto in what became the traditional approach to the role of Sukeroku, one of kabuki’s greatest characters. His other innovations included establishing the custom of producing Shibaraku at the annual kaomise productions, the perfection of kumadori, and the transferal of many Osaka puppet plays to Edo kabuki.

Danjūrō IV (1712–78), who took the name in 1754, regularly played both tachiyaku and onnagata roles. Before becoming Danjūrō, he was Matsumoto Kōshirō II. Danjūrō IV ran a famous actors’ study group at his home.

His son was Danjūrō V (1741–1806), who was Kōshirō III when he became Danjūrō in 1770. He was extremely versatile, and wrote several books, but was an eccentric who retired in 1796 to live like a hermit in a secluded hut, only occasionally returning to the stage.

Danjūrō VII (1791–1859) was his adopted son, taking the name of Danjūrō at nine, something not made public until he was 16. He was a notorious hedonist, part of the reason for his being banned from Edo for seven years in the 1840s during a crackdown on excessive luxury. Danjūrō VII’s remarkable versatility earned him the title of kaneru yakusha, and he made numerous advances in kabuki acting. Among his lasting achievements were the establishment of his line’s great successes in the Kabuki Jūhachiban collection and the creation of the matsubame mono genre with Kanjincho in 1840.

Danjūrō VII changed his name to Ichikawa Ebizo VI so his son could become Danjūrō VIII (1823–54), but the latter, an immensely popular romantic star, killed himself at age 32.

Danjūrō VII’s fifth son became Danjūrō IX (1839–1903), although he spent much of his early career as the adopted son of theatre manager Kawarasaki Gonnosuke VI. He became Danjūrō in 1874. Blessed with an exceptional education, he became one of the most progressive actors of the Meiji period, pioneering the katsureki mono genre and the psychological acting approach called haragei. In 1887, he performed for the imperial family (see TENRAN GEKI) and, in 1889, became zagashira at the new Kabuki-za. He also put together the shin kabuki jūhachiban collection.

The Danjūrō name lay dormant for half a century until given posthumously to Danjūrō X (1882–1956), a non-actor who had married into the family, in 1956.

Danjūrō XI (1909–65), eldest son of Matsumoto Kōshirō VII,
and adopted son of the man named Danjūrō X, was one of the best postwar actors under the name Ebizō X; he acceded to Danjūrō in 1962, but he died three years later.

His son (1945–) became Danjūrō XII in 1985, and is one of the leaders of today’s kabuki. In 2004, he took ill and had to leave the stage for several months. His son became Ichikawa Ebizō XI in 2004, the ceremony of name-taking (shūmei) taking place in Paris, France, after being performed in Tokyo.

ICHIKAWA DANZŌ. Nine generations of kabuki actors. Yagō Mikawayama. Danzō I (1684–1740) took that name in 1698. He was a versatile star who succeeded in a wide range of tachiyaku and katakiyaku roles.

Danzō V (1788–1845) took the name in 1819. He split his career between Edo and Osaka, and was famed for deep realism in jidai mono, playing roles of every type, male and female.

Danzō VI (1800–71) spent many years playing in both Edo and Kamigata and was capable in both sewa mono and jidai mono, but was too conservative to achieve wide popularity.

Danzō VII (1836–1911), adopted son of Danzō VI, became Danzō VII in 1897. A brilliant katakiyaku, he was on a par with the greatest stars of the day, and many of his kata are still followed.

Danzō VIII (1882–1966), son of Danzō VII, became Danzō VIII in 1943. This treasured supporting player was good as both tachiyaku and katakiyaku.


ICHIKAWA ENNOSUKE. Three generations of kabuki actors. Yagō Omodakaya. Ennosuke I (1855–1922) debuted in 1859 and took that name in 1890, becoming Ichikawa Danshirō II in 1910. He excelled in buyō and gidayū kyōgen, and was also a keren specialist. His close association with koshibai led to his being excommunicated from the Ichikawa family by Ichikawa Danjūrō IX, although this was eventually rescinded and the incident led to the abandonment of official and nonofficial discrimination against koshibai actors.

Ennosuke II (1886–1963), son of Ennosuke I, became Ennosuke II in 1910 and, like his father, was a progressive, even radical artist.
His foreign travels in 1919 influenced the *shin buyō* movement (*see BUYÔ*). He made many innovations in *kabuki* dance and eventually became president of the *Nihon Haiyû Kyôkai*. In 1955, he was Japan’s first postwar international actor to perform in China. He became Ichikawa Eno I in 1963.

His grandson is the unusually versatile Ennosuke III (1939–), who graduated from Keio University, becoming one of the first *kabuki* actors to get a college degree. In 1963, he became Ennosuke III. He, too, has been a revolutionary force, his achievements including the creation of his own experimental company, the revival of old plays based on research into forgotten production methods (especially those involving *keren*), the employment of actors from outside the *kabuki* family system, the direction of plays and operas in foreign countries, and the creation of *super kabuki*.

**ICHIKAWA KODANJI.** Five generations of *kabuki* actors. *Yagô* Takashimiya (Kodanji I); Naritaya (Kodanji II). The most significant actor in the line was Kodanji IV (1812–66), son of a fuse-cord seller (*hinawauri*) who was active in Osaka *koshibai* and *chûshibai*. In 1844, he became Kodanji IV, moved to Edo in 1847. Despite his humble origins and unprepossessing voice and stature, he became a *zagashira*. From 1854, he formed a close bond with playwright Kawatake Mokuami, being especially successful in *shiranami mono* and *kizewa mono*.

**ICHIKAWA RYÛ.** A school of *kabuki* buyō (*see BUYÔ NO RYÛHA*) founded by *Ichikawa Danjûrô* VII and associated with various dances devised in the late 19th century by *Ichikawa Danjûrô* IX, including *Momijigari*, *Kagami Jishi*, and *Futari Bakama*.

**ICHIKAWA SADANJI.** Four generations of *kabuki* actors. *Yagô* Takinoya. Sadanji I (1842–1904), one of the Meiji triumvirate known as *Dan-Kiku-Sa*, he debuted in Osaka in 1848 and became Sadanji I in 1862. He moved to Edo where he was supported by Kawatake Mokuami, who helped him improve at *aragoto*. Among his achievements was performing for the imperial family (*see TENRAN GEKI*) in 1887. In the 1890s, he ran the Shintomi-za (*see MORITA-ZA*) and
then the Meiji-za, gaining admiration for his tachiyaku acting in all types of plays.

Sadanji II (1880–1940), son of Sadanji I, became Sadanji II in 1906. That year, he made an historic trip to Europe to study theatre, returning eight months later in 1907. In 1909, he and Osanai Kaoru (1881–1928) cofounded the pioneering modern theatre (shingeki) company, Jiyû Gekijô (Free Theatre). He also produced many important shin kabuki plays. Sadanji established the kyôka gikyoku jûshu collection. In addition, he revived a number of dormant kabuki jûhachiban plays that had become dormant.

Sadanji III (1898–1964), the son of Ichikawa Monnosuke VI (1862–1914), became head of Onoe Kikugorô’s troupe in 1949, and became Sadanji III in 1952. He was elected head of the Nihon Haiyû Kyôkai in 1963. His specialty was wagoto-style nimaime lovers, onnagata, and old men.

His son is Sadanji IV (1940–), popular in aragoto, who took the name in 1972.

ICHIKAWA SHÔJÔ KABUKI. “Ichikawa Girl’s Kabuki,” an all-female troupe created in Toyokawa City, Aichi Prefecture, in 1948, by Ichikawa Shôjûrô. Well-trained in dance and drama, they gained much attention, even performing in the major kabuki theatres. In 1960, they became the Ichikawa Joyû-Za (“Ichikawa Actress Troupe”), but their popularity faded and they were dissolved.

ICHIKOE NIKAO SANSUGATA. The kabuki artistic standard of “first voice, second face, third physique” by which actors are judged. Of course, some actors have overcome physical deficiencies to become great stars, one of the best examples being Ichikawa Kodanji IV.

ICHIMONJI. The black cloth border forming a “straight line” and hanging horizontally over the kabuki stage, parallel with the prosценium arch. It masks the upstage machinery placed behind it and serves to frame the stage picture. See also MAKU.

ICHIMURA UZAEMON. Seventeen generations of kabuki zamoto and actors. Yagô Tachibanaya; Kikuya (Uzaemon VIII). There is considerable confusion over who the first bearers of this illustrious
name were. Moreover, despite the name presumably having 17 bearers, only 12 people are actually known to have held it, a phenomenon attributed to legal complexities associated with those Uzaemons who had heavy hereditary debts. All who held it through the 14th generation were both actors and managers associated with the Ichimura-za.

Uzaemon IX (1725–85) was the first Ichimura-za manager who, in 1784, because of his father’s debts and the theatre’s burning down, had to turn his license over to the Kiri-za as a hikae yagura.

Uzaemon XIV (1847–93), who relinquished the Ichimura-za managership and turned fulltime to acting, was the last manager in the line.

Uzaemon XV (1874–1945), adopted son of Uzaemon XIV, became Uzaemon XV in 1898. He was one of the great romantic actors of modern times, achieving enormous popularity. In his later years he served as chairman of the Nihon Haiyü Kyōkai. His great roles are in the kyōga jūnishū collection.

Uzaemon XVII (1916–2001) took the name in 1955. He had a long career as a tachiyaku, famed for his depth in jidai mono parts. He was a National Living Treasure.

ICHIMURA-ZA. One of the edo sanza, along with the Nakamura-za and Morita-za. Its roots are traced to the Murayama-za, built in 1634 in Fukiya-chō by Murayama Matasaburō. The license eventually passed to the Ichimura Uzaemon family. From 1663–67, it was the Ichimura Takenojō-za and then the Ichimura-za. It thereafter was run by generations of zamoto called Ichimura Uzaemon. It introduced multi-act plays (tsuzuki kyōgen), scenery, and kanban. Its original mon of a rounded crane inside an octagon was changed in 1690 to a mandarin orange inside a circle.

The management was usually in debt and thrice—1784–88, 1793–98, and 1815–21—had to turn over its license to a hikae yagura—the Kiri-za, Miyako-za, or Tamagawa-za. See also KÖGYÔ.

A number of Tsuruya Nanboku IV’s great plays premiered here.

In 1842, the Tenpō reforms forced the edo sanza to move to outlying Saruwaka-chō. Many plays by Kawatake Mokuami opened here. In 1872, Ichimura Uzaemon XIV closed the theatre down and retired, although he then attempted to revive it as the Murayama-za
by calling himself Murayama Matasaburô II. Business did not improve and it became the Miyamoto-za, the Satsuma-za, and, in 1878, the Ichimura-za again, even though the Ichimura family no longer was involved.

The theatre moved to Shitaya, Nichô-machi in 1892. In 1908, it was taken over by Tamura Nariyoshi, who created an “Ichimura-za age” with young stars Onoe Kikugorô VI and Nakamura Kichieemon I. The theatre burned down in 1932.

ICHYAMA RYÛ. The “Ichimura school” of buyô (see BUYÔ NO RYûHA) founded by Osaka actor Ichyama Shichijûrô. The Edo branch was founded by choreographer (see FURITSUKE) Yamaguchi Shichijûrô. In 1799, using the name Ichyama Kikunojô III, he became choreographer at the Nakamura-za and devised such dances as Echigo Jishi and Matsukaze. Despite the school’s success in the 19th century, it evolved into a nontheatrical one for female dancers.

ICHYAZUKE KYÔGEN. “Overnight pickle plays,” bunraku or kabuki plays written so soon after the events they dramatize that it is like pickling something in one night. After Chikamatsu Monzaemon wrote Sonezaki Shinjû in 1703, ichiyazuke kyôgen became common, although examples date back to 1678 when a play about the famous courtesan Yûgiri was produced in Osaka one month after she died.

IDOKORO. The “stage position” for kabuki characters, who tend to have more or less fixed places based on a number of hierarchical factors, i.e., leading role-supporting role, male-female, and character rank. For example, females normally sit about three feet upstage of the hero, who is usually at center, while villains come further downstage. Although scenery may call for certain alterations, the lead is usually center or left and the supporting actor right, high-ranking characters at center or left, and wives in positions subordinate to those of their husbands. Some say the star system has tended to break down the old conventions, much to the detriment of kabuki’s beauty and realistic reflection of social attitudes.

IEMOTO. The hereditary “family head” or leader of a family that founded an artistic school (ryû), whether of flower arrangement,
poetry writing, tea ceremony, or one of the performing arts (see *BUYÔ NO RYÛHA*). The growth of “schools” (ryû or ryûha) for the different arts became widespread in the 17th century, with schools having both main houses and branch families. The main house, claiming direct descent from the school’s founder, controlled the secret knowledge of the art that defined the particular school’s approach. The term seems to first have been used in 1757, although the idea of a family head system had been in effect since the middle ages. By the late 18th century, a defining feature of the iemoto system had become its ability to profitably market a school’s teachings to amateurs interested in learning the art. This, in turn, led to a complex system of levels of achievement as represented by licenses granted to students. In cases where there are branches of a main school, the leader of the latter is called sôke. Ichikawa Danjûrô XII is therefore the sôke of the Ichikawa ryû.

**IE NO GEI.** “Family art,” the special style and plays associated with an acting line and passed on from generation to generation. It also refers to an actor’s selection of his family’s representative works, as in the kabuki jûhachiban of the Ichikawa Danjûrô line, which displays the family specialty of aragoto. Other important collections are the shin kabuki jûhachiban, shinko engeki jîshû, the kôga jûshû, the kataoka jûnishû, the kyôka gikyoku jûshû, the yodogimishû, the kakô shû, the Jûzan Jîshû, the eno jûshû, the Omodakaya Jûshû, the ganjirô jûnikyoku, and the ennosuke jûhachiban.

**IGATARI.** The aikyôgen’s recital in a nô play of a katarai by sitting in place at center stage without moving. See also TACHISHABERI.

**IITATE.** A term referring to kabuki rhetorical techniques such as tsurane and yakuharai, or to the unique sales pitches given by characters, like the medicine peddler in Uirô-uri, in which the actor delivers a speech of enumeration (tsukushi) concerning some item or product. It also applied to the descriptive spels presented outside Edo-period theatres by barkers (kido geisha). See also LANGUAGE.

**IKEDA DAIGO (1885–1942).** A playwright best known for shin kabuki plays such as Saigô to Buta-hime and Meigetsu Hachiman.
Matsuri. He became an important member of the Bunrei Kyôkai ("Literary Association"), and formed the Mumei-Kai to write and produce modern drama (shingeki); wrote for Ichikawa Sadanji II; and was that actor’s stage manager on an historic tour to Russia in 1928.

IKI. “Breathing” or breath control, one of an actor’s most important technical skills, noted even in the 14th-century writings of Zeami. It aids in gaining emotional stability and ease of movement, establishes a center of gravity, provides a foundation for voice production, and promotes proper timing and pauses (ma).

IKKAN. “One flute,” a fue concert recital of nô accompanied by neither chanting (utai) nor drums and in which the music is slightly different from what would be heard in the play from which the selection is drawn. See also ITCHÔ IKKAN.

IKUSHIMA SHINGORÔ (1671–1743). An Osaka kabuki actor who became an Edo wakashugata before moving on to tachiyaku roles. He became Ikushima Shingorô in 1693 and, from 1704, was associated with the Yamamura-za, where—he being both handsome and talented—he developed into one of the romantic stars of the day. His career ended abruptly when he was involved in the notorious 1714 Ejima-Ikushima incident, which led to his and Lady Ejima’s banishment and the dissolution of the Yamamura-za. He was not released from exile until 1742.

INARI MACHI. "Fox town," the lowest rank of kabuki actors during the Edo period. Similar terms are shita tachiyaku, wakaishû, and oshita (see HAIYÛ NO KAIKYÛ; ÔBEYA). Kabuki actors worship the tutelary agricultural deity Inari (Inari Daimyôjin), associated with magical foxes, who has a small gakuya shrine on the first floor of all theatres. These actors fill small, usually wordless roles, and also serve as kurogo.

INAZUMA. A stylized representation of “lightning” hung over the stage in certain old-style plays, such as Narukami. See also SCENERY.
INORI. “Exorcism,” exciting hatarakigoto sequences in nō during which the waki, a priest using rosary beads, attempts to exorcise the evil spirit of a jealous woman, as the characters move back and forth and onto the hashigakari. Examples are in Adachigahara and Dōjō-ji. See also MAIGOTO.

INOUE HARIMA NO JÔ (1632–85). A ko jōruri chanter responsible for reviving Osaka jōruri. He was a manufacturer of bamboo blinds for the Imperial Palace in Kyoto but, blessed with a beautiful voice, studied nō utai. He studied jōruri with Gendayū, a disciple of Edo’s Satsuma Jōun, when Gendayū moved to Kyoto, and began his own school, changing the six-part structure of jōruri (see DRA-MATIC STRUCTURE: BUNRAKU AND KABUKI) to five, and setting up a theatre in Osaka’s Dōtonbori district in the 1660s. He abandoned kinpira jōruri to sing popular songs of the time, and eventually created an independent narrative style. He performed both the gentle, lyrical tunes associated with michiyuki and dance scenes (keigoto) and the rougher melodies of kinpira battle scenes, his method—harima ji, harima bushi, or harima ryū—being considered a blend of the two styles. He was given the honorific name Harima no jô. He died in the midst of a performance. Takemoto Gidayū was strongly influenced by Harima no jô’s style.

IPPON GUMA. Also ippon suji, a kumadori using a thick, “single line” of black and red extending from the temples to the cheeks. It belongs to the sujiguma subdivision and is worn in aragoto roles like Watônai in Kokusenya Kassen. See also MAKEUP.

IRO. Those sections of a bunraku gidayū bushi performance that are half sung and half spoken, in contrast to the ji and kotoba sections. According to Kimi Coaldrake, “the text is presented in a delivery style similar to that of kotoba dialogue but includes shamisen so that the relationship between voice and shamisen may be described as neutral” (1997, 91). See also JI-IRO.

IROE. “Color dance,” a brief, slow, abstract mai dance in nô, meant to provide atmosphere. Also considered a hatarakigoto, it adds a touch of graceful refinement to living female roles, mainly in san-
**banme mono** like *Genji Kuyô* and **yobanme mono** like *Sakuragawa*; it is also performed by Shizuka in *Funa Benkei* (usually considered a **gobanme mono**). See also **MAIGOTO**.

**IROE MONO.** A subdivision of the **sanbanme mono** (“third-group plays”) **nô** category containing one play in which there is an **iroe** dance: *Genji Kuyô* (4). The Arabic number indicates the other category to which the play may be assigned. See also **DAISHÔ CHÛ NO MAI; DAISHÔ JO NO MAI; MAãASHI MONO; TAIKO CHÛ NO MAI MONO; TAIKO JO NO MAI**.

**IROIRI.** **nô costumes** with some degree of red (*beni*) in them, meaning that they are “with color.” Red suggests a female character’s youthfulness. See also **IRONASHI**.

**IROKO.** One of many Edo-period terms for adolescent **actors** between the **koyaku** and adult stages, who also worked as prostitutes. It means “color boy,” *iro* being commonly used in reference to sexuality. Kabuki had a long history of association with homosexuality, and fans of both genders were attracted not only by the young actors’ skill but also by their sex appeal. Assignations with such actors were often arranged at nearby **shibai jaya**.

**IRONASHI.** **nô costumes** in which there is no red (*beni*), a sign that a female character is not young. See also **IROIRI**.

**ISHINAGE NO MIE.** The “stone-throwing mie” seen in **aragoto** plays. The **actor** can perform it standing with legs together or with one knee on the ground. At the conclusion, his right hand is held overhead, fingers spread as if an object has just been thrown. Benkei in *Kanjinchô* performs it.

**ISSEI.** “One voice,” solemn musical prelude played by the **fue, kotsuzumi,** and **ôtsuzumi** for entrances in **nô** plays to prepare for the entrance of the **shite** in the play’s first or second part. Also, a kind of high-pitched song in noncongruent rhythm following the **issei music**; it may introduce a **mai** segment. The **shite** and **tsure** or the **shite** and **jiutai** may share it.
**ITCHÔ.** “One tune,” a concert recital of no by any one of the form’s three drummers and a single chanter (see UTAI) of a briefer selection than that performed in an ibayashi. The drummer’s solo performance is dokko (“solo drum”). Because the purpose is to display the drummer’s technique, he may play a more complex pattern than in a normal performance. Selections often come from Yashima, Matsumushi, or Youchi Soga. See also MUSIC: NÔ.

**ITCHÔ IKKAN.** “One tune, one flute,” a variation of itcho in which the fue is accompanied by the kotsuzumi (see KOTSUZUMI AND ŌTSUZUMI) or taiko, or in which both the fue and utai accompany an itcho performance. See also MUSIC: NÔ.

**ITCHÛ BUSHI.** A type of jôruri founded by Miyakodayû Itchû I (1650–1724) in Kamigata during the late 17th century. Performed at first at private gatherings, it was introduced to kabuki in 1707 and later became popular in Edo. By the 19th century, it was heard mainly at parties and not in the theatre. It can still be heard in plays such as Shin Usuyuki Monogatari.

**ITÔ KODAYÛ.** Four generations of kabuki actors. The first two are sometimes confused with one another. Kodayû II (?)–1689) was an important early onnagata who began in Kamigata, moved to Edo in 1661—where he acted as Onnagata Kodayû—and became Ito Kodayû II around 1668. He went back and forth between Kyoto and Edo with some frequency. Famed for his beauty, he established the mode for playing courtesans and was outstanding in scenes of grief. He created a purple-dappled, tie-dyed cloth called kodayû kanoko that was all the rage among Edo’s women.

**IWAI HANSHIRÔ.** Ten generations of kabuki actors. Yagô Yamatoya. Hanshirô I (1652–99) was a Kamigata actor who took the name in 1685 when he was one of Osaka’s leading tachiyaku. He ran the Iwai-za from 1689 to 1698. His line prospered in Osaka through Hanshirô III, the Iwai-za’s last zamoto.

Hanshirô IV (1747–1800), the first great actor in the line, became Hanshirô IV in 1765. He performed mainly in Edo where, from 1764 to 1800, he and Segawa Kikunojô III were the top onnagata, his
acclaim being particularly for realistic townswomen roles, especially after he introduced the first *akuba* character in 1792. (See also *DOFUKU MONO*.) His versatility, though, extended to *aragoto*.

Hanshirō V (1776–1847), son of Hanshirō IV, became Hanshirō V in 1804. In 1822, this beautiful star (called *sensyô yakusha* [“actor with the 1,000-ryô eyes”]) was *tate onnagata* at the Ichimura-za, his two sons having similar standing at the Nakamura-za and Morita-za. In 1833, he became Iwai Tojaku I, so his eldest son could become Hanshirō VI but he and his brother died not long after, which led Hanshirō IV to retire.

Hanshirō VIII (1829–82), son of Iwai Hanshirō VII, was a leading *onnagata* of great beauty and took the name in 1872.

Hanshirō X (1927–), son of dance master Hanayagi Jutarô I, took the name in 1951 and is active chiefly in supporting roles.

**IZUMI RYÛ.** One of the two principal schools of *kyôgen*, the other being the Ôkura ryû. It was founded during the late 15th century by Sasaki Gakurakuken (?–?) of Sakamoto, Ômi Province, but not much is known about the first six generations. It was formally established as a school by the seventh head, Yamawaki Izumi Motoyoshi (?–1659), who established his *za* in his home town of Torikae, Sesshû Province. His performances, known as *torikae sarugaku*, came to be patronized by the imperial court in Kyoto as well as by the city’s business class. In 1614, this popular *actor* was invited to perform by Tokugawa Yoshinao, head of the Owari clan, and he thereafter became active in Owari, Kyoto, and Edo. During his time, the *kyôgen* actors headed by those in the Nomura Matasaburô and Miyake Tôkurô lines came under his purview; also falling under the Izumi umbrella was the family led by actors named Nomura Manzô, which was a disciple (*deshi*) family of the Nomura Matasaburô family.

In contrast to the Ôkura ryû and *Sagi ryû*, which were patronized by the shogunate, the Izumi was under the protection of the imperial court. During the Meiji period, important officials such as Iwakura Tomomi invited the troupe led by Miyake Shôichi Motonobu (1824–85) to move to Tokyo from Kanazawa. Afterward, related troupes arrived from Kumamoto and Nagoya. With the demise of the Sagi ryû at this time, the Izumi and the Ôkura divided the world of *kyôgen* between them.
There are now about 20 Izumi ryû actors. The 19th head of the school, in Tokyo, is Izumi Motohide (1937–); other important actors belong to the Nomura Manzô family and the Miyake Tôkurô family. There are also branch families in Nagoya and Kanazawa.

IZUMO NO OKUNI. The legendary founder of kabuki, about whom the records are vague or inconsistent. She is commonly believed to have served as a priestess (miko) at Izumo’s major temple before heading a troupe of itinerant entertainers who did folk dances in religious institutions and noblemen’s homes throughout Japan. In 1603, she and her troupe performed their version of the nenbutsu odori (see FURYÛ) in the dry bed of Kyoto’s Kamo River. She moved to Edo in 1607, even dancing for the shogun in Edo Castle. With the help of kyôgen actors, she presented vulgarized versions of kyôgen, sometimes acting as a male visitor to a teahouse waitress-prostitute, after which kabuki plots maintained a close relationship to stories of the licensed quarters. Her alleged romance with the late kabuki mono Nagoya Sanzaburô was exploited by having his ghost enter from the audience and dance with her, and presenting scenes from his life, often with erotic overtones.

Because Okuni dressed in eccentric ensembles mixing Portuguese pants with foreign hats, long swords, and both a crucifix and rosary around her neck, she was considered one of the anti-establishment kabuki mono of the day, the word kabuki being derived from the verb kabuku (“to incline,” implying “offbeat”). Thus, her performances were kabuki odorî (“kabuki dance”). Her popularity gave rise to rivals called onna kabuki and yûjo kabuki.

JANOME MAWASHI. The “snake-eye revolve” using two revolving stages (mawari butai), one inside the other, capable of moving in opposite directions and at different speeds. It was invented for kabuki in 1827 at the Ichimura-za. Eventually, it fell out of use.

JARI NO ITO. The suspension of small kabuki properties by using black cotton or silk threads (ito) meant to be invisible. Examples are
cloud cutouts hung from the grid, and the splash effect used when something is dropped into water. See also SHIKAKE.

**JI.** Also ji ai, the melodic delivery of lines accompanied by the shami-sen in gidayû bushi. Also, while the kotoba sections are in the “first person,” ji are the “third person” narrative parts. In nô, it is synonymous with jiutai. In kabuki, it also refers to “grounded,” realistic acting. See also JIGEI.

In nô, ji has several meanings: the abbreviation for the nô jiutai and the words it chants; the repetition of fue passages; and, finally, the basic arrangement of nô music.

**JIBYÔSHI.** A “ground beat” in nô music providing a regular beat for the chanting (utai) of irregular verses.

**JIDAI MONO.** Also jidai kyôgen, bunraku and kabuki “history dramas” set in the middle ages or earlier, before the Edo period. They take place in the “age of the gods” (shinyô) or during the Nara, Heian, Kamakura, or Muromachi periods, the most common being the Heian, during the wars between the Taira (Heike) and Genji (Minamoto) clans, as in Ichinotani Futaba Gunki, Ôshû Adachigahara, and Yoshitsune Senbon Zakura. Those plays taking place among the nobility of the pre-Heian age are called ôjidaikyôgen, ôdai mono, or ôcho mono, which all suggest plays set in a “grand period” of the distant past before the rise of the warrior class. Examples include Imoseyama Onna Teikin and Hade Kurabe Ise Monogatari. Although these plays are mainly about warriors and nobles, farmers and townsmen may appear in so-called sewa-ba (“domestic scenes”).

During the Edo period, it was forbidden to directly dramatize events related to government affairs, so the playwrights disguised the period by moving it to the centuries before the Tokugawa shogunate, altering the characters’ names (for example, Ôishi Kuranosuke became Ôboshi Yuranosuke) and making contemporary events seem like historical ones. Famous examples are Kanaedehon Chûshingura and Igagoe Dôchû Sugoroku. In fact, most history plays of the Edo era are actually more about the contemporary world and politics than they are about the historical events shown on the stage.
Jidai mono made their first important advances in the plays of Chikamatsu Monzaemon, such as Kokusenya Kassen. His erudition allowed him to abandon the hitherto fantastical and mythological subjects of historical plays while remaining close enough to their sources to provide audiences with a major aid in learning about Japanese history. As is often true of Shakespeare, though, the plays were not very accurate historically and favored theatrical situations and characters over truthful historical representation. Like Shakespeare’s history plays, they have multiple plots and pay little regard to the unities of time, place, and action. The katsureki mono created in the late 19th century attempted to rectify this by the use of both historically accurate information and authentic costuming and behavior, but the plays lacked the theatrical excitement of their predecessors.

Since far more jidai mono were written for the puppets than sewa mono, these typically five-act plays were the lifeblood of bunraku (see DRAMATIC STRUCTURE: BUNRAKU). Each facet of the writing and production was more exaggerated, formalized, and stylized than the realistic sewa mono. Jidai mono emphasized the samurai feudal code, in which filial obligation, loyalty, and sacrifice—even at the cost of one’s own life or that of loved ones (see GIRI; NINJÔ)—for the sake of one’s master, were highly privileged elements. These principles help create powerful dramatic conflicts. Often, the inciting incident is the theft or loss of an heirloom belonging to the clan or to the master’s family, an item viewed as symbolic of samurai honor. The need of the samurai responsible for safekeeping the object to find it leads to dramatic complications, and tragic events transpire as a result.

The acting in jidai mono is much more formalized than in sewa mono and actors are criticized if their jidai mono acting has too casually realistic a quality. See also ICHIBANME MONO; JIDAI-SEWA MONO; KÔGYÔ; MIGAWARI MONO; OIE KYÔGEN; PLAY CATEGORIES: BUNRAKU AND KABUKI; SEPPUKU.

JIDAI-SEWA MONO. A kabuki genre combining qualities of jidai mono and sewa mono. Examples include Aotozôshi Hana no Nishiki-e and Soga Moyô Tateshi no Goshozome. See also NAIMAZE; PLAY CATEGORIES: BUNRAKU AND KABUKI.
**JIGASHIRA.** The leader of the nô jiutai, who controls the complex rhythms and intervals.

**JIGASURI.** Dorogire in Kamigata, a “ground cloth” used to suggest a particular effect, such as water or snow. It may also be spread on the hanamichi. Its colors include gray, yellow, brown, stone, and so on, depending on what is being represented. Indoor cloths may depict wooden floorboards. The snow cloth is yuki nuno, that representing seawater waves is nami nuno, that for rivers and lake water is mizu nuno. The stage assistants may dress in similarly colored garments to help them blend in with the ground cloths. See also SCENERY.

**JIGEI.** Standard kabuki acting, as opposed to dancing, which evolved in the mid-17th century when the dance-oriented early kabuki was forced to develop plays based on realistic human behavior. Synonymous words are ji and jigoto; kabuki plays adapted from bunraku and employing jigei are sometimes called ji mono.

**JIGOTO.** The dramatic sections of jôruri scripts, which predominate, as opposed to the sung parts (fushigoto). They are considered the “rapids” of the script in contrast to the “pools” of fushigoto. In kabuki, the word also means realistic acting. See also JIGEI.

**JI-IRO.** A gidayû bushi technique that lies somewhere between ji and kotoba. As the shamisen plays in a special timing, the chanter reads the text in a kind of semi-musical manner. Kimi Coaldrake says, “it is less melodic than ji, with the rhythms associated with speech, and overall it is more melodic than iro” (1997, 100).

**JI-KYOGEN.** Also ji shibai, kabuki performances given by amateur regional groups, mainly for brief runs at local festivals. Many village shrines have old or restored shrine stages that capture the feeling of early kabuki, including seating on the ground in outdoor settings.

**JITSUKAWA ENJAKU.** Three generations of kabuki actors. Yagô Kawauchiya. Enjaku I (1831–85), founder of this Osaka line,
debuted in 1838 and, after a peripatetic career and various name changes, took his final name in 1863. He was a versatile actor of various *tachiyaku* role types, but was especially admired in *wagoto*.

Enjaku II (1877–1951), son of Enjaku I, divided his time between Osaka and Tokyo, and became Enjaku II in 1915. Along with his frequent costar, *Nakamura Ganjirō I*, he was one of the two leading *Kamigata* stars of his time, being outstanding in *wagoto*.

Enjaku III (1921–91), son of Enjaku II, was one of the great post-war stars. He began as an *onnagata* but eventually excelled in *tachiyaku*. He starred in *Takechi Kabuki* in the early 1950s, and became an outstanding dancer, a *hayagawari* and *keren* specialist, and preserver of endangered Osaka traditions.

**JITSUROKU MONO.** Literary and dramatic “true records” of the Meiji period loosely based on contemporary events of the Edo period, much of it based on 18th-century *jitsuroku hon* (“true record books”) and *kōdan* about legal trials. One famous source concerns the decisions of the wise Edo judge, Lord Ōoka of Echizen. Plays derived from such material concern trials, conflict within major samurai families, revenge, bandit adventures (*see SHIRANAMI MONO*), and *otokodate*. The plays were admired for reflecting the rationalism of the new age.

The fashion for such works began in 1874 with a play best known for its 1881 revision, *Youchi Soga Kariba no Akebono* (*see SOGA MONO*). Other important examples included *Kumo ni Magô Ueno no Hatsuhana*. Such works led to the rewriting of classical plays to make them more historically acceptable, often with the word *jitsuroku* preceding the original title, as in *Jitsuroku Sendai Hagi*.

**JIUTA.** “Place song,” a singing style sometimes heard in *kabuki* and originally meaning Kyoto *shamisen* music as opposed to Edo *shamisen* music. Thus, *jiuta* implied by its name the regional quality of the music. At first accompanied only by the *shamisen* (called *sangen* by *jiuta* musicians), the *koto*, *kokyû*, and *shakuhachi* were later added. It developed from an accompaniment for singing to an alteration of singing with instrumental music. *See also GEZA*.

**JIUTAI.** Also *ji*, the *nō* “chorus,” which enters at the start of the performance from the low *kirido guchi* upstage left, and sits on its
knees, fans placed neatly before it, on the jiutaiza at stage left in two rows of (usually) four chanters each. Each chanter wears a montsuki, kataginu, and hakama. All are shite. Unlike a Greek chorus, the jiutai is not a separate character, nor does it offer any personal insights into the characters or action. Instead, it is an objective entity that chants (see utai)—in verse or prose, and always in unison—the thoughts or words of the character (generally the shite but, in the second act, the waki as well), and provides some descriptive information regarding the scenery. The chorus is headed by the jigashira.

When the jiutai appears in kyōgen it includes three to five chanters and does not occupy the same space as the nō jiutai, but sits upstage in the atoza, behind the musicians, facing front.

JIUTAIZA. The narrow, three-foot wide extension of the main acting space on a nō stage, where the jiutai sits in two rows. The area behind it serves as audience space—the jiura—in the rare cases when spectators surround the stage on three sides, which is not the case in indoor examples.

JO. Notation in a jōruri script to indicate the slow “prelude” or opening song. The term derives from the nō concept of jo-ha-kyū. See also gidayū Bushi.

JOBIRAKI. During the Edo period, a standard day’s kabuki program began with the ceremonial Sanbasō and waki kyōgen, followed by this brief, humorous, one-act “curtain raiser,” unrelated to the day’s main play and dealing with things like a spirit’s appearance or a struggle for treasure. It was a practice piece for minarai sakusha and actors. The futateme followed. See also Kōgyō.

JO-HA-KYŪ. Usually translated as “introduction, development, and conclusion”—other renderings include exposition, development, and recapitulation; introduction, breaking, and rapid; introduction, exposition, and denouement, etc.—jo-ha-kyū is the essential rhythmic component of nō performance. Established by Zeami in his secret writings (hiden), and originating in ancient bugaku court dances imported from China in the Heian period, it refers both to the tempo
of a play and to the sequential organization of a five-play no program (programs today are much shorter, though).

In a standard play’s go-dan (“five-scene”) dramatic structure, the first act (maeba) of many two-act plays begins with the jo dan (“introductory scene”), proceeds to three ha dan (“developmental scenes”), and ends in the second art (nochiba) with a kyū dan (“conclusion” or “climactic scene”) in which the nochijite (see SHITE) says who he or she really is and performs a dance. Thus, in Izutsu, we have the jo in which the waki enters and chants his nanori (see also YŌKYOKU); the first ha, which presents the shite’s entrance and solo chant; the second ha, which extends from the mondo between waki and shite to the kuse; the third ha, which presents the scene from the rongi to the nakairi (see AIKYÔGEN); and the kyū, which runs from the waki’s machi utai to the end.

The dan may themselves be subdivided into smaller discrete units with, for example, one sequence of movements fulfilling the requirements of jo-ha-kyū before segueing into another.

Plays are often categorized according to which rhythmic component they represent. Zeami’s Kakyō discusses the organization of a program according to jo-ha-kyū. Briefly, jo plays are relatively slow and simple and of a congratulatory nature. These are the hatsubanme mono. Ha plays, the centerpieces of a program, “break” the jo mood, have a leisurely tempo, include monomane, and have plots and staging more complex than those of jo plays. There are three in a five-play program, the nibanme mono, the sanbanme mono, and the yobanme mono. Kyū plays—the gobanme mono—are climactic, having a quicker tempo, powerful moves, and lively dancing. Zeami insisted on there being no more than one kyū play—or one performed in kyū style—no matter how many plays a program had (in his day, the number was not fixed). Although five-play programs are now rare, even shorter programs must be based on jo-ha-kyū.

So essential is the jo-ha-kyū concept, that even the no stage has been described as contributing to it, with the area closest to the agemaku on the hashigakari being the jo, the middle of the hashigakari being the ha, and that closest to the stage being the kyū, while the stage proper is conceived as being divided into three strips running from left to right with jo the upstage strip, ha the center strip, and kyū the downstage strip.
Jo-ha-kyū also has influenced other classical performing arts.

JÔ MEN. Also rōdō, “old men” nō masks seen on aged characters and on certain deities and spirits of dead warriors. These masks all have a small beard attached at the chin or mouth. The ko-jō (“small old man”), with its severe expression, is worn by deities in human form, such as the male tree deity in Takasago. Characters, such as Yoshitsune in Yashima, that first appear as rustic old men and reappear as the samurai spirits often wear the asakura-jō and sanko-jō. These have hair for mustaches and gently smiling mouths revealing two rows of teeth. The warai-jō (“laughing old man”), named for its gentle smile, is worn by the spirit of the old cormorant fisher in the first part of Ukai and the old man who turns out to be a demon in Nomori. The shiwa-jō (“wrinkled old man”) is seen on the spirits in Saigyō Zakura and Yuyi Yanagi; the ishio-jō (based on a name) is worn by the angry deity in Haku Rakuten; and the aku-jō (“wicked old man”) by the angry ghost of the gardener in Koi no Omoni.

JO NO MAI. “Slow dance,” a quiet, elegant mai dance in nō of female ghosts (as in Izutsu and Eguchi), female angels and deities (Hagoro-mo, Kazuraki), and the spirits of flora (Kakitsubata, Saigyō Zakura). See also MAIGOTO.

JÔRURI. Any one of a number of musical narrative forms performed with the shamisen and used as theatrical accompaniment (as in bunraku and kabuki) or on their own as concert performances (sujôruri). It is often used as a synonym for bunraku, where it also refers to the musical style of gidayū bushi, which came to prominence when Takemoto Gidayū performed Chikamatsu Monzaemon’s Shusse Kagekiyo in 1686. The many prior schools are called ko jôruri. Although it usually now refers to gidayū bushi or such kabuki styles as tokiwazu and kiyomoto, jôruri can be applied to various other narrative musical genres as well, whether or not ever (or still) used in the theatre. The term katari mono covers narrative musical forms, including those like heikyoku, that do not use the shamisen.

Jôruri derives from a mid-15th-century work known by several titles but most widely as Jôruri Jûnidan Sôshi (The Tale of Princess Jôruri in 12 Episodes), the love story of Princess Jôruri, a Mikawa
arrow maker's daughter, and Ushiwakamaru (Yoshitsune), taken from the medieval war chronicle, *Heike Monogatari* (see LITERARY SOURCES), about the monumental conflict between the Heike (Taira) and Genji (Minamoto) clans, whose stories and characters provide so much of the background to all forms of classical Japanese drama. Like that chronicle, it was a narrative performed in heikyoku style. Performances remained extremely popular for over a century, although they emphasized romance over drama. By the late 16th century, other narrative material was also performed in this manner and the genre came to be called jōruri. It appealed to the average townsman because its music drew from previous styles, but did so to create a totally new effect, while its contents related to daily life in a refreshingly new way. Perhaps, most important, though, was the introduction of the shamisen around the turn of the 17th century. The fusion of jōruri and the shamisen—joined to the art of the puppeteer—created what evolved into bunraku. A 1600 Kyoto performance in which ebisu kaki puppets shared the bill with jōruri, and a 1614 performance in which the emperor was enthralled by a jōruri performance of a bill featuring *The Tale of Princess Jōruri* and two other early puppet plays, *Amida no Munewari* and *Go-ō no Hime*, were instrumental in accelerating the process.

In the 18th century, a number of jōruri schools emerged in Edo, including handayū bushi and geki bushi, which led to katō bushi. In Kamigata, there were itchū bushi and bungo bushi, which transferred to Edo where splinter styles like shinnai bushi, tokiwazu, tomimoto, and kiyomoto were born. Many of the early jōruri plays were constructed in six acts, but five acts (three for sewa mono) later became the rule. See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; JŌRURI BURE; JŌRURI NADAI.

**JŌRURI BURE.** “Jōruri announcement,” a kabuki convention in which the backstage functionary known as tōdori enters prior to a shosagoto using a jōruri accompaniment to formally announce its title (*jōruri nadai*) and the names of the chanters and shamisen players.

**JŌRURI NADAI.** “Jōruri title,” Edo-period term for the title (*nadai*) of the narrative-based shosagoto performed on a day’s kabuki pro-
gram in the *nakamaku* or *kiri kyōgen* positions. An example is
“Michiyuki Tabiji no Hanamuko,” known as the Act 4 *michiyuki* of
*Kanadehon Chūshingura*.

**JÔSHIKI.** In one spelling, the thin straw matting used in *kabuki* to sim-
ulate *tatami* mats in the homes of important persons. Sometimes, the
matting extends down the *hanamichi*.

Another spelling points to standardized *bunraku* and *kabuki* pro-
duction techniques, as in *jôshiki maku*, *jôshiki ôdôgu*, etc.

**JÔSHIKI MAKU.** *Bunraku* and *kabuki*’s “standardized curtain,” now
best known as the striped *hikimaku*. See also *JÔSHIKI*; *MAKU*.

**JÔSHIKI ÔDÔGU.** Also *jôshiki mono*, the “standardized scenery
units” of *bunraku* and *kabuki*. They include platforms, pillars, tran-
som works, banisters, railings, stairs, sliding doors and screens,
fences, entranceways, stone lanterns, wells, trees, shrubbery, tree
stumps, folding stools, pilings, rain barrels, perspective drops, watch-
towers, pine board backdrops, certain curtains, step units, torii gates,
wash bowls, and shrine fences. (*See also* *HINADAN*; *KIDO*; *NIJÛ*.)
Most of these items are used in more than one play, the differences
being in minor details. See also *JÔSHIKI*.

**JÔSHIKI SEN.** The imaginary “standardized line” joining a *kabuki
stage*’s left and right pillars (*daijin bashira*) and considered the
downstage limit of the setting. See also *JÔSHIKI*.

**JUBAN.** An undergarment or under-kimono worn by male and female
characters in *kabuki* and *bunraku*. See also *COSTUMES: BUN-
RAKU*; *COSTUMES: KABUKI*.

**JÜNHIITO.** “Twelve-layer kimono,” a *kabuki* interpretation of
Heian-period multilayered court women’s clothing, when wearers
competed with one another to create the most striking effects by the
way their colors were coordinated at the places where the robes over-
lapped. One or more jackets are worn over the *jûnihitoe* and trailing
red *hakama* are worn as well. See also *COSTUMES: KABUKI*. 
**JUN KABUKI.** “Pure kabuki” plays that were not adapted from other genres. Examples include *Ise Ondo Koi no Netaba*, *Aotozōshi Hana no Nishiki-e*, and *Sukeroku Yukari no Edo Zakura*. See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

**JUN WAKI NÔ MONO.** “Quasi waki nô plays,” a subdivision of the *yobanme mono* (“fourth-group plays”) nô category. The plays feature the appearance of gods and goddesses performing benevolent deeds for human beings, which makes them resemble the auspicious plays of the *hatsubanme mono* category. *Aridōshi* (1), *Kan’yokū* (1, 5), *Makiginu* (1, 3), *Miwa* (1, 3, 4), *Murogimi* (1, 3, 5), *Tatsuta* (1, 3, 4, 5), *Uchito Mōde* (1), *Ugetsu* (1, 3, 5), and *Uroko Gata* (1). Numbers in parentheses indicate other nô groupings into which these plays are sometimes placed. See also GENZAI MONO; NESSHIN-YÛREI MONO; MONOGURUI MONO; NINJÔ MONO; YÛKYO-YÛGAKU MONO.

**K**

**KABUKI JÛHACHIBAN.** The “18 Kabuki Plays” collection established in 1840 by Ichikawa Danjûrô VII to reflect his and his predecessors’ representative pieces. It was the first such kabuki collection, and led to a number of others in later years. (See IE NO GEI.) Danjûrô felt that he had to remind the theatre world of his family’s position as Edo’s leading actors, especially for their contributions to the creation and development of *aragoto*, which had about it both an artistic and spiritual aura. The collection had the authority of artistic “secret writings” (*hidens*), closely associated with other arts, including nô. He began the process with a preliminary collection created in 1832, using the number 18 because it also conveyed the meaning of “many” or a group of representative selections. The final collection was officially announced with the premiere of *Kanjinchô*, a new play featuring Benkei, a character that had been acted by Danjuro I and II in other plays although Danjuro VII introduced it as though *Kanjinchô* was the result of his reconstruction of his ancestors’ lost productions.

The collection consists of *Fudo*, *Fuwa*, *Gedatsu*, *Jayanagi*, *Kageki-
KABUKI MONO. Certain notorious urban persons, many being rōnin, who flaunted their anticlerical attitudes in the late 16th and early 17th centuries, and who often traveled in gangs. They gained the name kabuki mono, suggesting eccentricity or social deviance, because kabuki was a form of the verb kabuku, meaning “to incline” or “tilt.” They wore outrageous clothing, behaved outlandishly (and sometimes violently), had radical hairstyles, and, in general, drew attention to their lawless ways. The Tokugawa government viewed them as an antisocial threat and cracked down on them. They became popular figures in the contemporary imagination, and were even made into characters in early kabuki plays, which itself took on the name kabuki because of its flamboyant tendencies, including cross-dressing, sexuality, and mingling of the sacred and profane. The performers, in turn, also came to be called kabuki mono. See also IZUMO NO OKUNI; FUWA NAGOYA MONO.

KABUKI MUSIC. See GEZA; HAYASHI; NARI MONO; SHAMISEN.

KABUKI-ZA. Japan’s best-known kabuki theatre, first built in 1889. It is located in Higashi Ginza, Tokyo. The 1889 exterior had a Western appearance, while the interior was in traditional Japanese style, although the outside was revised in 1911 to resemble a Japanese palace. It burned down in 1922 because of an electrical fire, and reopened in 1925 in a four-story building made of concrete in a style based on the Momoyama era. Aside from its left and right sajiki, all seats were Western style. It was bombed in 1945 and was not rebuilt until 1951, with an auditorium seating around 2,600. It has a prosce-
nium about 90 feet in width, and it is 67 feet from the stage to the rear of the house.

**KABURI MONO.** See HEADGEAR.

**KADENSVO.** “Teachings on Style and the Flower,” also known as *Fushikaden*, the earliest of Zeami’s secret writings (hiden) on no, believed to have been completed around 1402 although the final version of chapter seven, the last, seems not to have been written until 1418. Zeami, seeking to memorialize the art of his father, Kan’ami Kiyotsugu and to ensure sarugaku’s survival, also discusses his own career. He insists that the treatise is for his descendants; he hoped no rivals would ever see it. It is the foundation for all Zeami’s later writings.

It begins with speculation on the origins of no (referred to as sarugaku and ennen), which Zeami traces to the time of Prince Shōtoku, who commanded Hata no Kōkatsu to create 66 public entertainments from which no evolved, with Kōkatsu’s descendants becoming the hereditary shrine performers at Kasuga Shrine in Nara and Hie Shrine in Ōmi. After describing the appropriate qualities of speech and appearance a good actor must possess and behavior that must be avoided (sex, gambling, too much drink), the work introduces the following chapters (Rimer and Yamazaki’s [1984] headings are used here):

- “Items Concerning the Practice of the No in Relation to the Age of the Actor” is subdivided into sections on what an actor should seek to accomplish at ages 7, 11 or 12, 17 or 18, 24 or 25, 34 or 35, 44–45, 50 or older. Zeami offers practical advice on what kind of training and artistic goals—including choice of roles—are appropriate for each age in terms of physical, psychological, aesthetic, and spiritual readiness. Much of the discussion is centered on the best way to express and maintain hana.
- “Various Items Concerning Role Playing” begins with a discussion of monomane and how best to apply it to the roles one must play. Zeami says the actor must closely study the kinds of persons he will play, cautioning against excessive realism only in the performance of laborers and rustics. His comments suggest
a far more realistic style of performance than is now associated with nō. Subdivisions follow on playing various character types.

- “Questions and Answers” contains nine interview-like questions and answers concerning such things as judging an audience before a performance, arranging a performance in terms of jo-ha-kyū, strategies to employ in a performance competition, ways to distinguish among levels of performance, etc.

- “Matters Pertaining to the Gods” begins by recounting the legends of nō’s origins in the age of the gods, India (land of the Buddha), and historical Japan; describes how the word sarugaku was created; discusses sarugaku’s fate under Emperor Murakami (926–67); and mentions contemporary religious occasions on which nō was given.

- “The Most Profound Principles of the Art of Nō” says that actors must not treat their art with a self-serving attitude but must search for the true way; examines the actor’s creativity within tradition; compares the styles of Yamato and Ōmi sarugaku; praises the dengaku actor Ichū, and concludes with words on the benefits nō at its highest level brings.

- “Training in the Flower” ranges over playwriting methods; different levels among plays; unsuitable plays and unsuccessful performances; the need for a synergy between a play’s words and music; the importance of movement growing from chant, not the reverse; yūgen in acting and writing, etc.

- “A Separate Secret Teaching” mainly provides a detailed discussion of the metaphor of hana.

KADO NO SHIBAI. Also Kado-za (its principal name after the Edo period), once one of the three great kabuki playhouses of Osaka’s Dōtonbori district, but now a variety hall (yose). It was founded in 1652 as the Osaka Tazaemon Shibai. Its name of “Corner Theatre” comes from its being at the corner where Tazaemon Bridge crossed to the south. The first mawari butai was installed here in 1758. In 1885, it was rebuilt with Western touches, but was reconstructed in 1921 by Shôchiku. It was bombed in 1945 and rebuilt in 1948, and then was used for movies.
KAESHI. The changing of a bunraku set without the closing of the curtain. The scene change must be done entirely by hand since bunraku, unlike kabuki, does not employ a mawari butai. See also SCENERY.

KAGAMI ITA. The “mirror board” wall directly upstage of the atoza at the rear of a nō stage, on which is painted a venerable pine tree. A brief wall running downstage at its right is the waki kagami ita (“side mirror board”), which contains the kirido guchi; the wall has bamboo stalks painted on it. The pine and bamboo stand for longevity and strength but the pine also symbolizes those trees visible behind the stage when nō was performed out of doors at Nara’s Kasuga Shrine in the middle ages. A deity is thought to reside in the kagami ita, making it the most sacred part of the stage.

KAGAMI NO MA. The wood-floored “mirror room” from which nō and kyōgen actors enter and into which they exit during a performance. It is here that they prepare themselves emotionally and psychologically for their performances. Actors enter this room after putting on their costumes in the adjoining shōzoku no ma (“costume room”). In the kagami no ma, they don their masks and headgear. Shīte do so while seated on a black lacquer cask (kazura oke), like that used as a property. Other actors put on masks and headgear while seated on the floor. The shīte sits in his mask before a large mirror, with his properties laid out before him on a stand. He contemplates his appearance as a means of artistic preparation. The musicians tune up (shirabe) here as well. See also STAGE: NŌ AND KYŌGEN.

KAGEBARA. The bunraku and kabuki “hidden stomach” performance highlight depicting a character who has secretly slit his belly in an act of seppuku, but who nevertheless confronts some crucial issue before revealing his mortal wound. A representative example is in Shin Usuyuki Monogatari.

KAGURA. In nō, a taiko mono dance (see MAIGOTO) with a rich rhythmic base, usually performed by female deities and shrine priestesses (miko) bearing nusa (“Shinto offerings”). Makiginu and Tatsuta are examples. Kyōgen uses kagura, too, for dances by shrine
maidens and wives, with the dancer using bells to accentuate the rhythm. Examples are in Ishigami, Taiko Oi, Dai Hannya. The movements and accompaniment, however, use only a fue and kotsuzumi (see KOTSUZUMI AND ÔTSUZUMI), which differ from nô.

Kagura also refers to the widespread practice of ritual shrine performances, found throughout Japan.

**KAICHÔ MONO.** A group of bunraku and kabuki plays performed during the Edo period to celebrate the public display of a Buddhist religious icon or treasure at a provincial temple as part of a fund-raising drive. Such plays inserted in their texts laudatory references to appropriate deities, introduced a deity, or did a dance in his honor. Plays in this group include Chikamatsu Monzaemon’s Keisei Hotoke no Hara and Keisei Mibu Dainenbutsu.

**KAIDAN MONO.** Kabuki “ghost plays,” among the earliest examples being a group of early 18th-century works about the spirit of a courtesan who appeared to express her longing, not to scare anyone. The true kaidan mono, however, arose in the early years of the 18th century, a time of social decadence, and found their master in Tsuruya Nanboku IV, who began with Tenjiku Tokubei Ikoku Banashi, which led to the specialization in ghost play acting of Onoe Matsusuke I and other actors in the Onoe family, who created many fascinating keren effects. Ghosts came to be performed as legless beings wearing a long, funnel-shaped, gray kimono (jōgo). Ghost plays were associated with summertime performances (natsu kyōgen) because of that season’s bon festival celebrating the annual return of the departed. The great kaidan mono include Kasane, Tôkaidô Yotsuya Kaidan, Higashiyama Sakura no Sôshi, Tsuta Momiji Utsunoya Tôge, and Kaidan Bôtan Dôro. The rationalistic Meiji period saw less interest in ghost plays, and those that were written tended to explain ghostly manifestations as related to psychological problems.

**KAISHAKU.** The stage assistants in bunraku, a task assigned to the junior puppeteers, who learn much of their business while serving in this role. Dressed entirely in kurogo costumes, including veiled hoods, they crouch low behind the tesuri borders where, hidden from view, they hand properties to the puppeteers and take them away as
needed. Their duties include producing the footsteps for the otherwise soundless puppets. See also KÔKEN; KUROGO.

KAKEAI. A term used in nô, bunraku, and kabuki. In nô, it is the rhythmically noncongruent chanting (utai) of dialogue between the shite and the waki, often following the mondô; rarely, it is between the shite and the jiutai. (See also RONGI.) In bunraku, it is the use of more than one chanter to perform a complex scene. In kabuki, it is when more than one jôruri style is employed in a single shosagoto. A good example of kabuki kakeai is in Momijigari, where the music is supplied by three styles, nagauta, gidayû, and tokiwazu, although kakeai normally uses only two styles.

Representative kakeai in bunraku include “Ichiriki Chaya” (Kana-dehon Chûshingura), “Yama no Dan” (Imoseyama Onna Teikin), and “Kuruma Biki” (Yoshitsune Senbon Zakura). Some, like “Ichiriki Chaya,” had multiple chanters from their first productions, but others added them in later revivals. Sometimes, kakeai is used to give young chanters practice opportunities.

KAKEGOE. In kabuki, the comments shouted at the actors by playgoers during a performance as signs of approbation or criticism, although today almost always the former. These traditional comments must be rhythmically precise, and include such things as shouting the actor’s yagô, such as “Naritaya” for someone in the Ichikawa Danjûrô line, or “Daitôryô” (“President”) for a distinguished-looking actor, or the name of an actor’s father, or the actor’s ordinal number, or a remark like “Mattemashita!” (“Been waiting for that!”). Today, kakegoe specialists belong to a dwindling band. See also HOME KOTOBA; ŌMUKÔ.

The same word is used for the unusual drummer’s cries heard in nô music and kabuki (most notably in the former) to mark the rhythm. The cries, heard before the striking of a drum, have been transliterated as “iya-al,” “yaoo-hao!,” “yoo-i!,” “ho-ho!,” and so on. Each is specific to the type of drumbeat it accompanies. Because nô has no conductor, the kakegoe serve as markers for all on stage.

KAKERI. Relatively brief nô “anguish dances” (one-third the length of chû no mai) that depict suffering samurai ghosts on the battlefield in
nibanme mono like Atsumori and Tsunemasa, and obsessively distraught women in yobanme mono like Sakuragawa, Sumidagawa, and Hanjo. They may be performed as daishô mono or taiko mono. Kakeri may also refer to nô hatarakigoto. In these dances, the character’s right arm is often slipped free of the outer robe. Because of the shite’s emotional state, the bird-killing scene in Utô is called kakeri but its mimetic action makes it more like a hatarakigoto than a conventional kakeri. Kakeri also may be witnessed in kyôgen like Makura Monogurui, Natorigawa, Hôshi ga Haha, Kanaoka, etc. See also MAIGOTO.

KAKERI MONO. See NIBANME MONO.

KAKIDASHI. The first position, on the extreme right, for the listing of actors’ names on Edo-period kanban and in banzuke. The position was reserved for a popular young star, while the zagashira was listed last. See also NAKAJIKU.

KAKIKAE KYÔGEN. Edo-period bunraku and kabuki plays that were “rewritten versions” of earlier plays. This was a principal playwriting procedure as playwrights based their work on material that benefited from familiarity and appreciation. It also allowed contemporary events to be disguised by dramatizing them within the framework of times and characters already well known to spectators, who enjoyed making the association between the old and the new.

KAKINUKI. The kabuki actor’s “sides” or script “extracts” containing only his lines for use in rehearsal and for learning his part.

KAKKO. A buoyant, long dance performed by Buddhism-related entertainers in nô and kyôgen while miming the beating of a small “chest drum.” Kagetsu and Hôka-Zô are examples. When seen in kyôgen, the kakko is strapped to the waist and beaten with a stick in either hand during the dance, as in Taiko Oi, Senjimono, Matsubayashi, etc. The chest drum is seen in some kabuki dances, too, as in Musume Dôjô-ji and Echigo Jishi. See also MAIGOTO; MUSIC: NÔ.

KAKO CHIKA (1835–93). A bunraku playwright, second wife of the great shamisen player Toyozawa Danpei II, whom she married in
1883. Some say she was a Kyoto dance master who was the daughter of a teahouse proprietor; others that she was the mistress of a nobleman. She is best known for collaborating with Danpei in writing the last important bunraku plays, Tsubosaka Reigenki and Rōben Sugi no Yurai, both originally part of the same longer work.

**KAKÔ SHÛ.** A kabuki ie no gei collection of roles associated with Ichimura Uzaemon XV. It includes Ishikiri Kajiwara in Muura no Ōsuke Kōbai Tazuna, Yosaburō in Yowa Nasake Ukina no Yokogushi, Sanemori in Genpei Nunobiki no Taki, Goshō no Gorozō in Soga Moyô Tateshi no Goshozome, Igami no Gonta in Yoshitsune Senbon Zakura, Moritsuna in Ōmi Genji Senjin Yakata, Omatsumi Sashichi in Edo Sodachi Omatsumi Sashichi, Sukeroku in Sukeroku Yukari no Edo Zakura, Kanpei in Kanadehon Chûshingura, Naozumari in Kumo ni Magō Ueno no Hatsuhana, and Togashi in Kanjincho.

**KAKUBEI MONO.** A group of kabuki shosagoto based on the Edo-period street entertainers called Kakubei who traveled to Edo from Tsukigata Village, Echigo, during the New Year’s season to present their acrobatic Kakubei Jishi (Kakubei Lion Dances) while wearing a small lion mask and banging a chest drum (kakko). Kakubei mono often teamed him with a pretty shamisen-carrying woman dressed as a “birdcatcher” in a folded straw hat and wearing geta. See also BUYÔ.

**KAKUSHA HYÔBANKI.** Also Kyakusha Hyōbanki, this “Spectators’ Critique” is a three-volume 1811 satire by Shikitei Sanba and illustrated by Utagawa Kunisada. Modeled on the annual yakusha hyōbanki, it provides insights into the kind of audience members who frequented Edo-period kabuki. Spectators are divided into 49 types, given nicknames, and graded in “good” and “bad” groups, the grading parodying those in the actors’ critiques.

**KAKYÔ.** A Mirror Held to the Flower, one of Zeami’s major treatises (hidens), compiled in 1424, in which a 1418 treatise, Kashû (Learning the Flower), is included. Its 18 sections range over a wide number of topics, among them breathing, projection, and pitch; an explanation of the expression, “when you feel ten in your heart, express seven in
your movements”; how foot movements must be consonant with body movements; how words must precede, not follow, actions; how the actor must become the character by assuming its proper physical quality before words and movements can be meaningfully expressed; how dance must express the words if it is to engender emotion; how the actor must see himself as the spectator does, from every direction, including from behind; the importance of speaking at precisely the moment that it is anticipated by the audience, intuitively matching one’s feeling to the moment; how a program is selected according to jo-ha-kyū; how to adjust the performance when unexpected events arise; the nature of yūgen; how an actor doing “nothing” may be at his most fascinating because of his deep concentration; the unique quality of myōsho (“peerless charm”) that the greatest actors seem to possess; what is appropriate for the actor to master at each age in his career, etc.

Kamae. The basic posture taken by nō and kyōgen actors in which the body is vertical from head to heel, and from which all movement flows. The arms are always held in such a way as to create the image of balanced volume, with the head as the balancing center. Bethe and Brazell offer this image:

The . . . dancer is weighted in his hips, which remain motionless, as does his torso. The immobile trunk, alive and alert, acts as the energy nexus from which arm and leg movements generate. From skull to tailbone, the straight spine is suspended, so to speak, between heaven and earth. The chin is tucked in and pulled back, giving an extra lift to the back of the skull and an elegance to the unbroken line of the torso (1982, vol. I, 25).

From this fully focused, sculptural position, every muscle tensed, the actor begins his hakobi (“walk”) through the space, walking in a gliding movement (suria shi) that keeps the soles of the feet on the polished wooden floor, with only the toes rising, a technique made possible by his tabi. He must never produce any unnecessary movement, such as bobbing up and down, but must seem to be practically floating. See also MAI.

Kamawanu. A design traditional to kabuki’s Ichikawa family that shows a sickle (kama), a circle (wa), and the phonetic character nu combined to form the word kamawanu (“I don’t care”). Ichikawa
Danjūrō VII created it for the villain Yoemon in Kasane. See also COSTUMES: KABUKI.

KAMI. A high vocal pitch used by the bunraku chanter at moments of great feeling. See also GIDAYŪ BUSHI.

KAMI ARAI. A kabuki kata performed in shosagoto when an actor playing a “lion” leans forward and swings a long mane of hair from left to right and back again. As the hair touches the floor, it seems to be washing it, thus the name “hair washing.” Examples are in Ren Jishi and Kagami Jishi.

KAMIGATA. Also Kansai, Keihan, and Kinki, the region of Western Japan dominated by Osaka, Kyoto, and Kobe.

KAMIGATA KYÔGEN. Bunraku and kabuki plays steeped in the world of the Kamigata region, in contrast to those associated with Edo life. Representative are keiseigai kyôgen (see SHIMABARA KYÔGEN), about courtesans and their lovers, as in Kuruwa Bunshô.

KAMIKO. The “paper kimono” worn by kabuki wagoto lovers such as Izaemon in Kuruwa Bunshô, who are cut off from their family funds and forced to dress as if too poor for regular clothing. (See also YATSUSHI.) The kamiko is actually a beautiful, stylized silk garment in black and purple, with patches representing love letter scraps written in flowing cursive script sewn to the shoulders, hems, and sleeves. Worn with it is a crescent-shaped folded straw hat that hides the face. The feet are bare. See also COSTUMES: KABUKI.

KAMI MAI. In nô, a usually rapid-tempo, auspicious “god dance” performed by vigorous male gods wearing the kantan no otoko mask (see OTOKO), as in Takasago and Yôrô. See also KAMI MAI MONO; MAIGOTO.

KAMI MAI MONO. A subdivision of nô’s hatsubanme mono (“first-group plays”) category, in which a youthful deity performs a vigorous kami mai. The groupings are named for the kind of nô mask worn (numbers indicate how many examples are in each group): (a)
eight kantan no otoko mono: Takasago, Yumi Yawata, Yorō, Shiga, Awaji, Mi-Mosuso, Shironushi, Matsu no O, Ema; (b) one zō mono: Saoyama, also considered a shin no jo no mai mono, another hatsubanme mono subdivision; (c) one mikazuki mono: Daiten. Except for Ema all the kami mai shite are male deities. See also CHÚ NO MAI MONO; GAKU MONO; HATARAKI MONO; MAIGOTO.

KAMI NÔ. See HATSUBANME MONO.

KAMISHIMO. “Top and bottom,” formal attire consisting of a kataginu worn over a montsuki and hakama. It is seen on numerous samurai-rank characters in traditional Japanese theatre, and is the standard costume for chanters and musicians who appear on stage (see DEGATARI). In kabuki, the colors of the musician’s clothing generally designate the kind of music they represent. When worn with the trailing hakama (nagabakama), it is called nagakamishimo.

KAMISUKI. The kabuki “hair combing” convention whereby one character combs another’s hair, generally conveying a touch of intimacy and thus often part of love scenes (nuregoto; see NUREBA), as when Michitose combs Naojirō’s hair in Kumo ni Magō Ueno no Hatsuha. Usually, the woman combs a man’s hair, but the opposite may be seen as well; mothers may also comb children’s hair. Hair combing also figures in other contexts as well, such as when a jealous woman combs her own hair only for it to stand on end as a symbol of her distraught feelings. In Tōkaidō Yotsuya Kaidan Oiwa, afflicted by a poison she has drunk, sees her hair come out in bloody clumps as she combs it.

KAMITE. In bunraku and kabuki, “stage left,” from the actor’s point of view. See also SHIMOTE.

KANAI SANSHÔ (1731–97). An Edo playwright with hereditary ties to the Nakamura-za, whose financial manager he became at 22. In 1754, he began writing plays for Ichikawa Danjūrō IV, and became tate sakusha of the Morita-za in 1759. In 1764, he was writing for the Ichimura-za. He was not outwardly active from 1776, but was working in the background, although he returned to the Nakamura-
za in 1786, bringing along a group of outstanding young actors he had trained. Despite becoming a priest in 1792, he continued writing while keeping a low profile.

He and Horikoshi Nisôji were at one point prized as Edo’s best dramatists. He wrote over one hundred plays, the best being sewa mono and shosagoto. He brought logic and order to Edo’s producing system and was responsible for developing the gassaku collaborative process there. He also invented technical stage effects. His Edo Murasaki Kongen Soga, based on Tsuchi Jihei II’s original, became the classic Sukeroku Yukari no Edo Zakura.

KANAMARU-ZA. A still-standing 1835 kabuki theatre in Kotohira, Kagawa, Shikoku. Once an important venue for touring actors because of the large number of pilgrims who visited Kotohira’s mountain shrine to Konpira, god of seafarers and travelers, it was used for various purposes, including movies, in the 20th century and fell into disrepair but, made a National Designated Important Cultural Property in 1970, it was renovated in 1985. Its original name was Konpira Ōshibai (“Konpira Large Theatre”) but it now is formally known as Kyû Konpira Ōshibai (“Old Konpira Large Theatre”). For several days every year, major actors perform in it to packed houses, providing an idea of what it was like to see kabuki in the old days. Its special features include two hanamichi, a manually operated mawari butai, a karaido, and audience seating in divided masu in the doma and in two levels of sajiki. Lighting is natural, coming from windows high over the auditorium. See also MADOBUTA; STAGE: KABUKI.

KAN’AMI KIYOTSUGU (1333–84). The no playwright-actor-musician who probably founded the Yûzaki za, later known as the Kanze ryû. He was known professionally as Kanze Kan’ami (or Kannami) Kiyotsugu. His troupe got its first name from its home in Yûzaki, a village in Yamato, where it became one of the four major Yamato sarugaku troupes, and where it was attached to the Kôfuku-ji Temple and Kasuga Shrine in Nara. He developed an artistic style that absorbed important influences from dengaku and Ômi sarugaku, increased the level of yûgen (associated with Ômi sarugaku) and monomane (the Yûzaki specialty), and, most significantly, made the
revolutionary innovation of introducing the popular, rhythmic kusemai music into sarugaku, thereby capturing the attention of the boy shogun, Ashikaga Yoshimitsu, probably in 1374, at a performance in Imagumano, Kyoto. This led to official patronage for the Kanze. He also revised old plays and wrote many new ones, including Jinin Koji and Sotoba Komachi, both of which convey lessons in Buddhist morality. His son, Zeami Motokiyo, who preserved his father’s teachings in the Kadensho, reworked his plays; modern scholarship has determined that little, if anything, remains of Kan’ami’s originals.

**KANBAN.** The billboards hung from the eaves outside kabuki theatres that, during the Edo period, followed strict conventions regarding what they displayed. Simple at first, they evolved into elaborate play advertisements. Each type had its own name, the types including those for the formal title, act titles, cast lists, and so forth. Some had only words, others had paintings. Edo’s illustrated billboards were painted by members of the Torii school, and the calligraphy was of the Kantei ryū, while Kyoto and Osaka used the Kamigata school of art and the Tōkichi ryū of calligraphy. Among the many specialized types were the four konadai kanban (“small title billboards”), which listed each of the acts’ titles on its own kanban; the mon kanban (“crest billboard”), which showed the actors’ mon, names, and role types (yakugara); the ōnadai kanban (“large title billboards”), which provided the play’s full title (see KYŌGEN NADAI); the yagurashita kanban (“beneath the drum-tower billboard”), three to five signs hung beneath the yagura giving the names of the zamoto and the principal players, etc. The arrangement of these and other kanban was set by tradition. See also KÔGYÔ.

**KANERU YAKUSHA.** The kabuki designation for a “versatile actor.” During the 19th century, versatility replaced specialization as a mark of artistic achievement. The henge mono of the early century gave stars great opportunities to display their range, some works allowing them up to 12 roles, with the aid of quick-changes (hayagawari).

**KANGEN TO SEKKAN.** “Remonstrance and chastisement” bunraku and kabuki plot elements in which an elderly parent rebukes their
child for misbehavior, usually without lasting results. An example is when Kyūsaku, the elderly foster father of Hisayoshi in “Nozaki Mura” (Shinpan Utazaimon), realizing that Hisamatsu and Osome plan to commit lovers’ suicide (shinjū; see SHINJŪ MONO), cautions them against acting rashly by telling them a tragic story about doomed lovers.

**KANJIN NŌ.** “Subscription nō” or “benefit nō” (originally called kanjin sarugaku) were open-air performances, given over three or four days, which charged an admission fee. The proceeds usually were intended for creating or repairing temples or Buddhist statuary but some were intended to raise money for public works. They were also extremely important sources of income for performance troupes. Some were given on the retirement of a leading actor or on other auspicious occasions. Crowds were great. In 1349, so many attended one for dengaku that the stands collapsed and many died or were injured.

A typical site was one of Kyoto’s dry riverbeds. Temporary theatres were built to accommodate spectators from all classes. Early kanjin nō theatres were circular, with the stage being placed in the middle of the circle, and the hashigakari running perpendicularly from the middle of the upstage area. By the Edo period, nō actors had become more mercenary, and two kinds of kanjin nō came into being. One was the usual fund-raising type, and the other was billed as a “Once in a Lifetime Kanjin Nō.” The first could be done whenever permission was received; the latter was limited only to actors of the Kanze ryū, giving one-time only performances, although exceptions were given to the Hōshō ryū.

**KANMURI.** A major class of headgear worn in nō by male and female celestials and by high-class noblemen, including the emperor. The latter and his vassals wear the ui kanmuri, with its long cord tied loosely below the jaw and its round, whisk-like sidepieces. The suki kanmuri has wing-like sidepieces, worn by male deities, and the tō kanmuri, worn by Chinese emperors and fierce deities, is somewhat similar. One of the most striking kanmuri is the tengan (“heavenly crown”), a beautiful piece to the center of which is attached a round, golden stand to which is affixed a phoenix, a flaming globe represent-
ing the sun goddess Amaterasu, or the moon. Empresses, angels, and female deities wear it.

*Bunraku* and *kabuki* also have *kanmuri*, worn by nobles and court officials in *jidai mono*. See also COSTUMES: *BUNRAKU*; COSTUMES: *KABUKI*; COSTUMES: *NÔ*.

**KANTEI RYÛ.** The unique calligraphic style of the “Kantei school,” which came to represent Edo *kabuki*. It was used on *kanban*, *banzuke*, and in play scripts. It uses thick, rounded brush strokes, with so few spaces it is sometimes nearly unreadable. It was created in 1779 by Edo’s Minami Okazakiya Kanroku (1746–1805), who signed his work “Kantei.” See also TÔKICHI RYÛ.

**KANZE HISAO (1925–78).** *Nô* master of the *Kanze ryû* of *shite* actors, the eldest son of Kanze Tetsunojô VII and student of his grandfather, *Kanze Kasetsu*. He debuted in 1929 and was recognized throughout his youth as a prodigious talent. He was both a deep student of Zeami’s treatises and an active participant in contemporary experimentation. In 1962, he was invited by the French government to France in order to study French and Japanese theatre interactions. In 1970, he formed the Mei no Kai (Dark Company), which included modern theatre (*shingeki*) actors and directors, to produce plays such as Greek tragedies. He criticized the closed world of *nô*, believing firmly in *nô* from an international world theatre perspective. He combined talent and perseverance to produce *nô* as creatively as possible and garnered acclaim from both *nô* traditionalists and outsiders.

**KANZE JÔRÔ MOTOMASA (1398?/1404?–32).** *Nô* playwright, actor, and musician, the eldest son of Zeami Motokiyo. He died young while touring to Ise, and some speculate that he was murdered. Zeami’s writings suggest that he was a gifted artist, perhaps even greater than his father, and four of his plays—*Morihisa*, *Sumidagawa*, *Uta-ura*, and *Yoroboshi*—are still important. (Two others are no longer performed.) They are known for the high level of insight with which their leading characters are depicted. Zeami even wrote that Motomasa’s plays were superior to those of Kan’ami Kiyo-tatsu, although—despite strong differences from Zeami’s style—
some believe Zeami had a hand in these as well. The plays are considered somewhat more in tune with their age and with actuality
and dramatic necessity than are Zeami’s, making them somewhat
more accessible. Motomasa was not well treated by shogun Ashikaga
Yoshinori, and spent his last years with Zeami under unfavorable cir-
cumstances. Although he appears to have led the Kanze family for
several years, after his death his cousin On’ami (see KANZE
MOTOSHIGE) was designated third Kanze tayû and Motomasa was
not officially counted in the line of succession. Zeami was over-
whelmed by his death and feared for the extinction of his art until he
found a successor in Konparu Zenchiku.

KANZE KASETSU (1884–1959). Nô master of the Kanze ryû of
shite actors. At four, he made his debut as the kokata in Hibari
Yama. At eight, he played his first shite role in Kappo. His father and
Umewaka Minoru (whose daughter he married) trained him strictly
and he became the sixth sôke (see IEMOTO) in his line. In 1900, he
received his patrimony upon his father’s retirement, becoming Tetsu-
nojô Kiyoginu VI, and, in 1918, made his brother, also called Orio,
his adopted heir. He and his two Umewaka brothers-in-law estab-
lished the branch school called the Umewaka ryû in 1921, which led
to his being shut out of Kanze artistic affairs, but he was readmitted
in 1929. Following the destruction of his home in the Great Kantô
Earthquake of 1923, he built a combined home and theater in Nishi-
machi, Shitaya, Tokyo, reorganized his students—who belonged to
an amateur group called the Tessenkai—into a professional troupe
called the Ennôkai, and made this his headquarters; his family
became known as the Nishi-machi Kanze.

Upon the death in 1939 of Kanze Sakon Motoshige, he was given
the guardianship of the Kanze headship, seeing to the training until
1950 of the next sôke, Kanze Motomasa (the next Sakon), 25th leader
of the school. His Nishi-machi theater/home was destroyed during
World War II but, after the war, he became active again at a theater
in Tamagawa. In 1947, he took the name Kasetsu, giving his former
name to his brother. He was elected to the Nihon Geijutsuin (Japan
Art Society) in 1952. In 1956, he inaugurated the Tessenkai stage in
Aoyama. During his career, he also wrote and performed in new nô
plays. His other accomplishments include the 1951 restoration of
Motomezuka to the Kanze repertory, based on his research in the family’s production records.

KANZE KOJIRÔ NOBUMITSU (1435–1516). Nō actor and playwright, seventh child of the great On’ami (Kanze Motoshige). He began his career as a Kanze ryū taiko master, also excelling at the ōtsuzumi (see KOTSUZUMI AND ŌTSUZUMI). Following the early deaths of his brother, Kanze Masamori, fourth tayū of the school, and Masamori’s son, Kanze Saburō Yukishige, the fifth leader, he undertook the training of the sixth leader, the young Kanze Motohiro, even playing shite roles when necessary. At the conclusion of the Ōnin Wars (1467–77), Kojirō became the Kanze representative.

He wrote plays in which the waki had nearly as much dramatic importance as the shite. His 31 plays include a number in which larger than usual casts appeared and in which the effects suggested the kind of dynamism and accessibility for which kabuki would become known. These plays, diametrically opposed to Zeami’s theories, were inspired by the confusion following the Ōnin Wars, when it became necessary to supplement the declining upper-class audiences with commoners. The plays often include Chinese subjects, dragons, demons, and the like, and their music is usually quite lively. Still popular are Ataka, Chōryō, Funa Benkei (with its unusual arrangement of having the shite play two separate characters), Kôtei, Kusenoto, Momijigari, Orochi, Rashōmon, Ryōko, and Tamanoi. Nevertheless, he also wrote such yūgen-based plays as Kochô, Yoshino Tenjin, and Yuyô Yanagi. His command of language and dramaturgy are considered second only to those of Zeami.

KANZE MOTOSHIGE (1398–1467). Nō actor, also known as On’ami Motoshige. Not much is known of his contributions. When his uncle, Zeami, went into retirement, he passed his leadership as tayū of the Kanze ryū on to his son, Kanze Jûrô Motomasa, who was not recognized by the government as the third in the succession because the shogun Ashikaga Yoshinori preferred Motoshige. After three decades of service, Motoshige made his son Matasaburō tayū, but he returned to the stage in 1464 under the patronage of Ashikaga Yoshimasa, surprising audiences by his robustness although well into his sixties. He was responsible for firmly establishing nō among the
warrior class and for confirming their patronage of the Kanze school, which continued into the Edo period.

**KANZE **RYÛ. The most prestigious school of **nô** shite actors. There are also Kanze schools of **taiko** and **kotsuzumi** (see **KOTSUZUMI** AND ÔTSUZUMI) players. The former was founded as the Kanze **za** by **Kan’ami** Kiyotsugu in the 14th century and presumably took part of its name from the first character in Kan’ami’s name. His son, **Zeami**, was the **za**’s second **tayû**, and Zeami’s nephew On’ami (see **KANZE **MOTOSHIGE) succeeded him when Zeami’s son **Kanze** Jûrô Motomasa died young. During the Muromachi period, the shogunate supported only the Kanze actors, and they became the leading **nô** troupe during the Edo period; shogun Tokugawa Ieyasu was especially favorable toward them. The popularity of their chanting (**utai**) led to their prospering from the Muromachi period on. In the 18th century, the 15th leader of the school published a book that attempted extensive reform of the language of the plays but his efforts were not well received; however, some of his ideas survived as alternate performance methods (**kogaki**). During the Meiji period, when **nô** became an endangered form, it was kept alive by the efforts of the Umewaka branch of the Kanze school (see **UMEWAKA MINORU**) and the school was revived, eventually to be led by its 26th **iemoto**. The Kanze has more performers than any of the four other schools. See also **HÔSHÔ **RYÛ; **KITA **RYÛ; **KONGÔ **RYÛ; **KONPARU **RYÛ.

**KANZE **YAJIRÔ NAGATOSHI (1488–1541). A **waki** actor and **playwright** of the Kanze **za** (see **KANZE **RYÛ), the son of **Kanze** Kojirô Nobumitsu. His plays include **Enoshima**, **Oyashiro**, **Rinzô**, **Shôzon**, and others, totaling 25. The heir of his father’s methods, his extant works are notable for their showy **costumes**, and theatrical effects sometimes bordering on the spectacular. He gave the **waki** increased dramatic importance, used larger than usual casts, and had rather active **aikyôgen** interludes.

**KAOMISE.** The annual Edo-period “face-showing” productions held in the 11th lunar month at which each theatre presented its new lineup of **actors**. It was the most important production of the season
and was given the most lavish advertising and presentation. It ran until the 10th day of the 12th month. However, in Kamigata, starting in the Hōreki era, it began in the 12th month. In front of the theatres gifts from sponsors (tsumi mono) were piled high alongside gifts to the actors from their fans (hiiki). Various kaomise customs arose, such as the norokomi entrance by boat made by arriving Edo actors before entering the Osaka theatres that had engaged them. There was even a fixed order of pieces on the program, which came into effect around 1750, and even the subjects to be dramatized came to be set by tradition. See also PROGRAMS: KABUKI, SEKAI.

The kaomise died out in the 19th century although it survives vestigially in Kyoto, which sponsors a kaomise production at the Minami-za featuring visiting stars from Tokyo every December.

KARAIDO. “The empty well” situated at the stage left side of the junction of hanamichi and stage in Edo-period Kamigata theatres, and preserved in the old Kanamaru-za in Shikoku. Capable of being covered with a wooden lid, it allowed actors to use it for magical entrances and exits in the audience’s midst. It could also be flooded for special effects. See also DOROBUNE.

KARAKURI. A popular kind of puppet theatre of the late 17th and early 18th centuries using mechanical puppets and stage effects. A single string could make a mountain move, waterpower could create special effects, or a spring could make a wagon revolve. Although such tricks had been available even in the mid-16th century, they made considerable progress between 1624 and 1647, proving useful in miracle tales and stories about the origins of religious institutions. In the 1670s, almost all Kamigata puppet theatres made use of karakuri, the most famous examples being on view at the Takeda Shibai associated with the family of Takeda Izumo I.

KARAORI. A richly brocaded no women’s costume whose name means “Chinese weave.” It is small-sleeved and has the same form as the atsuita, worn by men; only its weaving and designs (which are not raised) are different. Although normally worn without hakama, as by the maejite (see SHITE) in Senju, there are occasions (the female tsure in Soshiarai Komachi, for example) when it is worn
with colored ōguchi or with a nuihaku folded over at the waist in tsubo-ori style. Among other ways of wearing it is the nukisage, in which the right sleeve is worn off the shoulder and draped behind.

**KARIGINU.** An overgarment worn by men in nō plays. (See also NŌSHI; HAPPI.) This “hunting robe,” known by its unique rounded collar, is an exquisite lined or unlined garment originally worn by nobles in ancient Japan. It is seen in nō on aristocrats and deities, and is composed of separate front and back panels. Gold designs are embroidered on a plain-colored ground. It is worn either over ōguchi or hangiri. See also COSTUMES: NŌ; HAKAMA.

It also is seen in certain bunraku and kabuki jidai mono. An example is Ashikaga Tadayosi in the prologue of Kanadehon Chūshingura. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI.

**KASA.** Wide-brimmed straw hats worn in all forms of traditional Japanese theatre, both as daily wear and as an effective prop in dance plays. Kasa also means “umbrella,” a common property in bunraku and kabuki plays, especially the latter. One of kabuki’s most memorable sequences using an umbrella is Sukeroku’s hanamichi entry (de) in Sukeroku Yukari no Edo Zakura.

**KASHIRA.** See PUPPET HEAD CARVING; PUPPET HEADS; PUPPET HEADS: FEMALE; PUPPET HEADS: MALE.

**KASUMI MAKU.** A kabuki curtain with pale blue stripes over a white background. It serves to disguise the platform on which onstage musicians perform. See also DEBAYASHI.

**KATA: KABUKI.** Kata are the conventional “patterns” or “forms” found in traditional Japanese theatre. In kabuki, kata extend from acting to properties, costumes, wigs, music, scenery, and makeup, and even to the arrangement of a program. Those kata that proved successful were handed down to later actors and are often associated with the actors who created them. Actors may employ everything learned about such a kata or only what seems appropriate to their interpretation; under certain circumstances, and depending on the prestige of the actor, they may also alter traditional kata or create
new ones. Some plays, especially *jidai mono*, are mired in *kata* traditions, while others, mainly *sewa mono*, may have only loose traditions that the actor is free to interpret in his own way. One may also refer to general types of *kata*, such as those for walking, running, crying, laughing, etc.

*Kabuki* aficionados take great pleasure in comparing the stage business *kata* of one actor or tradition with another. Thus, they will notice that there are two established *kata* in *Kajiwara Heiza Homare no Ishikiri* for the moment that Kajiwara tests a sword by striking it against a stone basin. In one approach, the actor turns his back to the audience when he strikes the basin, while in the other he stands upstage of the basin and strikes it while facing the audience, and then jumps through the gap created.

*Kata* were continually undergoing revision during the Edo period but, at the turn of the 20th century, a tendency set in to make the *kata* permanent because of fear that *kabuki* might not otherwise survive. The finest *kata* were described in writing by scholars for posterity. Today’s *kabuki* is thus indebted to the *kata* in place during the Meiji years, many of them associated with the actors *Ichikawa Danjûrô IX*, *Onoe Kikugorô V*, and *Ichikawa Sadanji I*. In modern times, actors often record their interpretations in published commentaries (*geidan*).

**KATA: KYÔGEN AND NÔ.** *Kata* in these genres may refer to:

- specific units of movement of either a dance or dramatic-mimetic nature, each of *nô*’s 250 or so having its technical name, and any of which may appear in other plays looking the same but differing because of the context. About 30 *kata* are specifically used in dance. Many are shared by *nô* and *kyôgen*, although the latter, because so many of its *kata* are based on everyday behavior, has far more than *nô*. See also *MAIGOTO*.
- fixed and conventional patterns, which may be referred to as the *kata* of a specific performer, *school of nô*, or play, and which—despite *kata* for speech and chant (*utai*)—normally apply to movements.
- movement per se, in contrast to chant or *music*, when observing, for example, that the quality of someone’s *kata* is poor.
literary contents, as when saying that the piece has more of one kind of structural component than another. See also YÔKYÔKU.

The most common usage is the first, which nô commentators have divided into four types, and most of which involve use of the fan. These include:

• pure dance movement kata: movements without clear meaning; for example, sayû (“left-right”), extending the left sleeve, dropping the right, and moving to the left, followed by the reverse procedure to the right.

• dramatic-mimetic kata: movements that, despite being highly aestheticized and dance-like, reflect actual behavior, such as sleeping, crying, drinking, pouring, etc.; for example, shiori (“downcast”), bringing one or both hands, palm open and facing upward at an oblique angle, a half foot or so from the face, to suggest weeping.

• scenic description (jôkei) kata: behavior suggestive of environmental circumstances, which is important on a stage empty of scenic references; for example, omote o tsukau (“using the face/mask”), looking about with only the masked face to suggest feeling the wind.

• nonspecific kata: movements that—depending on context—may or may not have dramaturgical significance: for example, ashibyôshi (“stamping”), which has a number of named variations. Stamping is believed to have its origins in subduing evil forces beneath the earth’s surface.

Nô movement kata consist essentially of formally composed vertical and horizontal movements, with the body moving forward or backward, to the right or left, in circles, in addition to movements of looking up or down and movements of the arms. There is rarely any twisting or curving body movement. All movement—whether abstract or concrete—must be both beautiful and psychologically appropriate to character and situation. The subtlety of nô movement is attributed to both Zen Buddhist influences and the increasing tendency to abstraction resulting from centuries of refinement under patronage by the Edo-period samurai class. Movements may sometimes make logical sense only when performed to words that give
them meaning; at other times, they may not have any discernible meaning. An important kata that has no movement at all is called iguse ("kuse in place") and requires that the actor, often for an extended period of time, sit on one knee, face looking down slightly, as the chorus sings a lengthy, important passage. Despite the actor’s immobility, the iguse is considered one of the no actor’s most difficult moments because he must be totally focused on the internal spirit of the character through what is called “action in silence” (seichû no dô). Many kata have minor variations specific to the schools of no. The kata of the Kanze and Hôshô ryû are said “to concentrate on details producing a neat and sharp, smaller effect, while the Komparu [Konparu], Kongo [Kongô], and Kita schools are more fond of broad dramatic poses, which produce a larger effect” (Nakamura 1971, 227).

**KATAGINU.** The wing-like vest worn with or without hakama (or the long, trailing nagabakama) by various male characters, chanters, musicians, and stage assistants in all forms of traditional Japanese theatre. (See also KAMISHIMO.) Although lower-class characters may wear it (without hakama), it typically represents formal dress. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI; COSTUMES: KYÔGEN; COSTUMES: NÔ.

**KATAHAZUSHI.** A wig worn by women in bunraku and kabuki plays, in which an “off kilter” bun is wrapped around a tortoise-shell hair ornament. It is seen in jidai mono on high-ranking palace women and also gives its name to these important characters, like Masaoka in Meiboku Sendai Hagi.

**KATAIRE.** A kabuki costume that symbolizes the poverty of the character—typically an unemployed samurai—by sewn-on, patch-like pieces of cloth at the shoulders. The patches are also called kataire. Kanpei in Act VI of Kanadehon Chûshingura wears the kataire.

**KATAKI DÔSHI NO KOI.** “Love between enemies,” a theme found in bunraku and kabuki plays where lovers’ hopes are complicated by circumstances that technically make them enemies and their love forbidden. In “Yoshinogawa” (Imoseyama Onna Teikin), for example,
the feud between the parents of Koganosuke and Hinadori leads to the young couple’s death. In Kanadehon Chûshingura, Rikiya and Konami are engaged to be married, but after her father, Honzô, holds Enya Hangan back during a confrontation with the villainous Moronao, the betrothed couple’s families become enemies. “The path of true love never did run smooth.”

KATAKIYAKU. The “villain” role-type (yakugara) in kabuki and the actors that specialize in it. Subtypes include evil princes (kugeaku), evil samurai (jitsuaku), evil retainers or minor villains (hagataki), wicked townspeople (tedaigataki) such as dishonest clerks (bantô) and apprentices (tedai), sexy villains (irogataki and iroaku), middle-aged villains (ojigataki), and old men (oyajigataki), etc.

KATANA. “Swords,” which appear in all forms of traditional Japanese theatre and play a major role as weapons, works of art, and objects of veneration in Japanese history. Kabuki, in particular, has a wide variety of swords.

Sword use mirrors Edo-period practices, with samurai carrying two swords, a long sword (tachi, taitô, or daitô) and a short sword (shotô), while commoners bear just the shotô. The sword is sheathed in a lacquered scabbard (saya) adorned with artfully knotted cords. The handle is separated from the blade by the tsuka (“hilt”). There are a number of special property swords, including the huge ōdachi used in aragoto; the nari tsuka, whose tsuka rings (nari) during tachimawari, etc. Numerous plot lines in bunraku and kabuki revolve around attempts to recover heirloom swords; even the documents proving the swords’ authenticity are crucial properties. In some plays, swords are bloodthirsty; merely drawing them is enough to lead to unintentional mass murder.

KATANUGI. Also hadanugi, the onstage baring by the kabuki actor of one or both sleeves of the kitsuke to free himself for action, thereby exposing his under-kimono, which has a contrasting design. In nô, it is the wearing of the left sleeve of the happi or chôken off the shoulder and folded at the rear; those carrying bows remove the right sleeve. It is done by active men, mainly warriors.

**KATAOKA NIZAEMON.** Thirteen generations of kabuki actors. Yagô Matsushimaya. Nizaemon I (1656–1715) was a shamisen player who became a Kamigata actor active as a zagashira and zamoto and popular as the leading Genroku era katakiyaku of the region, although he later switched to jitsugoto (see TACHIYAKU).

Nizaemon IV, who took the name in 1747, was also a famous player of villains, although he left acting for playwriting, using the name Katsukawa Sakiku. He returned to acting in 1755.

Nizaemon VII (1755–1837) restored the name, which had been dormant, in 1787. For technical reasons, he was only the fourth to actually use the name, several others having held it in trust but not as stage names. This stout actor was an early 19th-century Kamigata star, earning the highest critical ranks and being noted for his great versatility.

Nizaemon VIII (1810–63) was the adopted son of Ichikawa Danjûrô VII but the pair had a falling out and he left the Danjûrô family. Nizaemon VII adopted him in 1833 and, as Kataoka Gató I and then Kataoka Gado II, he became a leading Osaka tachiyaku although also known for his versatility. In 1857, he became Nizaemon VIII in Edo, returning to Osaka in 1862.

Nizaemon X (1857–1934), son of Nizaemon VIII, was active mainly in Tokyo, and became one of the greatest in the line. He took the name Nizaemon in 1907 in Osaka, but, late in life, was a doyen of Tokyo kabuki. Highly versatile, he was respected as a preserver of Kamigata wagoto traditions.

Nizaemon XII (1882–1946), son of Nizaemon X, was a popular
onnagata who became Nizaemon in 1936, and was active in Kamigata and Tokyo. After Onoe Baikō VI died, Nizaemon XII took over the roles of women opposite the great Ichimura Uzaemon XV. He was murdered by a servant for reasons related to the postwar food shortages.

Nizaemon XIII (1903–94), son of Nizaemon XI, was active in Kamigata and Tokyo, and was one of the leading stars of 20th-century kabuki, playing mainly tachiyaku, and being famed as a protector of Kamigata traditions, especially wagoto. He made serious efforts to revive Osaka kabuki in the 1950s and 1960s before being forced by business conditions to work chiefly in Tokyo, where he played major roles into advanced old age. He wrote over half a dozen books on acting.

His son, Nizaemon XV (1944–), is one of the most popular contemporary actors, being outstanding in most male roles. His performances opposite the great onnagata Bandō Tamasaburō V were benchmarks of kabuki romantic acting, especially their productions of Sakura-hime Azuma Bunshō. He became Nizaemon XV in 1997, changing from Kataoka Takao.

KATARI. A word whose meaning differs somewhat from one type of traditional theatre to another but which essentially means “narrative” or “story.” In nō, it refers to a shōdan module where a character (usually the waki but sometimes the shite or tsure) provides a solo narration of a literary or historical story, as in Kagekiyo or Sumidagawa. Such sections belong to the grouping of shōdan called katari-goto.

In Edo, kabuki the word referred to a brief plot summary, using considerable word play, and printed over the title on a kanban and in the banzuke. The Kamigata practice was to print it to either side of the title. See also TSUNOGAKI.

KATARAI. “Speaking interlude,” one of the two types of aikyōgen scenes, the other being ashirai-ai. Found in over 80 percent of nō plays, although often omitted from yōkyoku texts, the scene transpires during the interlude (nakairi) following the shite’s exit between the halves of a two-act mugen nō. After the shite has exited, a “man of the place” (tokoro no otoko)—the ai—sits at center and
KATARIGOTO

informs the waki about a story related to some person or spirit associated with the location in which the action is occurring. This is igatari. The waki then prays for the shite. Much of what the ai says repeats what the first half of the play established but it buys time while the shite, having changed costume and mask, prepares to reenter to reveal his true self.

In early nô, other methods were sometimes used to tie the parts of the play together, such as having a scene between the tsure and someone else, as in Unrin-in; or having the waki deliver a personal narrative, as in Kayoi Komachi. The aikyôgen was then a short, simple dialogue between ai and waki, but it gradually grew longer and more formalized, even being embellished by the actors.

KATARIGOTO. Of the four principal categories of nô shôdan, the one devoted to “spoken (or prose) pieces.” It comprises katari, mondo, nanori, and tsukizerifu. See also HAYASHIGOTO; SHIJIMAGOTO; UTAIGOTO.

KATÔ BUSHI. Also hizen bushi and handayû bushi, a school of jôruri founded in 1717 by Tenmanyô Tôjûrô (1684–1725). It was at the height of its popularity in the mid to late 18th century as a refined type of shamisen music. Today, it is heard in kabuki mainly in Sukeroku Yukari Edo nô Zakura, where it is always performed offstage by amateurs belonging to a group called the Misumi Kai.

KATSU GENZÔ. Three generations of kabuki playwrights. (See KAWATAKE MOKUAMI; KATSU NÖSHIN.)

Genzô III (1844–1912), son of Katsu Nôshin, took the name in 1878, although calling himself Takeshiba Genzô from 1884 to 1993. He was active mainly in Osaka, where he collaborated with his father and produced around 300 plays (including for shinpa), few still performed. He adapted war stories and newspaper reports into plays, and even adapted Shakespeare’s The Merchant of Venice as a kabuki play called Sakura Doki Zeni no Yononaka (1885), a title translated as Mercenary Affairs under the Cherry Blossoms.

KATSU NÖSHIN (1820–86). A kabuki playwright who began as an amateur jôruri writer in variety (yose) shows. After becoming the
disciple of popular author Shikitei Shunba, he studied under Kawatake Mokuami. One of his earlier names was Katsu Genzō II. He became tate sakusha at the Ichimura-za when Mokuami left that theatre, but financial straits led him to move to Osaka. He and his son, Katsu Genzō III, became the top Osaka dramatists. He took Mokuami’s haimyō of Nošhin in 1878.

**KATSURA.** See WIGS: KABUKI; WIGS: KYÔGEN AND NÔ.

**KATSUREKI MONO.** The “living history plays” that arose during the Meiji period under the influence of the theatrical reform movement (Engeki Kairyō Undō), the chief artists supporting them being Ichikawa Danjūrō IX and Kawatake Mokuami. After several tentative experiments, the first full-scale example arrived in 1878, with Nitchō no Yumi Chigusa no Shigedō. These plays are devoted to showing their characters, behavior, and settings as authentically as possible, unlike the much more fanciful historical treatments in Edo-period jidai mono, in which history was manipulated for dramatic effect and censorship prevented the actual names of samurai from being used. These plays were produced in the 1870s and 1880s mainly by the progressive Morita Kanya XII, but they never caught on with the public. Although they influenced later historical dramas of shin kabuki, they were abandoned by 1886 and less than a handful are still performed, among them Hōjō Kudai Meika nô Isaoshi, Ōhō Momoyama Monogatari, Youchi Soga Kariba no Akebono, and Natorigusa Heike Monogatari.

**KAWARA KOJIKI.** “Riverbed beggars,” also kawara mono, an insulting term directed at theatre folk in premodern times because of their association with performances in dry riverbeds, where the poor and outcast often resided because it was untaxed land. Kabuki was born in the bed of Kyoto’s Kamo River. Even when actors began to play in regular theatres, they remained kawara kojiki to society at large. Only in the Meiji period, when reformist tendencies helped elevate actors’ social position, did they rid themselves of the old term. See also TENRAN GEKI.

**KAWARASAKI CHÔJÛRÔ.** Four generations of kabuki actors. Yagō Yamazakiya. Chōjûrô II (1902–81), son of Kawarasaki Gonnosuke
VIII, debuted in 1905 and took the name of Chōjūrō II in 1913. He joined Ichikawa Sadanji II’s troupe in 1919 and toured with it to the Soviet Union in 1928, but, in 1931, together with Nakamura Kanemon III and Kawarasaki Kunitarō V, he cofounded the progressive Zenshin-za company, of which he remained a sturdy pillar, on stage and in films. He toured to China in 1960 and 1965. Political reasons caused him to resign in 1966 and to start an independent career. Because of his interest in China, he worked to improve Sino-Japanese theatrical relations.

**Kawarasaki Kunitarō.** Five generations of kabuki actors. Yagō Yamashiroya (Kunitarō I); Yamazakiya (Kunitarō V). The most famous was Kunitarō V (1909–90), son of a painter, who became an apprentice of Ichikawa Ennosuke II. Along with Kawarasaki Chōjūrō IV and Nakamura Kanemon III, he was a cofounder of the progressive Zenshin-za troupe in 1931. He became Kunitarō V in 1932. As the Zenshin-za’s tate onnagata, he developed into one of the troupe’s finest artists. Although primarily an onnagata, he sometimes played male roles. His specialty was the sewa mono of Tsuruya Nanboku IV, especially Tōkaidō Yotsuya Kaidan, in which he played Oiwa. He was also a renowned akuba. Kunitarō V wrote many books on acting.

**Kawarasaki-za.** An Edo playhouse founded by Kawarasaki Gonnosuke I in 1648 or 1656. The Ejima-Ikushima incident of 1714 led to only three Edo theatres (edo sanza) being permitted licenses, so the Kawarasaki-za was able to produce only as an alternate or hikae yagura for the Morita-za, starting in 1735, and offering plays in 1735–44, 1790–97, 1800–08, 1815–17, 1819–22, 1822–33, and 1837–55 before closing down for good. A brief attempt to revive it in 1875 survived only three years. See also Kōgyō.

**Kawatake Mokuami (1816–93).** The last great kabuki playwright, a prolific dramatist who wrote around 360 plays in every style, and whose works dominate the repertory today. He began studying playwriting in 1835 as Kabu Genzō, but had to leave the theatre for personal reasons until 1841. He changed his name to Shiba Shinsuke and, in 1843, became tate sakusha at the Kawara-
saki-za as Kawatake Shinshichi II. From 1854, he had an extremely productive collaborative association with the actor Ichikawa Kodanji IV, for whom he wrote many shiranami mono. Later, he wrote plays to order for the great Meiji stars, Ichikawa Danjûrô IX, Onoe Kikugorô V, and Ichikawa Sadanji I. He pioneered the katsureki mono genre, did the same for zangiri mono, and advanced the cause of matsubame mono. In 1881, he retired under the name Kawatake Mokuami, but a lack of successors kept him busy writing plays.

He was a master of the shichigochô meter, and borrowed from all sorts of literary sources (including Western books and plays, Shakespeare’s included). Among his many still-produced plays are Tsuta Momiji Utsunoya Toge, Aminoyô Tôro no Kikukiri, Kosode Soga Azami no Ironui, Sanrin Kichisa Kuruwa no Hatsugai, Hachimana Matsuri Yomiya no Nigiwai, Kanzen Chôaku Nozoki Karakuri, Soga Moyô Otokodate Goshizome, Aotozôshi Hana no Nishiki-e, Kumo ni Magô Ueno no Hatsuhana; Ningen Banji Kane no Yo no Naka, Hôjô Kudai Meika no Isaoshi, Suitengu Megumi no Fukagawa, Momijigari; Ibaraki, Funa Benkei, etc.

KAWATAKE SHINSHICHI. Three generations of kabuki playwrights, the most important of whom was Kawatake Mokuami before he changed his name. Shinchichi III (1842–1901), Mokuami’s leading pupil, became the foremost Meiji dramatist after Mokuami died. The author of around 80 plays, most based on kôdan, his works include Kagotsurube Sato no Eizame, Kaidan Botan Dôrô, Hagaromo, Edo Sodachi Omatsuri Sashichi, and Shiobara Tasuke Ichidaiki.

KAZURA MONO. See SANBANME MONO.

KAZURA OBI. The brocade headband tied around nô wigs, bound at the rear, where it hangs down. It is seen in kabuki on female characters in matsubame mono, as well as on certain upper-class women in jidai mono. Examples in kabuki are Shizuka in Funa Benkei and Sakae Gozen in Meiboku Sendai Hagi.

KAZURA OKE. A frequently used kyôgen and nô property consisting of a black, lacquered, cylindrical tub used as a seat, something to
stand on, or as a container. Its lid may be used as an oversized sake cup.

**KEIGOTO.** Also *kei*, the Kamigata term for lyrical, as opposed to dramatic or narrative-driven, *kabuki* dance plays, in contrast to the Edo usage of *buyô* (“dance”). It has come into use for *bunraku* in modern times. There are dance sequences within plays written for *bunraku* and there are also dance plays adapted from *kabuki*, which may, in turn, have derived them from *nô* and *kyôgen*.

Because aural qualities take precedence, *keigoto* employ beautiful poetic passages, usually describing the scenery through which the characters are passing. *Bunraku* uses multiple *chanters* and *shamisen players* for these scenes. See also *KAKEAI*; *YUKA*.

Until the late Edo period, the vast majority of *keigoto* were *michiyuki*, among them “Michiyuki Hatsune no Tabi” (*Yoshitsune Senbon Zakura*) and “Michiyuki Tabiji no Yomeiri” (*Kanadehon Chûshingura*). See also *SHOSAGOTO*.

**KEIKO.** *Kyôgen* and *nô* rarely hold extensive “rehearsals.” Because productions are infrequently given by the same team of *actors* and musicians, being mostly one-time-only events, the performers are well enough versed in the material to work under such circumstances by merely having a session in which they discuss the general plan for the presentation, and explain anything that might differ from the tradition.

*Kabuki* has a more extensive rehearsal policy although nowhere near as prolonged as in modern theatre forms. Nowadays, about a week is devoted to a new program of plays. It comes at the end of the previous month’s program, which ends around the 25th of the month. The first couple of days of the actual run are considered part of the rehearsal process.

About two days are devoted to making corrections (*yomiawase*) in the material as the actors read their parts and someone from the literary staff (*kyôgenkata*) reads the stage directions (*togaki*) and narrative sections. These are the *hira keiko* (“sitting rehearsals”). The actors get on their feet and practice the staging during two days of *tachi keiko* (“standing rehearsals”). Then follows a day of technical rehearsal (*tsuketate*) with music, sound effects, etc., followed by a
sôtzarai ("partial dress rehearsal"), when many of the production elements are deployed. Those plays most frequently revived skip the tsuketate and sôtzarai. There is also the butai keiko, a full "stage rehearsal" with all components in place.

**KEIKO BON.** A bunraku "rehearsal book," in which all of a single chanter’s scenes for a program are published for use in rehearsal by the chanters and shamisen players. The chanter’s performance notes are indicated in black next to the words. (See KUROSHU.) Since each page has five lines, these scripts are also called gogyô bon ("five-line books"). The large network of amateur performers makes much use of them. See also MARUHON; YUKA HON.

**KEISEI.** Female puppet head for gorgeous, high-ranking bunraku "courtesans" such as Akoya in Dan no Ura Kabuto Gunki. She has a white face and eyes that close, and typically wears an ornately decorated wig.

**KEISEI MONO.** A group of kabuki "courtesan dances" about keisei, the high-class courtesans of the Edo period. Many originally were sections of henge mono. These mostly plotless pieces seek to convey the spirit and seasonal flavor of life in the brothel districts. The courtesans wear gorgeous costumes and elaborate wigs. The majority are from Edo and use nagauta accompaniment. See also BUYÔ.

**KENBISHI.** A male puppet head, whose name means a police official; it originated in Chikamatsu Monzaemon’s Yômei Tennô Shokunin Kagami (1705). The kenbishi is somewhat smaller than the bunshichi, to which it ranks second in importance. Moritsuna in “Moritsuna Jinya” (Ômi Genji Senjin Yakata) and Genzô in “Terakoya” (Sugawara Denju Tenarai Kagami) are examples. The kenbishi’s rather straight lips convey a feeling of firm resolve and intelligence. These heads have eyebrows painted on, or movable ones that go up and down, eyes that move from side to side, or eyes that only close and open. Thus Moritsuna, while carrying out his head inspection, can use his eyes to show that he is secretly observing Hôjô Tokimasa’s reactions. And when Genzô says the famous line, “Semajiki mono wa miya tsukae” (“How painful it is to serve a lord”), he
KENDAI. The chanter’s “lectern,” a low, wooden, lacquered reading stand placed before him during performances of bunraku or kabuki. Two colored tassels hang from its front, one at each side, a light color being used for romantic plays, a dark for tragedies. The script sits on the flat, slanted portion facing the chanter, whose mon adorns the front. These stands must be sturdy because the chanter often leans heavily or pounds on them. They are gifts or inheritances received by the chanter from his master or patron.

KEREN. The “special effects,” including acrobatic acting, in kabuki. (See SHIKAKE.) Actors who specialize in these effects are kerenshi and keren plays are keren mono. Keren were used as early as wakashu kabuki, when the young actors jumped through hoops or walked tightropes (kumo mai), a Genroku era practice when onnagata used acrobatics to express a woman’s jealousy. Flying through the air (chūnori) also was developed for such performances. See also ONRYŌGOTO.

Trick effects came to seem like claptrap and fell out of favor but were revived by Onoe Matsusuke I and his successors in the kaidan mono of Tsuruya Nanboku IV during the early 19th century. Such inventive methods as hashi bako and butsudan-gaeshi were performed in plays such as Tenjiku Tokubei Ikoku Banashi and Tōkaidō Yotsuya Kaidan. Meiji-period rationalism made keren seem sensationalistic and it fell out of favor again, but it survived in Kamigata and was revived in the postwar period by actors such as Jitsukawa Enjaku III and Ichikawa Ennosuke III. See also HAYAGAWARI; HON MIZU.

KESHIMAKU. Kabuki’s “disappearance curtain” by which, with the help of a kurogo, a dead character exits while hiding behind a red or black cloth. It is also used as a screen to hide an actor as he makes a makeup or costume change. See also MAKU.
KESHÔGOE. The exaggerated, rhythmic shouting of meaningless phrases like “aarya, kōrya” or “dekke” by a gang of kabuki villains opposing an aragoto hero in plays like Shibaraku and “Kuruma Biki” (Sugawara Denju Tenarai Kagami).

KICHIKU. The most exaggerated category of no masks, representing “demons and devils.” These masks are notable for their grimaces, wide noses, and bulging eyes, which reflect the influence of Buddhist temple statues. The kobeshimi (“small frown”) is worn by Enma, King of Hell, in Ukai, and the ōbeshimi (“large frown”) by wicked goblins, as in Kurama Tengu and Dai-e. Unlike most no masks, which have open mouths, beshimi mouths are shut tight, making breathing very difficult for the actor. The shikami (“scowl”) is worn by evil demons subdued by greater powers, as in Tsuchigumo and Momijigari. While the beshimi convey the powerful impression of the mouth’s clamping up, tobide present the opposite impression, of the mouth bursting open. The kotobide (“small bulge”) is a bulging-eye mask worn by heaven-residing deities in Arashi Yama, Kuzu, etc., while the ōtobide (“large bulge”) is worn by earth-residing deities, as in Kokaji and Sesshô Seki. The shishi guchi (“lion’s mouth”) is exclusive to the lion-like creature (shishi) in Shakkyô.

KIDO. In kabuki, both the “entrance” to Edo-period kabuki theatres and the “wooden gateways” (also kido guchi) placed on stage to represent the entry to an interior setting. (See NEZUMI KIDO; KIDÔ GEISHA.) Theatres also had a rear entrance (ura kido) for actors and other personnel. Well-to-do spectators avoided the kido and entered from the shibai jaya, where they reserved their seats.

KIDÔ GEISHA. The personnel employed in the Edo period to stand on platforms near the theatre entrance (kido) and announce kabuki play’s title and cast to passersby. They also imitated the voices and manners of the stars (kowairo) to create audience interest. Some even arranged rendezvous between actors and patrons.

KIDO GUCHI. A kabuki scenic element that serves as the “wooden gateway” to and from an interior setting. It represents the border between the outside and the inside although freestanding and is set
at a slight distance from the house proper. A number of styles exist depending on the nature of the play and setting. When no longer of use, it is usually removed by the kurogo. Sometimes, it may be set up on the hanamichi at shichisan. See also KIDÔ; SCENERY.

**KIGASHIRA.** In kabuki, the first striking of the hyôshigi at the conclusion of a climactic speech or action toward the end of an act. For example, near the end of the brothel scene in Gotaiheiki Shiroishi Banashi, Sôroku speaks and strikes his pipe against a bamboo receptacle; at that moment, the kigashira is struck, followed by rapid beats (kizami) as the curtain closes.

**KIICHI.** Male puppet head whose name is taken from Kiichi Hôgen in Kiichi Hôgen Sanryaku no Maki. The kiichi is an old warrior in jidai mono, but his head is smaller than that of the ôshuto (see SHÛTO). With a face that expresses both moral integrity and inner compassion, he follows his heart to the bitter end. Examples include Honzô in Kanadehon Chûshingura. The face is light beige and both the eyebrows and eyes move.

**KIMURA TOMIKO (1890–1944).** A rare female kabuki playwright who wrote over 20 plays and 50 shosagoto, starting in 1926. Her dances included such shin buyô (“New Dance”) works as Koma and Kurozuka, written for Ichikawa Ennosuke II.

**KINDACHI MONO.** A subgroup of nô’s nibanme mono category. There are two types—those that wear the chûjô nô mask and those that wear the atsumori or jûroku. The plays are mainly about sorrowful, refined young Heike clan noblemen (kindachi). The chûjô is worn in five plays (chûjô mono). The first four include a kakeri dance. Tadanori, Shunzei Tadanori, Tsunemasa, Michimori, Kiyotsune, and Tomonaga; the Atsumori is worn in three plays: Atsumori, Ikuta, and Tomoakîra.

**KI NO JÔTARÔ (1747–99).** Bunraku playwright and poet, born into the Mitsui merchant family of Kyoto. He became head of the family at 26, operating its monetary exchange business for the government in Edo and Osaka in alternate years. Fond of Ki no Kaion’s plays,
he took the name Ki no Jōtarō and wrote plays as a sideline, both independently and in collaboration (gassaku), for Edo’s puppets while stationed there for business. Of his five plays, the masterpiece is Gotaiheiki Shiroishi Banashi. He retired in 1784 but his family cut him off in 1796 and he became a priest.

KI NO KAION (1663–1742). Bunraku playwright who used various names to sign his plays. Born into a family of poets who owned an Osaka pastry business, he spent much of his youth serving the Buddhist religion and later was an Osaka physician and poet, becoming a playwright in partnership with Toyotake Wakatayū, the head chanter of the Toyotake-za, which led to that theatre’s fortunes being revived. It is not certain when he wrote his first play, but Keisei Kaneko, written in 1702, and Shinjū Namida no Tamanoi, in 1703, may have been his. His earliest certifiable play came in 1707, with Wankyū Sue no Matsuyama; his last was written in 1723, after which he ran his family’s pastry business before retiring to a hermitage. Why he left the theatre is not known, although his departure is very close to the year of the death of his great rival, Chikamatsu Monzaemon. In total, he wrote over 50 plays, the 10 best being sewa mono.

When Chikamatsu wrote Shinjū Yoi Gōshin in 1722, Ki wrote a play on the same subject, Shinjū Futatsu no Haru Obi, which was considered superior. His plays are noted for their skillful plotting and their intellectual depth, displaying Ki’s knowledge of religion, literature, and science. Chikamatsu’s more lyrical style was contrasted with his clarity of thought and expression and frequent privileging of duty (giri) over emotional need (ninjō).

KINPIRA JÔRURI. Also kinpira bushi, a highly popular subgenre of ko jôruri created in Edo by chanter Izumidayū (Sakurai Tanba no jō) sometime in the mid-1650s, possibly after the great Edo fire of 1657 when the populace was hungry for distraction from the catastrophe’s effects. The plays, written by Oka Kiyobei, focused on the deeds of Sakata Kinpira—the superhuman, brash, and fearless warrior son of the superhero Sakata Kintoki—and his dauntless companion, Taketsuna. Unlike earlier dramatic works based largely on the medieval conflicts between the Heike and Genji clans, these plays—
inspired by a nô play called Sakanomi Dōji—privileged imaginary characters and times over historical chronicles. During the performance, Tanba no jō beat time with a thick, two-foot metal rod. He is said to have crushed papier-mâché properties with it and to have ripped off puppets’ heads during emotional climaxes. These crudely powerful fictions in praise of human power rejected the view of man in earlier jôruri as essentially powerless and transient, and perfectly suited the Edo samurai atmosphere.

Kinpira jôruri, which fell out of favor in 1664, but did not vanish until the turn of the 18th century, also was important in the establishment by Ichikawa Danjûrô I of kabuki’s heroic aragoto. Despite its crudeness, kinpira jôruri opened a new period in which creative playwriting was welcomed.

KINSHU. Also kinkata in Edo and ginshu, ginkata, or shuchi in Kami-gata, the financial backer who supported Edo-period kabuki productions. Zamoto were the formal producers, but they had to rely for financing from these businessmen or brothel owners who often exercised artistic authority. Often, several pooled their resources. Additional money was occasionally raised from actors, chômoto, and shibai jaya, among other theatrical sources. See also KÔGYÔ.

KINTOKI. A male puppet head used mainly for short-tempered, villainous old samurai in jidai mono, like Kajiwara in Ichinotani Futaba Gunki and Genba in “Terakoya” (Sugawara Denju Tenarai Kagami). It has a cruel, determined expression, with pulled-down, tightly clenched mouth, sharp cheekbones, and fiercely glaring eyes. Some kintoki have movable eyes and eyebrows and some do not, but the latter are considered to have a more powerful expression. The name comes from the superman Sakata Kintoki, so popular in kinpira jôruri.

KIRI. Also called kiriba, the “final” part of the second, third, and fourth acts of a five-act bunraku play, the part deemed, dramaturgically, the most important or climactic. In the early days of gidayû bushi, it was called oku (“within”) and tsune (“finale”). In those days, the top one or two chanters in the company performed such scenes but, gradually, each kiri was assigned to different chanters.
Moreover, it was possible to divide each kiri into sections: kuchi ("opening"), naka ("middle"), and kiri. See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; SAN NO KIRI.

At first, the kiri of the prologue (daijo) and Act 3 were number one (dai-ichi), and the kiri of the fourth act and the michiyuki were number two (dai-ni), but later, depending on the chancers’ abilities, the kiri of the third and fourth acts became the most important.

The chanter allowed to perform the kiri—a major honor—is the kiri(ba)gatari; kiri is written above his name in the program. When such a chanter performs a non-kiri scene, the word is not used nor is it printed if a chanter who is not a designated kiri chanter chants such a scene. Instead, such words as oku ("inner") or ato ("after") are provided. See also OCHIAI.

KIRIDO GUCHI. Also kirido, okubyō guchi ("coward’s door"), and wasure guchi, the small doorway upstage left on the nō stage and in kabuki matsubame mono. Kamigata kabuki uses the agemaku entrance downstage beneath the raised yuka room. The low opening forces those who use it to bend over. In nō, it is used by the jiutai and kōken. Characters who have been killed or wounded may also exit through it, and the kōken may use it to retrieve something that has been forgotten; thus, its alternate name of wasure guchi (“forgetting door”).

KIRIKUMI. Nō play “fight scenes” in which weaponry is used by two or more characters. They are less prominent in nō (where they are most common in genzai mono) than in kabuki, where they are called tachimawari. A number of nibanme mono show ghostly warriors using weapons but these are one-person memory scenes and not kirikumi. Kirikumi use swords or halberds (naginata), especially the latter. A famous naginata scene occurs in Funa Benkei when Tomomori’s ghost attacks Yoshitsune’s boat. Large-scale combats use up to 10 fighters in Youchi Soga and Shōzon. The latter also includes fighting by a woman, Shizuka Gozen. Kirikumi are maigoto of the hataraki type.

KIRI KYÔGEN. A Kamigata term for the “closing piece” on an Edo-period kabuki program, originally coined for the sewa mono that
were added to *jidai mono* to complete a day’s bill at a time when the *sewa mono* was still related in subject and characters to its predecessor on the program. When *sewa mono* began to receive critical respect, they ceased being called *kiri kyôgen* and were named *nibanme mono*. (See *ICHIBANME MONO*.) In the 1750s, when programs began to present unrelated *jidai mono* and *sewa mono*, the program usually concluded with a one-act dance, which was now called *kiri kyôgen*. See also ÔGIRI.

**KIRIOTOSHI.** A Kamigata term for a section of old-time *kabuki* theatres’ ground floors. The equivalent Edo term was *hiradoma*. The earth-floored area, originally in front of the *stage*, gradually grew smaller and eventually disappeared.

**KIRISHITAN MONO.** *Bunraku* and *kabuki* plays on “Christian” themes. Christianity, which appeared in Japan in 1550, was proscribed in 1638, and the theatre was not allowed to deal with it although there are a tiny number of works that did, including a 1666 *ko jôruri* work. This and later plays alluded to the Shimabara rebellion of 1637, which led to 37,000 converts to Christianity being killed. When Christianity was reintroduced as a theme during the early Meiji era, the Shimabara rebellion was the usual subject.

**KIRITAKE MONJÛRÔ II (1900–70).** *Bunraku* puppeteer who became a disciple of *Yoshida Bungorô III* at nine. He held two other names before becoming Monjûrô II in 1927. When *bunraku* split into two postwar factions, he belonged to the Mitsuwa-kai (see *CHINAMI-KAI*). The finest manipulator of female puppets of his generation, and a man devoted to spreading knowledge of *bunraku*, he became a National Living Treasure in 1965.

**KIRI-ZA.** An Edo-period *kabuki* theatre best known as a *hikae yagura* for the *Ichimura-za*, but whose origins are vague although some believe them to have been connected to female dancers from Izu and Sagami who needed a venue for women’s performances. It replaced the Ichimura-za from 1784 to 1792, 1793 to 1803, and 1816 to 1830. It was reopened as an independent theatre in 1873 in Yotsuya, Tokyo, and moved in 1889 to Shintomi-chô, but did not last long.
KISERU. The “pipes” that are important bunraku and kabuki properties. Many male and female characters, young and old, smoke during their time on stage. The pipes have long stems and small bowls, allowing for only a few puffs, and the business of lighting them, smoking, and tapping out the ashes in a brazier offers considerable opportunity for interesting acting moments. The pipes are normally quite realistic, but some plays use exaggeratedly oversized ones for theatrical effect.

KITA ROPPEITA NÔSHIN (1874–1971). No master who was only 10 when, in 1882, he became the fourth sôke of the Kita ryû. He debuted the following year as the kokata in Kurama Tengu. Trained by a succession of important masters, he struggled to revive the flagging fortunes of his school. He became Kita Roppeita in 1894 and, the same year, built the Kita stage in Iida-cho (destroyed during the Great Kantô Earthquake of 1923); built the Kita Nôgakudô in Yotsuya in 1927 (firebombed during 1945); and built another Kita Nôgakudô in Meguro in 1955 (later named the Kita Roppeita Kinen Nôgakudô). In 1946, he was elected to the Nihon Geijutsuin (Japan Arts Academy).

Small of stature, he nevertheless acted with deep intelligence and creativity. He was close to 90 when he retired.

KITA RYÛ. The fifth and final school of nô shite actors to be founded, an event that happened under the aegis of Kita Shichidayû Osayoshi (or Chôno) (1586–1653), an actor in the Kongô ryû who broke away in 1620 to found the Kita school. In 1623, at the ceremonial performance honoring Tokugawa Iemitsu’s accession as third shogun, the participants included what were called the four official za and one ryû, the Kita, an indication of the latter’s recognition by the shogunate. For a time in his youth, he had served as tayû of the Kongô but after being a part of the defeated Toyotomi Hideyoshi’s Osaka retinue, he retired. He later returned, receiving the support of Tokugawa Hidetada.

A ryû, being occupied only by specialists in one kind of performance, lacked the organizational structure of a za, so Shichidayû welcomed amateur actors into his school. Recognition of his son led to the birth of the Kita ryû. By absorbing many of those amateurs who
loved nō, Shichidayū was able to build his ryū into an important force. After the overthrow of the shogunate in 1868, the za were converted into ryū and came to be called ryūgi. A ryūgi contains not only shitekata, but wakikata, hayashikata, and kyōgenkata (see ACTORS), so it much like a reversion to the old-time za. See also HŌSHŌ RYŪ; KANZE RYŪ; KONGŌ RYŪ; KONPARU RYŪ.

KITSUKE. The outermost kimono, a garment usually worn in several layers. Kitsuke thereby form the basic male and female costume in traditional Japanese theatre. Undergarments are shitagi. Additional garments are often worn over the kitsuke, among them the man’s suō and the woman’s uchikake.

KIYOMOTO BUSHI. One of the principal types of kabuki jōruri, founded in 1814 by Kiyomoto Enjudayū. It is derived from bungo bushi (as were tokiwazu and tomimoto). Kiyomoto is a representative of Edo music, comprising a number of earlier schools. Its singing is high-pitched, nasally resonant, and somewhat feminine in tone. Emotion and atmosphere are its primary effects. It uses the chūzao (“medium neck”) shamisen, which offers a gentle, nonintrusive sound that privileges the singing. Kiyomoto is heard in both dance and straight plays and is particularly apt for michiyuki, where it provides a narrative background and character depiction. Representative kiyomoto dramas are “Naozamurai” (Kumo ni Magō Ueno no Hatsu-hana), Kosode Soga Azami no Ironui, and Akegarasu. Its many dances include Sanja Matsuri, Kanda Matsuri, Kasane, Ochiudo, Yasuna, etc.

KIZAMI. In kabuki, the rapid beating of the hyōshigi, when the hikimaku opens or closes. Just before the curtain opens, two loud cracks are produced. As it opens, the beating gradually grows faster. When an act ends, the kigashira is struck and the hyōshigi speed up.

KIZEWA MONO. Also kizewa kyōgen and masewa mono, the “pure” or “raw” kabuki sewa mono that arose in the early 19th century as a realistic reflection of lower-class Edo life, whose unsavory characters are vividly depicted. The chief progenitor was Tsuruya Nanboku IV. No matter how realistic, these plays maintain many theatrical
conventions, such as musical accompaniment and rhythmic dialogue. They often mingle the sekai of jidai mono within a contemporary framework, a classic example being Tōkaidō Yotsuya Kaidan. Namboku IV was succeeded by Segawa Jokō III and Kawatake Mokumami, especially the latter, whose Tsuyu Kosode Mukashi Hachijō is a classic example. See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

KÔDAN. Also kōshaku, an Edo-period one-man storytelling art, performed in variety theatres (yose), and—like the related rakugo—providing abundant source material for kabuki plays during the 19th century. These moralistic stories began to deal with everyday people during the 18th century, their heroes often being otokodate, samurai, lawsuits, ghosts, and bandits.

KODANSHICHI. A male puppet head, one of two danshichi types (see also ŌDANSHICHI). This “small Danshichi” is smaller than the ōdanshichi, is beige, and does not have movable eyebrows, but does have movable eyes. The face looks mean but the character eventually has a reversion from bad to good (modori), an example being Gonta in “Sushiya” (Yoshitsune Senbon Zakura). Danshichi, the head’s namesake, in Natsu Matsuri Naniwa Kagami is another.

KODOMO SHIBAI. Also chinko shibai, the “children’s kabuki” popular in the Edo period, especially in Osaka, and that had a revival in the early 20th century in Tokyo. In the mid-18th century, there were three professional troupes in Osaka. An unusual development arose in 1788 with the appearance of the kubifuri shibai (“gooseneck theatre,” referring to head movements) in which boys pantomimed puppet plays as a chanter performed the text. Kodomo shibai proved an important training ground for many stars.

KÔGA JÛSHU. A collection of kabuki plays with mainly wagoto heroes selected as ie no gei specialties by Sawamura Sōjūrō XII. They are Karukaya Dōshin Tsukushi no Iezuto, Ise Ondo Koi no Netaba, Shinrei Yaguchi no Watashi, Suzuki Mondo, Honchō Nijūshikō, Chūsetsu Meoto Matsu, Kinokuni Bunza Daijinmai, Wakagi no Adanagusa.
KOGAKI. The “small writing” or “fine print” found under the left side of the play title in nō printed programs indicating performance variations that have been established as optional interpretations. Hagoromo might have such information as “wagō no mai,” “saishiki no den,” or “wakidome,” each of which indicates a particular performance variation. Such performances may be called kogaki, kogaki nō, or kogaki tsuke nō. The variations can be in any aspect of the performance, from the script to the masks. For example, a kogaki for Dōjō-ji is known as godan no mai (“five-scene dance”), which requires that another two sections extend the play’s usual three-section dance. The variations might significantly alter a play or they may be minor. Audiences familiar with the standard methods often find seeing kogaki variations—even slight ones like the use of a different-colored wig—interesting because of their difference from what is familiar. Although traditionally limited to a specific school of nō, they now often cross the border from one school to another. And schools with various branches have variations among them. Kogaki are rare in kyōgen.

KÔGYÔ. Kabuki “production” or managerial practices. Early kabuki began as a kind of kanjin performance designed to raise funds for charitable purposes but soon became commercialized as entrepreneurial individuals (kanjinmoto), the first producers, appeared to make performances profitable. The laissez-faire policies of the early years, however, were soon highly regulated by the Tokugawa shogunate. Edo’s first licensed theatre, the Saruwaka-za, was constructed in 1624 by Nakamura (Saruwaka) Kanzaburō I, its authority symbolized by its yagura tower. By the Genroku era, Edo had four major theatres (ôshibai), but this was reduced to three (the edo sanza) after the 1714 Ejima-Ikushima incident forced the Yamamura-za to close down; remaining were the Morita-za, Ichimura-za, and Nakamura-za. When financial pressures forced one of them to close down, its license was assumed by an “alternate management” (hikae yagura). Osaka and Kyoto also had four theatres each during the Genroku era but by the mid-19th century, each had only two, Kyoto with one each on the north and south sides of Shijō Street, and Osaka with its Naka-za and Kado no Shibai in Dōtonbori. Small theatres (koshibai and miyaji shibai) also operated, mainly
on shrine and temple grounds, under various restrictions, and often provided serious competition to the ōshibai.

Managers in Edo (principally the families of Nakamura Kanzaburō, Ichimura Uzaemon, and Morita Kanya) held hereditary licenses and were called zamoto or tayû (also tayûmoto), while those in Kamigata were the non-hereditary nadai or, in a different sense than that in Edo, zamoto. (See SHIUCHI.) In both areas, managers had to depend on the financial backing of wealthy backers called kinshu.

Edo-period performances generally ran from dawn to dusk. In 1878, the Shintomi-za (see MORITA-ZA) introduced evening programs, which became common when electricity was available. Matinees joined theatre schedules in 1912 at the Teikoku Gekijô but this was altered some time later to a twice-daily bill (nibusei), with runs being about 25 days long, and programs changing monthly. See also MIDORI; TÔSHI KYÔGEN.

The Edo-period season was organized around regular annual events (shibai nenjû gyôji). A typical season opened in the 11th lunar month and ended in the 10th lunar month. The season’s opening production was the kaomise, designed to display the new company rather than to offer a work of dramatic quality. In Edo, it was usual for a new version of Shibaraku to be given at each theatre on this occasion. Often, a brief end-of-the-year program featuring supporting actors was produced between the ending of the kaomise and the opening of the second main production, the New Year’s production called hatsuharu kyôgen in Edo and ni no kawari in Kamigata. In the 3rd month came the spring program called yayoi kyôgen in Edo and san no kawari in Kamigata. Then came the 5th month’s satsuki kyôgen. Although theatres frequently closed for the hot 6th and 7th months, the summer began to be used at the turn of the 19th century for natsu kyôgen, which used secondary actors and charged low admission prices, many of the plays being about ghosts (kaidan mono). In the 9th month came aki kyôgen, and these were followed in the 10th by onagori kyôgen (see AKI KYÔGEN).

KOITSUKAMI. The “carp grappling” sequence in certain kabuki plays in which a hero battles under water with the spirit of a giant carp
KOJÔ. Any one of a number of different public announcements made during a kabuki play, by an actor or tōdori. These are often ceremonial, as when an actor publicly takes a new name (shūmei), is promoted in status, is remembered in a memorial service (tsuizen) and performance, etc. Sometimes a kōjō is allowed to interrupt a play in progress; other times, it is held as a special ceremony between scenes or plays. During the Edo period, there were many kinds of kōjō that have since been abandoned.

KOJÔRURI. “Old jōruri,” the puppet theatre during the six decades from the 1620s to the creation of gidayū bushi in 1686 when Takemoto Gidayū chanted Chikamatsu Monzaemon’s Shusse Kagekiyo. It comprises a number of Edo-based styles, such as kinpira jōruri, and Kamigata styles such as ichū bushi, among many others. Gidayū bushi was originally differentiated from ko jōruri by the terms shin jōruri (“new jōruri”) or tōryū jōruri (“up-to-date jōruri”). Also contributing to the development of jōruri was the didactic sekkyō bushi.

Beginning in the 1620s, many rival chanters appeared in Kyoto, Osaka, and Edo, each with his own school of jōruri. Until the mid-1650s, the Edo puppet theatre enjoyed great success, with the finest innovators being Sugiyama Shichirōzaemon (Tango no jō), who went to Edo in 1616 from Kyoto, and Satsuma Jōun, who went there from Sakai in 1624. They were the founders of Edo jōruri. The former was a disciple of Takino Kengyō, whose “flexible” (yawarakai) tradition he faithfully carried forward, while Jōun followed the “stiff” (katai) traditions of Sawazumi Kengyō, which was favored in the militaristic atmosphere of Edo and overcame Tango no jō’s approach. See also SHAMISEN.

From each school emerged many talented artists and new styles. Thus, Tango no jō’s son, Inosuke, called Edo Hizen no jō, created hizen bushi, and from his disciples came Edo Handayū, who produced handayū bushi, while from Handayu’s pupils came Masumi Katō and katō bushi.

Jōun specialized in bombastic war stories using large-size string puppets. His 1634 play Hanaya, says Keene, represents “the first
major dramatic contribution to Jöruri,” earlier plays having been “meant for recitation and not stage performance” (1951, 11). He seems not only to have chanted his texts but to have been a puppeteer as well, preferring handheld puppets to string-operated ones. Jônun was also responsible for inspiring many new styles and artists, particularly Izumidayu (Sakurai Tanba no jô) and Toraya Gendayû. The former created the violent kinpira jöruri style in the mid-1650s, inspiring a new era in creative dramaturgy.

When Tango no jô and Jônun went to Edo, Kamigata jöruri was dominated by the Kyoto chanters Kawachi, Sanai, and Isejima Kunai, and the popular female chanters Rokuji Namuemon and Samon, but with the banning of onna kabuki, they soon disappeared as well and Kamigata jöruri suffered the doldrums. But a series of Edo performers brought kinpira jöruri to Kamigata, surprising the refined spectators with its power, and leading to a revival of local jöruri. Toraya Kidayû opened a theatre in Shijô in 1657, finding a middle road between kinpira jöruri’s boldness and the gentleness of Kamigata. Soon after, Toraya Gendayû and Inoue Harima no jô founded the Osaka puppet theatre.

If Inoue Harima no jô represented the stiff style, Yamamoto Tosa no jô—situated in Edo—tried to blend the flexible with the stiff style by increasing the element of sentimentality, including scenes set in brothels. Many of his loosely constructed works were in the tradition of the moralistic sekkyô stories, their musical quality stressing sorrow. They were known as kakudayû bushi. Tosa no jô’s fame stems less from jöruri than from his involvement with karakuri puppets.

Tosa no jô’s methods gave rise to Matsumoto Jidayû and his jidayû bushi and Miyakodayû Itchû, who created a new school together. From Itchû descended Miyakoji Bungo no jô, creator of bungo bushi, while from his school there arose many independent artists with their own styles. These include Miyakoji Mojidayû (tokiwazu bushi), Tomimoto Buzen no jô (tomimoto bushi), Kiyomoto Enjudayû (kiyomoto bushi), Tsuruga Wakasa no kami (shinnai bushi), Miyakoji Sonohachi (sonohachi bushi), Miyakoji Handayû (handayû bushi), and so on. Tokiwazu, kiyomoto, and tomimoto—known as the “three schools of bungo bushi”—flourished in Edo kabuki but were originally part of the jöruri tradition.

Meanwhile, the plays of the 1670s and 1680s, while continuing
to feature supernatural events, were slowly introducing new themes, including love and jealousy, loyalty, double-suicides, and self-sacrificial substitutions.

The chanter who bridged kojūruri and gidayū bushi was Uji Kaga no jō, who was conversant with many earlier styles.

**KOKATA.** Child nō and kyōgen actors and their roles. Kokata—who never wear masks unless playing animals—play both children younger than 13 or 14 or a small number of high-ranking adults, such as emperors (in Kuzu, for example) or generals (Yoshitsune in Funa Benkei); they may even play beautiful women (such as Shizuka Gozen in Shōzon) with whom the shite is in love. In the case of emperors, it is presumably to avoid impropriety, while with romantic characters like Yoshitsune or Shizuka, it may be to downplay inappropriate suggestions of sensuality. Moreover, a play like Funa Benkei can only have two leading actors; since Benkei and Shizuka/Tomomori are the central roles, having an adult as Yoshitsune presumably would muddle the focus. See also KOYAKU.

**KÔKEN.** A kind of “stage assistant” in nō and kabuki. Those in nō serve the shite. The task is taken by another shitekata, perhaps even the shite’s teacher. Backstage, the kōken oversees all duties associated with the performance. Onstage, he may adjust or help alter the shite’s appearance or prompt him soto voce, and may hand him or remove a prop. He may even continue a performance when the shite is suddenly indisposed. Dressed in montsuki and hakama and seated in the kōkenza position, he is considered invisible. Two kōken are common for the shite; three may sometimes appear, and, in Dōjō-ji, five are needed because of the business of raising and lowering a heavy bell.

Kōken for the waki and aikyōgen rarely appear. When they do, they are themselves wakikata or kyōgenkata. In cases of multiple kōken for the shite, the leader is the omo kōken (“chief kōken”) and the others are the fuku kōken (“supporting kōken”). Kyōgen actors assume the kōken’s duties in kyōgen.

In kabuki, the kōken stays behind an actor during the more highly stylized dances and plays. Dressed formally in kamishimo or montsuki and hakama, and wearing a wig and makeup, he makes sure
the actor continues to look good, assists him in onstage changes, or hands him and takes away his properties, as needed. While such kōken are a part of the scene’s beauty, there are kōken who are considered invisible and are also called kurogo. Some works employ both types.

**KOKERA OTOSHI.** A kabuki ceremony on the opening of a new or renovated kabuki theatre. As part of the celebration, Sanbasô is danced (see *SANBASÔ MONO*), followed by another auspicious piece.

**KOKUMOCHI.** A small-sleeved kimono commonly worn in bunraku and kabuki by honest and sincere rural characters. It is solid, or nearly solid colored, usually purplish, and is distinguished by five circular, white mon. Wearers include Okaru in Act 6 of *Kanadehon Chûshingura* and Tonami in “Terakoya” (*Sugawara Denju Tenarai Kagami*). See also COSTUMES: *BUNRAKU*; COSTUMES: KABUKI.

**KOKURITSU BUNRAKU GEKIJÔ.** The “National Bunraku Theatre” opened in 1984 in Nihonbashi, Chuô-ku, Osaka. This 731-seat playhouse has a stage opening of 58 feet, a proscenium height of 21 feet, and a stage depth of 28 feet. It also contains a mawari butai and a hanamichi. It is a short walk from the traditional Dōtonbori entertainment district. See also KOKURITSU GEKIJÔ; KOKURITSU NOGAKUDO.

**KOKURITSU GEKIJÔ.** “The National Theatre,” opened in 1966 in Tokyo’s government district near the Imperial Palace. Built under government sponsorship, but lacking its own permanent acting companies, its purpose has been to preserve Japan’s classical performing arts. It regularly produces bunraku and kabuki plays, the former (along with other forms of traditional theatre) in its 630-seat “Small Theatre” (Shôgekijô), the latter in its large, 1,746-seat theatre (Ôgeki-jô). It also has the 300-seat Kokuritsu Engeijô (National Entertainment Theatre) for forms like rakugo.

In the past, its main theatres focused on full-length revivals (*tôshi kyôgen*) of neglected plays but this practice has waned somewhat in
recent years. It also provides training for the future generation of bunraku and kabuki performers, a radical change from the old tradition that only allowed actors trained within the family system to become professionals. It serves as a major theatrical research center as well. One of its major contributions is annual kyōshitsu (“classroom”) presentations of kabuki preceded by lecture-demonstrations featuring professional actors and intended to introduce kabuki to high school students. See also KOKURITSU BUNRAKU GEKIJÔ; KOKURITSU NÔGAKUDO.

KOKURITSU NÔGAKUDÔ. The “National Nô Theatre,” opened in 1983 in the Sendagaya section of Shibuya, Tokyo. It contains 591 seats. In 1984, it instituted a nô training program for shite, waki, and kyôgen actors. The theatre normally offers two regular nô programs a month and one monthly kyôgen program. All schools of nô and kyôgen perform here. One may also view videotapes of past productions in the basement library. Free monthly lectures are provided to explain the coming month’s productions. See also KOKURITSU BUNRAKU GEKIJÔ; KOKURITSU GEKIJÔ.

KOKYÛ. A two- to four-stringed Chinese fiddle heard from the geza in bunraku and kabuki music, and onstage in the play “Akoya Koto-zeme” (Dan no Ura Kabuto Gunki) when Akoya plays it.

KOMAI. Kyôgen, while not a dance-drama per se, often includes one or more of these entertaining “short dances” accompanied by songs, usually during scenes of parties or celebrations. These komai are accompanied by the chanting of koutai by the dancer or someone else. They may be fixed for a certain play or chosen for the particular performance. Komai are sometimes given as concert recitals of nô and kyôgen. Their music is categorized according to whether it derives from nô plays, was created specifically for kyôgen, or is especially difficult to perform. A small number of kyôgen plays are little more than song and dance pastiches.

In early kabuki, kyôgen actors performed komai; these evolved into dances offered by the youths of wakashu kabuki and, by the late 17th century, they developed into the dances of the onnagata. Some actors even took Komai as a stage name.
**KÔMEI.** Puppet head for leading male roles. It suggests intelligence and discretion, as well as benevolence and a hint of sadness. Among those who use it are wise and insightful characters such as Ôboshi Yuranosuke in Kanadehon Chûshingura and Kan Shôjô in Sugawara Denju Tenarai Kagami. These men are somewhat older than those using the bunshichi or kenbishi, in their late forties to early fifties. Its color is light beige, its eyelids are movable, and some can move their eyebrows. A few supporting characters of an upright nature use this head, whose name is taken from Shokatsu Kômei, a character in a 1724 play.

**KONGÔ RYÛ.** One of the five schools of nô shite actors, the Kongô ryû emerged from the Sakado za, a Yamato sarugaku troupe associated as performing priests (jushi) with the Horyû-ji Temple in Nara; records of the troupe date from the Kamakura period. It developed into one of the four Yamato sarugaku troupes (Kanze, Hôshô, Konparu, and Kongô) that came to dominance during the Muromachi period. Because of their Nara origins, it and the Konparu ryû are known as shimogakari troupes, while the Kanze and Hôshô ryû, which began in Kyoto, are called kamigakari. Sakado Magotarô Ujikatsu V (1280–1348) is considered the founder of the line, and the Sakado za is said to have ended five generations later. The troupe name is thought to have changed to Kongô from the time of Kongô Saburô Masaakira (1449–1529). According to the Sarugaku Dangi, written around 1430, two actors named Kongo Matsu and Kongo Take moved to Nara from Kamakura to join the troupe. The Sarugaku Dangi also discusses the acting of Kongô Gon no kami, so some believe the school’s name derives from him. The Kongô struggled to survive during the Muromachi period, and, when troupe leader Kongô Yaichi died in 1605, leaving a six-year-old heir, the Kongô nearly died out. However, warlord Toyotomi Hideyoshi supported the troupe, making Kita Shichidayû Chôno join it as its leader, and, for a time he was called Kongô Tayû to denote his position. (Later, he founded the Kita ryû.) During the Edo period, the Kongô was preserved as one of the four Yamato troupes supported by the shogunate. Unlike the other schools, the Kongô did not publish a collection of utai bon during the Edo period. Its first collection appeared in 1882.

Among the most famous actors in the school’s history was Kongô
Hyōe no jō Ujimasa (1507–76), known as Hana ("Nose") Kongō, who had a bitter rivalry with the Konparu ryū. Also important was Kongō Matabei Nagayori (1662–1700), known as Ashibaya ("Fast Feet") Matabei because of his rapid footwork. During the early Meiji period, Kongō Ukon Ujinari (later Kongō Yuichi; 1816–84) and his son, Kongō Taiichirō (later Kongō Hyōe Ujiyoshi; 1849–87), worked hard to revive nō at their theatre in Azabu, Tokyo. The family line of direct descent died out with Kongō Ukyō Ujiyasu (1872–1936), who improved on the family’s forte of fast footwork and novel stage business (kata), and was known for having hand-copied the school’s entire repertory for publication as the Kongō Ryū Utai Bon (Kongō School’s Nō Texts). However, he suffered many emotional and professional setbacks, and since he had no successor, he declared in his will that the line was ended. However, through the intercession of the four other schools, Kongō Iwao I (1886–1951), the leader of the Tokyo Kongō family, was named school head (iemoto) in 1937, which meant that a new line had been born in the school’s leadership. His successor was his third son, Kongō Iwao II (1924–98), and he was succeeded by his eldest son, Kongō Hisanori (1951–), the school’s 26th head. The school, which has over 90 members, is centered in Kyoto, but operates in Osaka, Tokyo, Hiroshima, and Yonezawa, etc. See also HÔSHÔ RYŪ; KANZE RYÛ; KITA RYÛ; KONGÔ RYÛ.

KONPARU RYÛ. One of the five schools of nō shite actors and the oldest of the shimogakari (Nara-based) schools, the others being the Kongō ryû and the Kita ryû. Its distant ancestor was Hata no Kōkatsu, but its actual founder was Konparu Gon no kami, a contemporary of Zeami’s mentioned in the Sarugaku Dangi. It has a long association with Nara’s Kofuku-ji Temple and Kasuga Shrine. It produced such nō theorist/playwrights as Konparu Zenchiku and Konparu Zenpō. In the late 16th century, the school flourished under the patronage of Toyotomi Hideyoshi and his son, Toyotomi Hideji. The Kanze and Kita ryû overshadowed it in the Edo period and, unable to keep up, it preserved the old traditions. The school received new life in the Meiji period through the efforts of such actors as Sakurama Sajin and his son, Sakurama Kyūzen. It is centered in Nara and Tokyo. See also HÔSHÔ RYÛ.
KONPARU ZENCHIKU (1405–ca. 1470). Nō actor, theorist, and playwright of the Kanze ryū, known during his career as Shichirō Ujinobu, Zenchiku being his posthumous Buddhist name. His father-in-law was Zeami Motokiyo, who trained him and whom he seems to have cared for after the latter’s return from exile. His acting was considered simpler and less ostentatious than that of his great contemporary, On’ami (see KANZE MOTOSHIGE). He was most closely associated with performances of takigi sarugaku (see TAKIGI NŌ) at Nara’s Kōfuku-ji Temple and Kasuga Wakamiya Shrine but he performed all over the region. After Zeami’s son, Kanze Jūrō Motomasa, died young, Zeami eventually saw in Zenchiku his successor, and he became the fourth Kanze tayū.

Zenchiku was immersed in classical Japanese poetry and mingled with the top poets and Buddhist scholars of the day. He was a brilliant theorist, with a deeply metaphysical bent based on Zen beliefs, who sought to raise the level of yūgen even higher than it had been in Zeami’s day. His writings include the Rokurin Ichiro no Ki (A Record of Six Circles and One Dewdrop) and the Kabu Zuinōki (Chronicle of the Essence of Song and Dance). One of his best-known theories holds that a performance has six levels (blossoms) from the shite’s entrance to his exit, and that, in full bloom, these six blossoms constitute a single drop of dew that represents the heart of the actor’s performance. He was also an outstanding playwright; his 12 plays include Teika, Ugetsu, Kamo, Tatsuta, Kasuga Ryūjin, Nonomiya, and Bashō. Most go beyond the classical literary sources to treat subjects of mutability and suffering with deep insight but with little external color. They are among the most challenging in the repertory.

KONPARU ZENPO (1454–1532). Nō actor and playwright, grandson of Konparu Zenchiku who, along with Zenpō’s father, trained him rigorously. When his father died, he became tayū of the Konparu za (see KONPARU RYŪ). The Kanze za at the time, supported by the shogun Ashikaga Yoshimasa, hurt the troupe considerably by monopolizing all the best waki, but its fortunes were revived when it received the patronage of powerful government officials and priests at the Kokufu-ji Temple. Its authority began to grow after successful kanjin nō performances in 1501 at Imagumano and in 1505 at Awa-
KOROSHIBA. Zenpō became a priest in 1518 and handed over the company leadership to his son, Konparu Ujiaki. About 20 of his plays are extant, including *Arashiyama*, *Ikkaku Sennin*, *Tōbō Saku*, *Hatsuyuki*, *Ikuta Atsumori*, *Sumidagawa*, etc. He also wrote various books, such as *Zenpō Zōdan* (Zenpō’s Discussions), that provide important documentation on nō and the life of actors during his time. A Renaissance man, he was an expert at poetry (*waka* and *renge*), flower arrangement, tea ceremony, football, and martial arts.

KOROSHIBA. Bunraku and kabuki “murder scenes,” which evolved from scenes of wounding (*teoigoto*). They often appear in *sewa mono* when a supposedly jilted lover kills his courtesan mistress after she has separated (*enkiri*) from him. Examples are in *Godairiki Koi no Fujime* and *Kagotsurube Sato no Eizame*. Often, a well-meaning character can no longer bear the verbal or physical assault of another and strikes back, his actions escalating into murder, as in “Nagamachi-Ura” (*Natsu Matsuri Naniwa Kagami*) when Danshichi kills his taunting father-in-law. Murders can be highly stylized or gruesome, although they always have an aura of theatrical beauty.

KOSHIBAI. The “small theatres” that operated under various restrictions during the Edo period, in contrast to the fully licensed *ōshibai* or Osaka’s mid-ranking *chūshibai*. They were located throughout the neighborhoods of the big theatre cities, both in heavily trafficked amusement centers and on the grounds of shrines and temples. (*See also MIYAJI SHIBAI.*) These theatres typically were allowed to operate for no more than 100 days at a time, giving them the name *hyakunichi shibai* (“100-days theatres”). *See also DONCHŌ YAKUSHA.*

Significant conflicts between the big and small theatres erupted from time to time until restrictions were lifted during the Meiji era, when, beginning in 1872, the koshibai received official recognition. Tokyo had as many as 20 operating at one time during the period, the most famous being the Miyato-za. In 1900, all formal distinctions between koshibai and *ōshibai* were abolished. By 1945, koshibai were essentially a thing of the past.

KOTO. A harp-like 13-string instrument that rests horizontally on the ground and is played by a kneeling musician. It was popular with
KOTOBAs. In nō, the nonmetered, nonrhythmical “words” or prose portions spoken by actors in contrast to the metered chanting (utai) of the actors or jiutai. The waki’s speech of self-introduction (nanori) is an example. See also TSUYOGIN; UTAI; YŌKYOKU; YOWAGIN.

In bunraku and kabuki, it is that part of the lines declaimed by the gidayū bushi chanter that resembles everyday spoken language and represents dialogue, or what the characters are saying to each other. Kotoba in sewa mono is more natural sounding than the somewhat musically oriented speech of jidai mono.

KOTSUZUMI AND ÔTSUZUMI. The “large drum” (also ôkawa) and “small drum” used in nō and kabuki. Both the ôtsuzumi (about nine and a half inches long) and kotsuzumi (about eight and a half inches long) are made of hourglass-shaped, lacquered, cherry wood shells, with an ox or horsehide cover for the former, a colt skin for the latter. They are bound with six hempen cords (shirabeo) attached to the circular drumheads across the body of the drum. The drums are assembled by the players before the performance. To create the proper sound, the leather must be heated beforehand over a charcoal fire to the correct temperature. They are the primary rhythmic force in the performance. (The melody comes from the fue.)

The ôtsuzumi cords are used to hold the drum in the left hand across the body at the right shoulder where it is held horizontally on a slight incline and is struck on the leather skin by the right hand; consequently, it is called a shoulder drum. Originally, the drum was struck with the bare hand but nowadays the musicians cover three fingertips with hardened Japanese paper, giving it a sharper, stronger sound. The kotsuzumi is also held by the rope, the player holding it horizontally in his left hand on his left thigh near the hip, and striking it with the fingers of his right hand; thus, it is a hip drum.

The way each drum is gripped and the point on the leather that is struck regulates the sound produced. The kotsuzumi produces a sound ranging from what Japanese writers call the high-pitch of “pon” to the thump of “tan,” while the ôtsuzumi creates a tense,
crack-like effect, “chon.” During the performance, the kotsuzumi musician often wets with saliva a small piece of paper affixed to the inside of the drumhead, which is why he frequently brings the leather to his mouth and manipulates it with his finger. The ōtsuzumi sound gets sharper as the leather cools and the drum must often be replaced with a freshly prepared one in mid-performance.

In kabuki, the ōtsuzumi is played both in the geza and in onstage musical ensembles. See also MUSIC: NÔ; NARI MONO; SHIBYÔSHI.

**KOUTA.** “Small song,” a term with multiple applications. In nô, it refers to short popular songs created during the Muromachi period and inserted in plays such as Kagetsu, Hôka-zô, and Tôei. They also appear in kyôgen. Kouta, usually unaccompanied, are presented as independent songs, not as dialogue set to music. Another kind of kouta, accompanied by the shamisen, became popular in the Edo period. These simple, sentimental songs, accompanied by the shamisen, expressive of romantic themes, and using plays on words, were commonly performed at geisha parties and were heard in early kabuki. But kabuki dance needed longer musical accompaniment, which led to the creation of nagauta.

**KOUTAI.** A nô extract performed as a concert recital at celebrations or condolence gatherings. It is similar to a dokugin but based on a much briefer selection. When a selection for solo chanting (utai) is taken from nô and performed in kyôgen, it is called koutai, but this also includes the solo chanting of material written for kyôgen, as seen in the selections called “Usagi” (“The Rabbit”) and “Uji no Sara-shi” (“The Uji Bleaching Cloth”).

**KÔWAKAMAI.** A chanted narrative art established in the late Muromachi period by Momonoi Naoaki, who combined Buddhist vocal music (shômyô) with recitals of the epic Heike Monogatari (see LITERARY SOURCES), traditionally accompanied on the biwa (see HEIKYOKU). His childhood name of Kowakamaru was used to name the genre. The 30 or so remaining works tell stories of warrior battles and emotional crises—taken from such epics as the Gikeiki and Heike Monogatari—and are performed by actors wearing tall eboshi
and voluminous hitatare robes, and they chant while beating a drum. Kōwakamai remains only in Setaka, Fukuoka Province.

KOWAKARE. “Child separation” scenes in bunraku and kabuki (see also WAKARE) that depict a mother’s anguish on parting from her young child. Famous examples are in “Shigenoi Kowakare” (Koi Nyōbo Somewake Tajuna), “Kuzunoha no Kowakare” (Ashiya Dōman Ōuchi Kagami), and Heitarō Sumika” (Sanjūsanken-dō Munagi no Yurai), the latter two featuring supernatural mothers. The parting is often accompanied by an emotional kudoki passage.

KOWARI. A musical notation in jōruri script that is used to signal a threatening melody. See also GIDAYÛ BUSHI.

KOYAKU. In bunraku, puppet heads for “children’s roles,” aged 4 to 12. There are girl and boy varieties, and they require only two puppeteers, the omozukai and the ashizukai.

In kabuki, koyaku are the children’s role and their actors. Most actors debut as koyaku, some as infants carried on by their fathers. There are numerous children’s roles in plays and dances, and a small number of pieces occasionally given in summertime performances where the children of stars play all the adult roles. A good example is “Seizoroi no Ba” (Aotozōshi Hana no Nishiki-e).

Stars’ children generally play the featured koyaku, while the children of lesser-ranking actors play animals and various minor roles, such as the homely students in “Terakoya” (Sugawara Denju Tenraï Kagami). Such secondary roles are dakoyaku. Children’s roles are often the inspiration for scenes of extreme pathos. Scenes of children being separated from their parents (kowakare), freezing in the snow, being murdered before their eyes, or being used as sacrificial victims (see MIGAWARI MONO) are powerful tearjerkers. Kabuki children follow strict conventions, speaking in a high-pitched singsong and moving in a manner resembling puppets.

KUBI. “Heads” are important bunraku and kabuki properties, seen in kubi jikken scenes or when someone must be decapitated. They may be finely carved wooden specimens, even modeled after actual actors, or clearly artificial ones, perhaps simply a red cotton ball,
as in fanciful aragoto plays like Shibaraku. See also PROPERTIES:
BUNRAKU AND KABUKI.

KUBI JIKKEN. “Head inspection” scenes in bunraku and kabuki, which typically are climactic moments of high drama and suspense. A samurai with a secret connection to the person whose head he is to inspect for its authenticity must do so while not giving away the head’s identity while at the same time expressing some powerful emotion regarding the person who has died (or for whom the victim has been substituted). Others present have much at stake riding on the outcome of the identification.

Heads (kubi) are placed in cylindrical, tub-like, wooden boxes, which are handled ceremoniously during the inspection. Famous examples are in “Terakoya” (Sugawara Denju Tenarai Kagami, “Kumagai Jinya” (Ichinotani Futaba Gunki), and “Moritsuna Jinya” (Ōmi Genji Senjin Yakata). See also MIGAWARI MONO.

KUCHIBARI. The small pin protruding near the upper lip of bunraku’s female puppet heads. The puppeteer allows the puppet’s sleeve or hand towel (tenugui) to snag on the pin during emotional scenes, which gives the impression that the character is biting on the cloth to restrain her tears.

KUCHIDATE. The “improvisational” speaking based on a crude scenario that dominated 17th-century kabuki prior to the formalization of the playwright’s art. Even when plays came to be fully written, improvisation persisted in certain scenes. See also SUTEZERIFU.

KUDOKI. Also sawari, a word with wide usage in sorrowful medieval and Edo-period music and dance forms, including nô. In bunraku and kabuki, it usually refers to the lyrical, aria-like “lamentation” scenes (Gerstle calls it “expression of love” [1990, 35]), replete with highly theatrical weeping, performed with dance-like movements by female characters to rhythmic gidayû accompaniment in the kiri of Act 3 in jidai mono as a declaration of love for a husband or child. A famous example is when Shigenoi bemoans her long-lost child’s having become a packhorse driver in “Shigenoi Kowakare” (Koi Nyôbo Somewake Tazuna). Another form of kudoki is a major section
of kabuki shosagoto where it suggests “entreaty” and is performed to a jōruri accompaniment, as when Takiyasha in Masakado dances before Mitsukuni as the chorus sings. As a narrative highlight, it is equivalent to the monogatari for male roles.

Part of a kudoki’s power derives from the relatively few opportunities for traditionally reticent women to openly express their feelings. Examples abound, as for example, Misao’s in “Amagasaki” (Ehon Taikōki), when she berates her husband for his perfidy; and Chiyo’s in “Terakoya” (Sugawara Denju Tenarai Kagami), when she bewails the loss of her young child.

Anguished female lovers also use kudoki as an outlet for their feelings. An example is Osato in “Sushiya” (Yoshitsune Senbon Zakura), who vents her disappointment upon learning that the shop clerk she loves, Yasuke, is actually the married warrior Koremori.

KUGEAKU. Kabuki’s “evil princes,” like Tokihira in Shibaraku and Fujiwara Shihei in “Kuruma Biki” (Sugawara Denju Tenarai Kagami). They are fantastical, larger-than-life, supernaturally powerful villains (kitakiyaku), their principal objective being to unseat the emperor. They wear long wigs, tall gold crowns, voluminous robes, and aiguma-style makeup. See also YAGUGARA.

KUGUTSU. Early Japanese puppet shows were originally called kairai or kugutsu, and puppeteers were kairaishi or kugutsu mawashi. They seem to have come from the Asian mainland through Korea. Late Heian period writings describe them as outcasts, unregistered nomad-hunters. A notable description is in the Karaishiki (Chronicles of the Puppeteers) by Ōe Masafusa (1040–1111). By the 12th century, they began to settle in prosperous post stations, establishing roots in shrine and temple precincts. The womenfolk served as prostitutes, while the men labored on behalf of the institution, for which they performed as a way of attracting people to religious services. Early puppets were hand operated and some may have been capable of special effects. They had ritual significance, which still survives in certain rural shrine performances. They performed short, improvised pieces, occasionally including obscene touches, based on stories about their shrine’s origins or on miracles associated with the local deity.
Little is known of them between the 11th and 14th centuries. A variety of puppet types appeared, many influenced by Chinese models. Among them were string puppets, water puppets, mechanical puppets, etc. Some became standard features of festival floats, where they still appear. See also EBISU KAKI.

KUMADORI. The highly stylized “painted shadows” makeup seen on kabuki’s aragoto characters. Unlike Beijing opera’s face painting, kabuki’s emphasizes the face’s musculature and does not obliterare the features. Its origins, although disputed, are traditionally dated to the introduction of aragoto by Ichikawa Danjūrō I in 1673, a date now thought to be more likely have been 1684 or 1685. It is believed to have been derived from Chinese makeup, masks, or Buddhist statuary. A major innovation was the technique of bokashi, the softening of the lines, introduced by Ichikawa Danjūrō II. Kumadori patterns are typically painted in red, black, or blue over a white base, although other colors are also sometimes used. The actor uses both a brush and his finger to apply and shade the lines. There are two main color-based categories, beniguma, using red lines, and aiguma, using blue lines.

There are numerous types still in use, such as ippon guma, mukimi guma, nihon guma, suji guma, saru guma, etc. Some roles wear kumadori on their bodies, including the limbs. Although painted on the past, today’s actors wear padded tights (meriyasu) on which the patterns have been dyed.

KUMO MAI. “Spider dances,” sideshow performances using challenging movements while walking on a tightrope. They played an important role in ancient Japanese theatricals as far back as sangaku, and entered kabuki in the days of wakashu kabuki, which included acrobats. By the Genroku period, such performances had become a specialty of young onnagata.

KURAI. The relative level of dignity accruing to a no play, character, or other performance element. Although in everyday use, this word can be used to suggest social rank or standing, in no its meaning is more complex. Thus, an actor will speak of kurai when expressing the level of dignity he brings to his performance of a specific charac-
ter, or his approach to playing that character. If he is playing the lowly salt-gatherer Matsukaze, he will nevertheless seek to imbue her with a high kurai because of the play and character’s poetic and legendary associations. On the other hand, plays with highly ranked characters, such as the female shite in Ukimune and Tama-Kazura, who are mad from love, may be performed with a lower kurai. In fact, the kurai in one part of a play may differ from that in another according to the actor’s approach. This demonstrates nô’s artistic flexibility but it is crucial to choose the correct kurai.

KURAI ZUKE. The “ranking” system for actors employed from 1688 in the annual kabuki yakusha hyôbanki of the Edo period. The ranking was printed before the actor’s name, which was followed by his mon. The early rankings were jô-jô-kichi (“upper-upper-excellent”), jô (“upper”), and chû (“middle”), but the rankings grew increasingly complex over the years, eventually including such superlatives as sanga no tsu soge gashira (“head of all arts in the three cities”), murai (“peerless”), and kyoku-jô-jô-kichi (“extreme-upper-upper-excellent”), etc. Several methods were used to suggest that, despite a high ranking, the actor still had a bit to go; for example, one of the characters might be written entirely or partly in outline form.

KURI. Also jo, a nô shôdan of the utaigoto variety that consists of a short song chanted in noncongruent rhythm in an upper range at the highest pitch. It may be performed by a character or by the jiutai. Those by the former come after a shidai or issei segment; those by the latter before a sashi.

KURIAGE. A climactic kabuki moment when two characters challenge each other in a rising crescendo: “saa, saa, saa” (“well, well, well”). It culminates in their voices joining together on the last expletive.

KUROGO. Also kuronbo, the “black boy” or “black clothing” stage assistant who helps kabuki actors and carries out various stage duties. Dressed and hooded in black, he is considered invisible, and he makes himself as inconspicuous as possible. Those who prompt the actors belong to the kyôgenkata type. Kurogo may also be called kôken, although usually reserved for formally dressed assistants.
Kurogo often wear blue garments (mizugo or namigo) for water scenes, and white ones (yukigo) for snow scenes.

KUROKAWA NÔ. A festival-based amateur nô performance given at Kasuga Shrine in the village of Kushibiki, Kurokawa, Yamagata Prefecture, known for its closeness to folk ritual. It has a 500-year history of performances by local farmers and residents in honor of the Kasuga Shrine deity. Performers come from a group of about 160 local inhabitants, old and young, and with access to 230 masks and 400 costumes. They perform a large repertory of both nô and kyôgen plays, staging them both at the Kasuga Shrine as well as at the Dewa Hanzan Shrine during the Haguro Mountain Hana (Flower) Festival, and at Tsuruoka Park during the yearly Shonai Shrine Festival.

KURO MAKU. The “black curtain” hung upstage in certain bunraku and kabuki scenes to symbolize darkness and to mask parts of the setting. See also MAKU.

KUROSHU. The notes written next to the written characters in the bunraku chanter’s text to help him in performance. His are in black (kuro) while those of the shamisen player are red (shu). See also GIDAYÛ BUSHI.

KURUMA NINGYÖ. “Carriage puppets,” a type of puppet theatre in which, rather than the sannin-zukai system used in bunraku, each puppet is manipulated by a single black-robed and hooded puppeteer seated on a small, specially constructed, solid wooden box to which wheels are attached, two small ones in front and a large one behind. A brake allows the box to stay in position without moving. The puppeteer is secured to the box by a rope around his waist. The puppets resemble those of bunraku and the plays are the same, but fewer puppeteers are needed and the skills required of them are extreme as they must operate the head, both arms, and the legs, the latter being affixed to their own. The concept was devised by Nishikawa Koryû I of Iruma, Saitama Province, in the 1840s as a cost-cutting method. It was advanced by other performers who presented it in Tokyo variety halls (yose) through much of the Meiji period. Today it survives in the Tokyo suburb of Hachioji. Since the mid-
1970s, some performances have been accompanied by female chanters and shamisen players.

**KUSEMAI.** A ｏど sequence in which a character chants (utai) and dances the history of a person or place. Its introduction into sarugaku by Kan’ami Kiyotsugu—who had learned it from the kusemai performer Otozuru—was a major step in the evolution of early ｏど. He applied the rhythm of the popular kusemai to the already existing kouta songs performed in ｏど. Kusemai’s original nature is only vaguely known but it was an established way of performing narrative material, including a rhythmic dance accompanied by a drum. It was a pure chant and dance method, divorced from imitative acting (monomane). Zeami notes that Kan’ami learned kusemai from the women performers of Kaga (in Nara) and first used it in Jinen Koji. See also MAIGOTO.

**KYÔGENKATA.** A kyôgen and kabuki term. In kyôgen, it refers to the actors in terms of their functions in ｏど and kyôgen plays (see AIKYÔGEN); kyôgenshi, however, is the general term for a professional kyôgen actor.

The chief actor in a kyôgen play with two or more characters is the shite or omo, although the latter is not much used today. Until the 19th century, the choice of which word to use was a matter of school. The waki equivalent in plays with at least two characters is the ado (sometimes ato). In plays with three or more characters, the ado is everyone other than the shite. However, the shite-ado relationship is not the same as the shite-waki one. In kyôgen, each role is likely to be as important as the other.

Plays that have two ado consider one the omo ado (“main ado”), the second one the ji ado (“next ado”). Other appellations include ichi no ado (“first ado”) and ni no ado (“second ado”), or ado ichi and ado ni. When there are three, the third may be san no ado or ado san, but when there are even more supporting players, the terms that identify their status or role type are used instead of ado, such as shûto (“father-in-law”), Tarô-kaja, onna (“woman”), etc. On the other hand, koado (“small ado”) is a term used by the Izumi ryû to refer to all these supporting roles. In this school, the omo ado is ado, while another is the koado and the type of character they embody identifies
the others. In Kurama Muko, for example, five characters appear. The *shite* is the son-in-law (*muko*), the *ado* is the father-in-law, and the other three (Tarô-kaja, onna, and miyako no muko) are *koadō*. However, only Tarô-kaja can be the *koadō* so the others are simply known by their types. There are plays—such as Utsubo Zaru, in which the *koadō* is not inferior in importance to the *shite*. Here, the *shite* is a feudal lord and the *ado* is Tarô-kaja.

Another role type is the *tachishu*, which is found in large-cast plays in which groups of similarly dressed minor characters appear—like the mushrooms in *Kusabira*—totaling some odd number (five or seven are common); their leader is the *tachishu gashira*.

The representative character is the servant, Tarô-kaja, often compared to Arlecchino of the *commedia dell’arte*. *Kaja* is an ancient term meaning a young man who has passed his coming-of-age ceremony (*genpuku*), and it came to refer to young retainers or servants. All *kyōgen kaja* are servants and their masters—feudal lords—appear in the same plays. When there is a single servant, he is Tarô-kaja and a second one is Jirô-kaja. Additional ones are rare. Tarô-kaja is often the *shite*, but may also appear in minor capacities.

The *kabuki kyōgenkata* (also *kyōgen sakusha*) belonged to the lowest rank of *playwrights* during the Edo period. Today, while technically playwrights, they are literary functionaries who deal with the written aspects of production, copying actors’ “sides” (*kakikuni*), prompting actors (see also *KUROGO*), writing all the stage documents (letters, scrolls) that require calligraphy, and seeing to various stage management duties. A *kyōgenkata* also beats the *hyōshigi* that signal important cues in *kabuki*.

**KYŌGEN NADAI.** *Bunraku* and *kyōgen* “play titles,” which follow various conventions. *Kamigata* practice once was to put the word *keisei* (“courtesan”) in the titles of all *ni no kawari* plays, while the name Soga served the same purpose in Edo *hatsuharu kyōgen*. For superstitious reasons, the practice developed in the 18th century for all titles to be written with an odd number (three, five, or seven) of Chinese characters, even if this meant that the reading did not correspond to the characters used. Thus, many titles—especially in *bunraku*—are both difficult to read and even more difficult to translate meaningfully. Titles frequently offer little or no idea of their plays’
Inauspicious or unlucky characters were avoided. Many plays have alternate titles, including abbreviated ones of the originals. These are usually more accessible. Often, a play is known not by its original title but by that of a frequently revived act. Thus, "Kumagai Jinya" may be better known than Ichinotani Futaba Gunki, the play in which it appears.

In Edo, it was customary until the 19th century for both parts of a kabuki program to be covered by single title, the ōnadai. Each act had its own konadai ("small title"). Thus, a four-act play had four extra titles. Each was printed on a kanban outside the theatre and in the published banzuke. Namiki Gohei I introduced to Edo in 1796 the Kamigata practice of giving each half of a program its own title. Independent program pieces, of course, had titles of their own.

The vagueness of ōnadai led to the contents of a play being conveyed through the use of tsunogaki passages, printed next to the title, or via the katari convention. See also JÔRURI NADAI.

KYÔKA GIKYOKU JÛSHU. A kabuki ie no gei play collection assembled by Ichikawa Sadanji II. It contains Shuzenji Monogatari, Sasaki Takatsuna, Toribeyama Shinjû, Banchô Sarayashiki, Onoe Itahachi, Imayô Satsuma Uta, Mongaku, and Shinyado Yobanashi.

KYÔKAKU MONO. Also otokodate mono, a group of bunraku and kabuki plays about the otokodate ("chivalrous commoners"), men who protected the townsmen class from the abuses of the samurai during the Edo period, but whose gangs often engaged in violent rivalries. The otokodate became legendary figures despite many of them being no more than dashing gangsters. Beginning in 1698, many plays dramatized the most colorful of them. Those about the Kamigata figure Yadonashi Danshichi were danshichi mono and included Natsu Matsuri Naniwa Kagami, popular in both bunraku and kabuki. In Edo, fans (hiiki) enthused over plays depicting such characters as Banzuin Chôbei and Sukeroku, among others, as in Kiwametsuki Banzuin Chôbei and Sukeroku Yukari no Edo Zakura.

KYÔRAN MONO. A grouping of kabuki "madness pieces," dance plays (buyô) about characters who have gone insane. Nô plays about madness, most of them about women who have become deranged fol-
lowing the loss of a husband or child, were a major inspiration. Mad women typically wear one sleeve off the shoulder and carry a branch with leaves. Kabuki works on similar themes include Sumidagawa, Kurama Jishi, and Onatsu Kyôran. Dances about madmen include Wankyû and Yasuna. No plays about madness are both kyôran mono and monogurui mono. See also SHOSAGOTO.

KYÔI. “Notes on the Nine Levels,” one of Zeami’s secret treatises (hiden), written sometime in the mid-1420s. In this sometimes inscrutable work, Zeami divides the artistic levels of no acting into three groups that are themselves subdivided into three each, giving a total of nine levels. Each level begins with a Zen conundrum that Zeami uses to explain the meaning of the respective level (the translations of levels and sayings are from J. Thomas Rimer and Masa-kazu Yamazaki [1984, 120–22]). After introducing the nine levels, Zeami discusses the order in which they should be studied, which is five, six, seven, eight, and nine, followed by one, two, and three, the least important levels. He says many never get beyond level five.

The Flower (hana) of the Upper Three Levels:

- the art of the flower of peerless charm: “In Silla, in the dead of the night, the sun shines brightly.”
- the art of the flower of profundity: “Snow covers a thousand mountains; why is there one peak that is not white?”
- the art of the flower of tranquility: “Piling up snow in a silver bowl.”

The Middle Three Levels:

- the art of the true flower: “In the bright mists the sun is setting, and all the mountains become crimson.”
- the art of broad mastery: “To describe fully the spirit of the clouds on the mountains, the moon on the sea.”
- the art of early beauty: “What the world calls the Way is not the True Way.”

The Bottom Three Levels:

- the art of strength and delicacy: “The shadow of the metal hammer moving; the cold gleam of the sacred sword.”
• the way of strength and crudeness: “Three days after its birth, a tiger wants to eat an ox.”
• the way of crudeness and leadenness: “The five skills of the flying squirrel.”

KYÛ NO MAI. The most “rapid dance” in nô, performed by female demons in a few unique plays, like Dôjô-ji. See also MAIGOTO.

LANGUAGE. Nô plays depend on a combination of prose and verse, although the latter dominates, and the language is filled with allusions to classical Japanese and Chinese literature and history (see LITERARY SOURCES) and complex word play. The prose includes sinicized pronunciations of the words and expressions that use the verbal endings “sôrô” and “sôrae.” The verse is similar to waka poetry and uses a seven-five-syllable meter (shichigochô), traditional for most Japanese poetry. Often, the words are arranged illogically, the focus being more on musical rhythm than on rational meaning. Much use is made of Buddhist terminology that few but specialists understand. Contemporary audiences do not generally follow all the linguistic complexities, even when reading the libretto during a performance, but the plays are nevertheless appreciated as rich verbal fabrics. The lines often allude to famous poems that refined audiences were expected to recognize, or may be verbatim borrowings. The emotion associated with the original would then be conflated with that of the individual in the play. One very important element is the waka, a 31-syllable poem that figures in many plays and may even provide the inspiration for the plot. Other rhetorical elements include the engo “verbal association,” whereby a homonymic word is connected to both the words it follows and those it precedes, thereby giving it multiple meanings; kakekotoba (“pivot words”), a pun playing off different meanings in a homonymic word, and so on.

Kyôgen plays use much more straightforward language than nô, with certain noticeable conventions, such as the ending of most sentences with the copula verb gozaru. Few Japanese profess great difficulty in following the dialogue, which is based on adaptations of
Muromachi period speech. Also, the same passages are often heard in different plays and there are other repetitive devices that help give kyōgen its charm. Word play is common, especially that based on the poetry style called shūku, which depends on double entendres. Some of the fundamental plot twists turn on someone’s (usually the servant, Taro-kaja) misunderstanding of a phrase of word, such as when kane no ne, meaning “the sound of bells,” is taken for “the price of gold.” Plays incorporating renga (linked-verse) poetry are considered to have the highest level of wordplay. Kyōgen dialogue (called serifu in contrast to the mondō of nō) has a dramatic give and take quality missing in nō, where dialogue has a more narrative quality.

One of kyōgen’s most characteristic linguistic devices is the use of onomatopoeia. The actors accompany many actions with vocalizations that suggest their sound, from opening a door (gara gara gara) to sawing (zuka zuka zuka) to pouring sake from a full cask (dobu dobu dobu) to playing the shamisen (tsureten tsureten tsureten). The manner of performance counts far more with audiences than the literary quality of the writing.

Bunraku and kabuki make use of similar word play devices, but their most distinctive contribution, which is especially strong in kabuki, is the use of shichigochō meter in standard dialogue sequences. Kabuki also includes a number of standard rhetorical devices, including wari zerifu, watari zerifu, yakuharai, and sutezerifu.

LIGHTING. “Stage lighting.” Traditionally, Japanese performing arts were given outdoors, using natural light, as many of them, especially folk theatre (minzoku geinō), still do. Open-air performances typically occur in shrine compounds, parks, and agricultural fields, and use natural light. Kyōgen and nō originally were staged outdoors. A number of such theatres are still used. Only the stage is roofed, and the stage is situated so that it receives indirect sunlight. These forms are usually seen indoors today, with flat, white lighting illuminating the stage.

In the first third of the 18th century, the theatres of bunraku and kabuki, which also originally were open-air structures, were roofed, protecting both performers and audiences. Light entered through high windows at the sides (see MADOBUTA), the shutters being
opened and closed by functionaries. Candles also came into use for illumination. One of the two principal uses for candles in kabuki was in decorative, hanging paper lanterns (bazuri chôchin). A kind of spotlight effect was also possible through the use of the sashidashi technique of holding a lit candle before an actor’s face. Some shosagoto and jidai mono used the rurito (“lapis lazuli lanterns”), candles set in small receptacles hung before the scenery to create a unique decorative effect. Candles often led to fires so many restrictions on their use were instituted.

Gas lighting was introduced at Yokohama’s Gaiety-za in 1873, and in 1878, Tokyo’s reconstructed Shintomi-za (see MORITA-ZA) was able to present the first evening performances. Kerosene lamps, which needed no generators, gained popularity in 1887 at Osaka’s minor playhouses. Arc lamps were first seen at Kyoto’s Gion Kaburenjô in 1883. And incandescent lighting was provided for the new Kabuki-za in 1889.

Today’s bunraku and kabuki productions use modern lighting technology as appropriate to the needs of specific plays. Productions of highly conventionalized plays may use flat, white light to suggest the Edo-period approach, while other plays may employ more atmospheric effects, especially for nighttime scenes. In general, the auditorium remains lit but not as brightly as the stage. When the kabuki hanamichi is used, lights embedded along its sides are brought up.

LITERARY SOURCES. Nô plays make extensive use of classical Chinese and Japanese literature as source material for both plots and language, and many descriptions of nô texts call them “tapestries” of allusions. Poems in the classical tanka style or from other kinds of poetry, including Chinese examples, may be quoted in full or in part, perhaps only a few words. In the past, educated audiences could be expected to recognize many, if not all, the allusions, which made the experience of seeing nô that much more enjoyable. Among the chief sources are

• Manyôshû (A Myriad of Leaves), an eighth-century compilation of poems.
• Kokinshû (Collection of Ancient and Modern Poetry, 905).
• Shin Kokinshû (New Collection of Ancient and Modern Poetry,
1206), a collection especially notable for the quality of *yūgen* in its poems, making it highly suitable for *nō* playwrights.

- *Kojiki* and *Nihon Shoki*, eighth-century pseudo-historical chronicles employed by many *hatsubanme mono*.
- *Konjaku Monogatari*, 12th-century stories from India, China, and Japan.
- *Yamato Monogatari* (Tales of Japan), 10th-century collection of stories.
- *Genpei Jōsuiki* (Chronicle of the Rise and Fall of the Genji and the Heike), an important 48-volume source for *nibanme mono* dealing with Kamakura period.
- *Ise Monogatari* (Tales of Ise), 9th-century collection of legendary love tales about the handsome courtier Ariwara no Narihira, and *waka* poetry, of which he was famed as a writer.
- *Genji Monogatari* (Tale of Genji), Lady Murasaki Shikibu’s world-renowned 11th-century romance about the many loves of the Shining Prince, Genji.
- *Heike Monogatari* (Tale of the Heike), a war epic that was well known through its recitation by blind *biwa* players, and whose episodes inspired many *nō* plays about tragic samurai who died in battle.
- *Soga Monogatari* (Tale of the Soga Brothers), epic about the legendary revenge acted out by the Soga brothers.
- *engi*, stories of the legendary origins of temples and shrines, as in *Taema* and *Seiganji*.
- *setsuwa*, Buddhist moral tales, important to such plays as *Kojidan*, *Gōdanshō*, and *Hosshinshū*.
- the beautiful poetess Ono no Komachi, whose legend figures in such works as *Kayoi Komachi*, *Ômu Komachi*, *Sekidera Komachi*, *Sôshi Arai Komachi*, and *Sotoba Komachi*.
- Chinese legends, which inspired such plays as *Bashô*.
- slave trading of children, a social vice that forms the background of *Hyakuman*, *Jinen Kaji*, *Kagetsu*, *Miidera*, and *Sumidagawa*.

*Kyōgen* plays have different sources, summed up by Hayashi Kazutoshi and Laurence Kominz as: “folk tales, comic sections of
religious tales, parodies of religious teaching, and fictional exaggerations of actual daily occurrences” (in Leiter 1997, 54).

Bunraku and kabuki draw their historical materials from the medieval chronicles, such as the Heike Monogatari, the Gikeiki (Tales of Yoshitsune), the Ise Monogatari, the Taiheiki, the Soga Monogatari, and the Genpei Jōsuiki. Also important, especially for sewa mono, were stories taken from such narrative forms as rakugo and kôdan, and from a variety of different forms of popular Edo-period fiction, such as gôkan, which often treated vendettas.

M

MA. The complex notion of “timing” or the use of “pauses.” It covers the intervals between musical beats, words, or movements, and is an especially important part of the actor’s technique for expressing the psychological essence of his role; it is closely bound to his breath control (iki).

MACHI AWASE. Bunraku’s “waiting to join” technique whereby, in order for the narrative and the puppets to be synchronized, the chanter and shamisen accompaniment temporarily stops, waits for the action to reach a certain point, and then resumes.

MACHIIRI NÔ. Also chônin nô (“townsman’s nô”), these “town nô” presentations were given during the Edo period to the general public. They took place on important shogunate ceremonial occasions, such as the announcement of a new shogun, births, marriages, coming-of-age ceremonies (genpuku), or on the occasion of a shogun’s visit to the Tokugawa mausoleum at Nikko. The earliest was at Edo Castle in 1607. Machiiri nô were sponsored not only by the shogunate in Edo but in castle cities run by the various clans—all of which patronized nô actors—all around Japan.

In Edo, there were five days of performances. On the first, the city’s populace was allowed to attend, each district being allotted a certain number of theatregoers who alternated places, five times during the morning and five times during the afternoon. All spectators were given umbrellas to guard against rain. The military class zeal-
ously guarded no as its own special art, allowing the general populace to see it was considered a boon from the rulers, but it was also a time when critical comments, normally prohibited, were aimed at officials. Some even shouted out to the shogun something like “Boss” or “Kingpin” (oyadama), a remark more likely to be directed at a kabuki star. Machiiri no familiarized the populace with no and this, in turn, led to a good number of no plays being adapted by kabuki. See also KANJIN NÔ.

MACHI MAWARI. Also machi bure, the Edo-period Kamigata practice of a kabuki troupe parading “around the town” the day before an opening, beating a drum, and advertising its new production. The company would then return to the theatre and line up on stage for a ceremony. Touring actors did something similar on arriving in provincial towns. See also NORIKOMI.

MACHINEE. “Matinees,” first used in kabuki in 1912 at the Teikoku Gekijô, when the European plan of presenting one or two a week was introduced, the target being people with limited means, including students. The shows charged lowered admissions and featured rising young actors. A monthly run was 25 days, with eight matinees. Today’s practice offers two programs a day, the earlier of which may be referred to as a matinee. See also NIBUSEI.

MACHI UTAI. In a no play, the “waiting chant,” chanted by the waki and his attendants in anticipation of the shite’s reappearance at the start of the play’s second act (nochiba) at which point the kyû (see JO-HA-KYÛ) or concluding section commences. See also YÔK-YOKU.

MADOBUTA. Also akari mado (“light windows”), sliding “window shutters” near the ceiling of Edo-period kabuki theatres at either side of the auditorium, over the sajiki seating, controlled by men who regulated the amount of light streaming in. Since plays were produced during daylight hours, and fire regulations limited the use of candles, this was a principal way of controlling stage lighting. Quickly closing the madobuta could create blackout effects.
MAEGAMI KATSURA. Premodern adolescent males did not shave their forelocks until they reached maturity, so these “forelock wigs” were created for characters who required forelock hair. There were a number of styles, many of them represented in the theatre. Women’s wigs also have a forelock portion, as do some for mature men.

MAGE. The “topknot” worn by bunraku and kabuki characters as a major part of their wigs, many of which are named for their mage style. Male, female, and children’s wigs all have mage, and one can instantly tell much about a character’s status, age, and profession by his or her topknot. About 63 male styles are used, and about 48 female. Combined with back hair (tabo) and sidelock (bin) styles, numerous variations exist.

MAI. One of several words for “dance” used in all forms of traditional Japanese theatre. In nô and kyôgen, where all movement is always highly formalized and performed in time to rhythmic principles, it is based on mai. (See MUSIC: NÔ.) A nô performance is said to be danced, not acted, even though the actor also has considerable opportunity to display his vocal techniques. Even walking or stillness are considered dance. Thus acting is an aspect of dance, not the reverse. Still, despite nô’s being considered a dance drama, there are a small number of plays in which there is little or no dance at all; those in this category are said to have the highest rank (kurai). An example is Sekidera Komachi. Kyôgen is more realistic than nô, but its plays have an abundance of dance sequences and kyôgen actors must spend years perfecting their dance techniques. Mai also refers specifically to the long, second-act (nochiba) dances of nô plays. Words that refer to nondance movement include the now rarely used shikata, meaning mimic movement, and tachimawari (not to be confused with kabuki’s use of this term).

Mai in nô is based on slow, solemn, gliding movements (see HAKOBI; SURIASHI) as the actor, holding the kamae position, proceeds in various prescribed patterns, forward, back, across, and around the stage. At certain climactic moments, he may leap or stamp (hyôshi). As he moves, his upper body remains erect and he does not bend, change the position of his torso, or move his head, so he seems to be sliding rather than walking. During a performance, the head is
kept in a fixed position, only rarely moving up and down or from side to side. The arms may move as long as they are in accord with the movements of the feet, although foot movements have more of a rhythmic feeling than do arm movements. There is barely any wrist movement. The foot movements carry much of the meaning of the dance, even during mimetic sequences. Thus, the dancer may move forward a step or two, pointing into the distance at something with the left hand, but even when he does not actually point, his foot movements must convey the same idea. Moving backward and forward can suggest the difference, respectively, between discouragement and excitement. See also KATA.

No dance movements range from the abstract and symbolic to the mimetic. The latter are highly polished, refined, and abstracted from everyday reality. The dance may be performed in conjunction with verse chanted (utai) by the jiutai, where it reinforces the meaning of the words, or it may be performed to instrumental accompaniment, in which case it is mainly abstract, following formal structural principles. All long dances follow the same basic choreography; another basic choreography informs shorter dances. The context, tempo, character’s appearance, musicians’ interpretation, and actor’s interpretation make each example unique.

Zeami formulated the three fundamental character styles under the term santai (“three bodies”); though their names reflect ideas of age and gender, dances in these styles sometimes cross boundaries, allowing the actor to use a combination of styles in his interpretation.

There are many terms for no dance patterns, each of them suitable to specific plays and characters. (See MAIGOTO.) The same patterns are found in many plays and one may even see much the same dance in various plays, although in each case it will bear different meanings and feelings because of differences in the words, tempo, costumes, masks, and so on. Some dances are unique to a single play, like the ranbyōshi in Dōjō-ji. Dancers may use any of a number of hand properties when dancing, including weapons such as swords and halberds, but most dance is accompanied by a chūkei-type fan.

No rhythms are unique and complex, often being based on a lack of congruence between the movements of the actor, the percussion background, and the chanted language. Instead of the regular intervals that make up standard rhythms, no employs irregular intervals
within a regular framework, so the dancer and the musicians must be in perfect harmony.

Kabuki uses _mai_ to differentiate dancing that was originally circular or rotational—and that developed from _bugaku_ through _nô_—from _odorī_, which developed later and involves leaping movements. Today, it is common for both _mai_ and _odorī_ to be conflated in _buyō_, written with the characters for _mai_ and _odorī_, which represents _kabuki_ dance. _Mai_ is more formalized than _odorī_, the latter allowing the performer greater freedom. See also _SHOSAGOTO_.

**MAI BATARAKI.** “Danced action,” a two-part, highly physical _nô mai_ of the _taiko mono_ type, with dynamic tempo, associated with powerful gods (as in _Kamo_), demons, animals, and ghosts (as in _Funa Benkei_), all of them wearing fearsome _masks_ and striking _headgear_. It is also considered a _hatarakigoto_. Examples include _Chikubu Shima_, _Kokaji_, and _Tsuchigumo_. See also _MAIGOTO_.

**MAI BAYASHI.** Also _mai hayashi_ or, simply, _hayashi_, a concert recital of _nô “dance and music”_ (_nikyoku_) in which only a major dance (_mai_) section is given by a _shite_, wearing _montsuki_ and _hakama_, and—unlike a _shimai_—with full musical accompaniment. A narrow-tipped _fan_ is used instead of the _chûkei_. If another character must accompany the dance with chant (_utai_), a single _jiutai_ chanter takes that part. Typically, the performance begins with the _shite_ kneeling and chanting in front of the chorus area; when he has to move, he rises and begins to dance. In _Hagoromo_, it would begin with the _sashi_: “How does it look, the Palace of the Moon?” (Tyler 1992, 105), progress through the _kuse_ and the _jo no mai_, and conclude after a shortened version of the _ha no mai_ (see also _MAIGOTO_). These performances are longer than _shimai_, taking 10 to 20 minutes, but sometimes the entire second-act (_nochiba_) dance, lasting half an hour, is given.

**MAIGINU.** A _nô_ dance robe. Unlike the _chôken_, which is basted so that the front and rear can come apart, it is sewn together. It also lacks a tie cord at the breast. It may be worn in _tsubo-ori_ or _koshimaki_ (“draped from the waist”) style. See also COSTUMES: _NÔ_.
MAIGOTO. “Dance pieces” performed by the shite in a nô play to the music of the fue, kotsuzumi, and ôtsuzumi, and using no jiutai accompaniment. (See also MAI.) These are considered the core of most nô plays, although 34 plays (such as Hachi no Kî) have none. During a maigoto, the fue and hand drums work together to provide the rhythmic accompaniment, the drums alone provide the rhythm, or the fue ignores the rhythm of the drums and plays an independent rhythm (ashirai). When only the hand drums are played, the section is called a daishô mono, but when the taiko is added, it is a taiko mono. These terms are used in the names given to various maigoto. See also NÔ PROGRAMS.

There are two main types of maigoto: mai and hatarakigoto. (See also KATA.) Mai include chû no mai, daishô chû no mai, daishô jo no mai, gaku, ha no mai, hayamai, iroe, jo no mai, kagura, kakeri, kakko, kami mai, kyû no mai, mai bataraki, midare, ôshiki hayamai, otoko mai, ranbyôshi, sandan no mai, shin no jô no mai, shishimai, taiko chû no mai, taiko jo no mai, and tennyo no mai. Dances with jo no mai in their names are very slow and refined, especially when old women are dancing, and are representative of sanbanme mono; chû no mai are performed to a moderate tempo, and are found in all types of plays. All dance is in three to five movements and is performed with a chûkei-type fan.

The other group of maigoto includes the short, mimetic hatarakigoto, which reflect scenes of combat and include leaps and other energetic and mimetic movements, and which have a flexible rhythmic structure. Almost all gobanme mono have hataraki instead of mai. The types include kirikumi, inori, uchiai hataraki, and tachimawari. See also KOMAI.

MAI KYÔGEN. Also shimai kyôgen, seven “dance kyôgen” plays that resemble nô plays in form and content. Thus, a traveling priest (waki) meets a local person (aikyôgen), asks about someone now deceased but still associated with the place, prays for the individual’s soul, and is confronted by the person or entity’s ghost (shite), who speaks of life before he died. Near the end, the jiutai chants as the shite dances before disappearing. In contrast to dialogue-based kyôgen, these plays have a strong dance element, which gives them their name. The plays are Sugoroku, Tako, Tsûen, Semi, Tokoro, Rakuami, and Yûzen.
MAI MONO. “Dance plays,” a subdivision of the gobanme mono ("fifth-group plays") nō category in which dance predominates: (a) hayamaï mono: seven works in which a hayamaï is danced: Ama (1), Genjō (also Kenjō) (1), Matsuyama Tengu, Raiden (also Tsumado) (1, 2, 4), Suma Genji (2), Taema (1, 3, 4), Tōru (4); (b) shōjō mono: two pieces in which the sprite or elf-like creature (shōjō) dances a chū no mai or midare: Shōjō (1), Taihei Shōjō (1). Numbers in parentheses indicate other nō groupings in which these plays are sometimes included. See also MAIGOTO.

MAINASHI MONO. “Non-dance plays,” a subdivision of the sanbanme mono (“third-group plays”) nō category containing one work: Ohara Gokō (4). The Arabic numeral indicates the other nō grouping in which the play is sometimes included. See also DAISHŌ CHÛ NO MAI; DAISHŌ JO NO MAI MONO; IROE MONO; TAIKO CHÛ NO MAI MONO; TAIKO JO NO MAI MONO.

MAKEUP. Of the four major forms of traditional Japanese theatre, only kabuki uses makeup (keshô) for its actors, and it does so according to highly conventionalized means intended to instantly identify characters by role-type (yakugara) and specific character qualities. Kabuki makeup ranges from the relatively realistic (in sewa mono) to the highly stylized (in jidai mono and, especially, aragoto). A small number of dances (such as Sanja Matsuri) also uses masks, but these are usually meant to be seen as masks, not as substitutes for actual faces. Characters may also appear with realistically bloodied faces, or with wounds expressed through symbolic means, such as red cross marks on the face and skin to represent scars. Some plays require quick makeup changes (hayageshô), which may be performed on stage with the help of makeup kits hidden in props, like the large ax in Seki no To.

A white base called oshiroi is used for many roles requiring fair skin. Mouths and eyes are heightened by lining them in variations of red and black, and cheeks may be rouged for certain characters. Some wicked characters have decidedly red faces (akattsura). Black lines are applied to cheeks and foreheads to suggest age for old persons. Married women and courtesans typically blacken their teeth. A makeup called tonoko provides a pinkish flesh color for many char-
acters, while seitai provides bluish touches for freshly shaved cheeks, chins, and crowns.

Conventional eyebrow, lip, eyeliner (mebari) styles, each with its name, are followed based on each role-type, male and female. The most distinctive makeup is kumadori, used mainly for aragoto roles.

MAKI. A “scene” or “act” in a bunraku sewa mono, most of which contain three, in contrast to the dan (“acts”) of jidai mono. See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI.

MAKU. “Curtains” figure in nō, kyōgen, bunraku, and kabuki. The agemakura in nō and kyōgen divides the dressing room from the stage. In kabuki, it refers to the narrow curtain at the end of the hanamichi as well as the nō-like curtain on matsubame mono sets. Kabuki did not introduce a curtain to separate the stage from the audience until 1664; that was when multi-act plays (tsuzuki kyōgen) began to come into existence. (See also HANARE KYŌGEN.) This became kabuki’s notable jōshikimakura or hikimakura, also used in bunraku. Other kabuki curtains that appeared included the drop curtain (doncho; see DONCHÔ YAKUSA), which was used to denote second-class kabuki theatres but now is sometimes used in the major playhouses; the kuro makura, the dōgumakura, and the dandaramakura, among others. See also FURIDAKE.

Black borders over the stage are the mizuhikina and the ichimonjī, while black tormentors, which mask the wings, are sode makura. Among other curtains are the keshimakura, the kasumimakura, the asagimakura, the navy blue, crested (mon) “stage left curtain” (kamite makura) below the raised chobo area, used for entrances, etc. The latter is the agemakura in bunraku, which also has one at stage right. Curtains presented by fans to the actors or theatre are “gift curtains” (okurimakura).

The word “makura” also refers to the daramakura technique of striking the hyōshigi and to the “acts” into which a play is divided.

MAKUAI. The 5- to 30-minute “intermissions” between bunraku or kabuki scenes or acts, not to be confused with the brief transitions (tsunagi) between scenes when the lights are dimmed and music cov-
ers a scene change. Patrons eat at theatre restaurants, lounge in the lobbies, or shop for souvenirs during intermissions.

**MAKU NO UCHI.** The “between the acts” box lunches (*bentô*) purchased at *shibai jaya* by Edo-period spectators seated in the *sajiki* galleries. The *Kamigata* term was *wariko bentô*. *Maku no uchi* now is used throughout Japan for commercially prepared box lunches, exclusive of any theatre connection.

**MAKU SOTO NO HIKKOMI.** Kabuki’s “outside the curtain exit,” seen when the *actor* stands at the *stage* end of the *hanamichi* after the *hikimaku* closes behind him. This allows the audience to focus on the highly theatrical exit itself, which may involve one of the bounding departures called *roppô* or be as tragically quiet as that of Kumagai at the end of “Kumagai Jinya” (*Ichinotani Futaba Gunki*). A portion of the curtain is held back by a *kurogo* so the musicians in the *geza* can watch the action.

**MANAGEMENT.** See KÔGYÔ; NADAI; ZAMOTO.

**MARUGUKE.** A thick, padded cord, made in a variety of colors and forms, worn by certain male and female characters in *kabuki* as an *obi* or tied over the *obi* to keep it in place. See also COSTUMES: KABUKI.

**MARUHON.** “Whole (or round) book,” the entire published script of a *bunraku* play, in contrast to condensed or excerpt books (*dan mono* or *nuki mono*). They were published on the first performance of a play. As each page had seven or eight lines, they were also called *shichi-kô hon* (“seven-line books”) and *hachi-kô hon* (“eight-line books”). The first seven-line playbook was published in 1711. They were also called *inpon*, in imitation of the Chinese way of referring to them, and *shôhon*. Excerpted playbooks containing only one act for use in rehearsals are *keiko bon* and *yuka hon*. See also MARUHON MONO.
MARUHON MONO. Kabuki plays adapted from bunraku plays, so named because they were based on the published scripts called maruhon. See also DENDEN MONO; GIDAYÛ KYÔGEN.

MARU MONO. Also honmaru, large, three-dimensional scenic properties, such as trees, pillars, lanterns, or even houses, i.e., things built “in the round.” See also HANMARU; SCENERY.

MASAMUNE. Male puppet head resembling the kiichi and used for serious, older, professional men—including former samurai—like the swordsmith Masamune in Shin Usuyuki Monogatari or the priest Gappô in Sesshû Gappô ga Tsuji. The face is light beige and has a movable mouth and outer eyebrows.

MASKS: KYÔGEN. Kyôgen uses masks (kyôgen men or omote) in about 50 plays but without the systematic conventions of nô; the same mask may be found in a number of plays. Most kyôgen masks are unique to the genre but a few nô masks have been adapted for kyôgen use, although with happier, funnier, or more grotesque qualities than their originals. (See MASKS: NÔ.) There are about 20 types. Masks for human (ningen) characters are the homely, fat woman (oto) also used to represent a Buddhist image in Busshi; the old woman (ama, fukure, and oryô); and the old man (ôji). Most kyôgen masks, however, are for nonhumans:

- **shinbutsu:** “gods and Buddhas,” named for particular deities.
- **oni:** spirits, such as the buaku (used in all demon roles, including Enma, king of hell), usofuki, hanahiki. Unlike those of nô, which are fearsome, these combine a sense of power with a touch of humor or silliness. The buaku has a large, flaring nose, drooping eyelids, grinning teeth biting the lower lip, etc. The usofuki (“whistler”) has an expression composed of a wrinkled face, exaggeratedly pursed lips with a tuft of beard beneath, and eyes that are either crossed or upward staring. It can be used for the spirits of mosquitoes, octopuses, locusts, pine resin, and so on.
- **dôbutsu:** animals, such as foxes, monkeys, dogs, badgers, ox, and kites. Even mushrooms, fruits, and nuts will wear a mask. A number of creatures, such as dogs, crabs, horses, and mushrooms, are represented by the kentoku, whose exaggeratedly
comical features are rather human, with large, round eyes that
stare upwards and a grinning mouth. The kentoku is also worn in
aikyôgen where the ai is the spirit of a fish or a minor goblin.
Foxes and monkeys wear masks closely resembling such ani-
mals.
- okina.
- bôrei (ghosts).

A towel or hood is worn over the mask, unlike nô masks, which
use a wig. The mask in kyôgen is sometimes worn to trick someone
else, so it does not necessarily represent—as in nô—the wearer’s true
character. Unlike nô, beautiful young women are unmasked (hitamen),
their femininity being suggested by the white, towel-like tur-
ban (binan) they wear; comically masked females do not wear it (see
WIGS: KYÔGEN AND NÔ). Maskless actors use their faces as
masks, but in a more openly expressive manner than in nô.

Kyoﬁgen actors also wear masks when playing Sanbasô in Okina,
and when acting as gods in the aikyôgen portion of hatsubanme
mono.

MASKS: NÔ. Generally referred to as nô men but technically called
omote, they are vital to nô performance, where only the shîte and
shitezure (see TSURE) actors wear them. Even these actors are
unmasked when playing male characters in genzai mono. Shitezure
wear masks only when playing women, blind persons, or supernatu-
ral beings. Each of the latter types always is masked. Certain kyôgen
roles also wear masks (see MASKS: KYÔGEN). Most masks bear a
neutral expression that allows the angle at which the face is held,
combined with the actor’s gestures, to suggest a wide range of feel-
ings.

Technical names for the ways in which the mask is used include:
omote o tsukau (“using the mask”), moving the masked face as if
looking at something; motoe o kiru (“cutting the mask”), moving the
masked face in a brisk, firm manner; kumorasu (“shading the face”),
expressing thoughtful sadness by looking downward; and terasu
(“making shine”), when the masked actor looks up. Shioru (“wilt”
or “fade”) suggests weeping.

All masks are associated with specific character types, by which
they are known. Masked characters may be male or female, living or
dead, mortal or supernatural, young or old, and of any class, from
peasant to noble. Unmasked characters (see HITAMEN) are typically
those conceived of as living mortals.

Masks are carved from blocks of Japanese cypress (hinoki); pau-
lownia (kiri) is used as well, but rarely. The mask is then painted.
Masks have sacred properties for nō actors and are considered to
embody all the characteristics of the roles for which they are worn.
The okina mask is believed to be especially divine.

During the days of sarugaku, when masks were used for ritual
purposes, and were presumably carved by Buddhist priests, they nor-
mally depicted deities or spirits, or, when showing humans, old peo-
ple or persons from distant lands; these masks lacked the human
expressiveness with which nō masks came to be imbued. Influences
are said to have come from China and Tibet. Early female masks
were for temple maidens and heavenly beings, not actual women.
Masks for female roles, which many consider representative of nō,
actually date from a later period. The first phase of great mask carv-
ing goes back to the Kamakura period, whose representative carver
was Shakuzuru Yoshinari of Ōmi, famed for his masks of spirits and
demons. Other famous mask makers of the distant past included
Nikkō and Mirosu (credited with the okina mask), Zazen’in of Uji,
Chigusa, Ishiohyōe, Tatsuemon, Yasha, and so on.

Mask making was perfected in the artistic heyday of nō during the
Muromachi and Higashiyama periods, when many great carvers
appeared and created the basic types we see today. The 15th century
saw the establishment of professional mask-carving schools headed
by family masters.

Masks increasingly reflected the principles of Zen Buddhism prac-
ticed by the refined audiences who attended performances. Gradu-
ally, they lost the qualities of individuality and took on more neutral
qualities. The masks made during the Momoyama and Edo periods
were essentially copies, although these old masks are revered today,
and many are of museum quality. These masks only came to the
attention of the West in 1925—and to Japanese scholars as well—
following the appearance of Japanische Masken: Noh und Kyôgen
(Japanese Masks: Nô and Kyôgen), a scholarly German book by
Friedrich Perzynski.
The mask is held on the face by means of a cord attached to small holes at either side; the cords are tied behind the head. Padding inside the mask may be used to help it fit the face properly. Prior to putting the mask on, the actor holds it before him at arm’s length in the *kagami no ma*, staring intently at it from different angles to help him embody its innate characteristics in performance. This is his principal method of assuming the role before a performance.

*Nô* masks have been strictly standardized since the Edo period. The numerous ones available have been classified according to different methods. The selection of the mask from among the possible variations of the same basic type is often the clue to the actor’s interpretation of a role. Different copies of the same basic mask can express unique emotional qualities. Often, the *school of nô* determines the choice. Thus, while the *zô* is the standard young woman’s mask for the beautiful angel in *Hagoromo*, the actor may also choose the *waka onna* or *ko omote*. The *zô* is said to have a quality of strong intelligence perfect for roles of angels or female deities, the *ko omote* expresses purity and sweetness, and the *waka onna* conveys a certain volupitousness. Each mask, moreover, is considered to have a specific “level of dignity” (*kurai*), which the actor takes into account in making his selection.

Scholars differ regarding how many mask types there are, some going as high as 450, although the variations among many of these are quite small. A number of masks are worn for only one role, and bear the characters’ name. These *tokushu* (“unique”) masks include the *shunkan*, the *kagekiyo*, and the *yorimasa*. The *kagekiyo* is one of several blind men’s (mômoku) masks, the others being the *seimiru* and the *yoroboshi*, although the character called Shuntokumaru wears the latter. The *okina*, which appears in a famous ritual-like play of that name, is unlike other *nô* masks in its having a movable jaw. *(For other major mask types and their subtypes, see *JÔ*; *KICHIKU*; *ONNA*; *ONRYÔ*; *OTOKO*; *RÔBA*; *SHINBUTSU*.)

Apart from those named for the roles that wear them, mask names are based on a number of things. For example, some, like the *koshi-jô*, come from the names of *playwrights*. Thus, the *zô* for a pretty young woman is based on the name of the *dengaku* playwright Zôami, who is thought to have conceived it. Or the mask’s expression may give it its name, like the *warai-jô* (“laughing old man”). Other
names may be based on linguistic corruptions, like the various *beshimi* masks, whose expressions show grimacing lips. It is thought that *beshimi* is a corruption of *ikimi*, meaning “strain.”

Many masks can be used in different plays as determined by the actor. The *chûjo* gets its name from a Heike clan nobleman’s rank, so the Heike nobles in *Tadanori, Kiyotsune*, and *Michinori* may wear it. The *ko-omote*, the mask for a sweet young woman, is suitable for plays like *Yuya* and *Matsukaze*, while the somewhat similar *deikan* has gold dust painted in the eyes, suggesting jealousy, and thereby limiting it to roles like the jealous Lady Rokujô in *Aoi no Ue*. The same play shows Rokujô from a new perspective after her jealousy turns her into an evil demon and she appears in the frightening *hannya*, with its gold horns and fiendish grimace. This mask may also be worn by jealous women in other plays. As these examples suggest, *nô* masks combine both symbolism and realism, which, together with the skilled actor’s movements, provide a range of subtle expressions and feelings to be communicated.

**MASU.** The square, partitioned boxes, resembling a “measure of rice,” and located in the *doma* of Edo-period theatres. They began to replace undifferentiated pit seating either in Osaka around 1750 or at Edo’s *Nakamura-za* in 1766. Ropes were replaced by wooden partitions in 1772. At first, each box held six or seven people, but they gradually decreased in size so that only four could sit comfortably in them. They were omitted after the Great Kantô Earthquake of 1923, when Western-style seating became the rule.

**MASUYAMA KINPACHI.** Three generations of *kabuki* playwrights. Kinpachi I was active as a *gassaku* collaborator in the late 18th century, mainly in Edo but for a few years in Osaka. His major contribution was the creation of the first *akuba* role, in 1792.

**MATAHEI.** Male puppet head named for the straightforward, honest stutterer Matahei in *Keisei Hangonkô*. Others who use it include Yojiro in *Chikagoro Kawara no Tatehiki*. The beige face is simple and open, even crude, and can move its mouth and the outer sides of its eyebrows.
MATSUBAME MONO. A group of kabuki dance dramas (some later adapted by bunraku) using a set based on the no stage, with a painting of a pine tree on the rear wall (matsubame means “pineboard”), a striped agemaku at stage right (but without a hashigakari), and a kirido guchi upstage left, among other reminders of no. The proportions of the no stage are exaggerated to fit the dimensions of kabuki’s stages. Music is provided by a nagauta ensemble seated upstage on hinadan platforms (see DEGATARI). Most matsubame scripts are relatively close adaptations of no or kyogen originals, but a few are new plays written to resemble the old style. (Not all pieces based on no or kyogen use the matsubame style, though.) See also BUYO.

Although no and kyogen had long influenced kabuki dramaturgy, the first play that sought to adapt the actual performance methods of the earlier styles was Kanjincho (1840). The practice did not catch on, however, until the Meiji period, and it ran its course in the Taisho period, by which time the major contributions had been produced. Good examples in no style include Tsuchigumo, Ibaraki (not based on a no original), Hagoromo, and Funa Benkei, while kyogen examples include Tsurigitsune, Suô Otoshi, Tsuri Onna, Sannin Katawa, Bôshibari, and Migawari Zazen. See also PLAY CATEGORIES: BUNRAKU AND KABUKI; SHOSAGOTO.

MATSUI SHÔÔ (1870–1933). A director, scholar, critic, and shinpa and shin kabuki playwright who wrote for Ichikawa Sadanji I and Sadanji II. He belonged to the first wave of playwrights who came from outside the traditional kabuki world so he was not well treated by that establishment’s writers at first. Shôô studied abroad from 1906 to 1909, when he and Sadanji II took over the Meiji-za and ran it along European lines. Shôô soon quit, but he was active in a number of important new theatrical ventures.

MATSU KANSHI (?–1798). Bunraku playwright who ran a shibai jaya in Edo’s Fukiya-chô district, and became the most prolific Edo puppet theatre dramatist, although playwriting was his avocation. The eight plays he collaborated (gassaku) on include Koi Musume Mukashi Hachijô and Meiboku Sendai Hagi.

MATSUMOTO KÔSHIRÔ. Nine generations of kabuki actors. Yagô Kôraiya (Kôshirô IV–IX). Kôshirô I (1674–1730) was originally a
player of young men and women, but evolved into one of the top Edo tachiyaku, standing out in aragoto and jitsugoto. Kôshirô II became Ichikawa Danjûrô IV and Kôshirô V became Danjûrô V.

Kôshirô IV (1737–1802), after playing in both Edo and Kyoto, joined the family of Danjûrô IV held various names before becoming Kôshirô, but gave that name to his son in 1801 and became Ome-gawa Kyôjûrô. From 1778, he was one of Edo’s greatest leading men, his strengths including wagoto and katakiyaku.

Kôshirô V (1764–1838) developed into a great and highly influential tachiyaku with a specialty in playing katakiyaku. Called Hana-taka (“High Nose”) Kôshirô because of his big nose, he excelled in the new kizewa mono genre.

Kôshirô VII (1870–1949), one of the greatest modern stars, was the adopted son of dance master Fujima Kanemon II (see FUJIMA RYÛ), and studied with Ichikawa Danjûrô IX. He became Kôshirô VII in 1911. He performed Benkei in Kanjincho over 1,600 times. Kôshirô VII was a jidai mono specialist, and was outstanding in aragoto. He was involved in various progressive projects, such as the first Japanese opera and the first mixed-gender kabuki casts. His sons were Ichikawa Danjûrô XI, Kôshirô VIII, and Onoe Shôroku II, the top postwar stars.

Kôshirô VIII (1910–82) took the name in 1949. He followed the line’s specialization in jidai mono and was renowned as Yuransuke in Kanadehon Chûshingura. He often appeared in non-kabuki theatre, including Shakespeare. He and his sons defected from Shôchi-ku to Tôhô in 1961, and became independent in 1972. In 1975, he was made a National Living Treasure and, in 1976, a member of the Nihon Geijutsuin (Japan Arts Academy). In 1981, he took the name Matsumoto Hakuô so his son could be named Kôshirô IX (1942–).

That actor and his brother, Nakamura Kichiemon II, are among today’s top stars in and out of kabuki. His versatility is marked by his work in Shakespeare and musical theatre; he even played Man of La Mancha on Broadway in English.

MATSUMOTO RYÛ. The “Matsumoto school” of kabuki buyô (see BUYÔ NO RYÛHA) associated with the acting line of Matsumoto Kôshirô. Kôshirô VII also headed the Fujima ryû and was a master
dancer. He established the Matsumoto tradition as a school with himself as iemoto.

**MAWARI BUTAI.** The “revolving stage,” a disk set in the bunraku and kabuki stage floor for the rapid shifting of scenery, or for creating a treadmill effect by which actors can walk while staying in place as the set moves past them. The earliest example appeared in the first third of the 18th century when Edo playwright Nakamura Denshichi created the bun mawashi, a platform mounted on wheels that ran in a track and rotated by the turning of an axis beneath the stage. In 1758, a much improved version was incorporated in Namiki Shôzô’s Sanjikkoku Yofune no Hajimari at Osaka’s Kado no Shibai. An even more advanced version was created for Edo’s Nakamura-za in 1793. In 1847 came a revolve within a revolve (janome mawashi). Finally, electrical power was used in the 20th century to move the disk, previously operated by men in the cellar (naraku) pushing extensions attached to a central axis set into the earth.

Among mawari butai conventions is the partial revolve called han mawashi. When the revolve turns with the stage lights on, it is called akaten (“lighted revolve”), while kuraten (“darkened revolve”) happens in the dark. See also LIGHTING.

**MAYAMA SEIKA (1878–1948).** Modern novelist and shin kabuki playwright, whose playwriting career began with shinpa and shin-kokugeki troupes. He is best known for his historical dramas, beginning with 1924’s Genboku to Chôei. His work was produced by the top actors of the day, including those of the progressive Zenshin-za. Seika’s plays were carefully researched, psychologically probing, and written on a grand, tragic scale. They include Genroku Chûshingu-ra, Edojô Sôzeme, and Yoritomo no Shi.

**MEBARI.** The kabuki actor’s “eye line,” whose size and shape are essential to his makeup. Tachiyaku normally draw it with black or a mixture of black and red, while onnagata use red, drawing a line from the inner corners to the outer.

**MEGANE.** A kabuki male character’s wig known for a topknot (mage) whose small, circular form resembles old-fashioned “spectacles.”
The chief characters wearing it are clerks and other low-echelon townsmen in *sewa mono*.

MEIJI-ZA. A Tokyo theatre located in Nihonbashi, Chūō-ku. It began as the Kishō-za, opened in the same district in 1873, and was later the Hisamatsu-za and Chitose-za. It was electrified in 1887, the first Japanese theatre so equipped. It became the Meiji-za in 1893 and was run by Ichikawa Sadanji I and the future Sadanji II, who made it a strong rival of the Kabuki-za in the late Meiji era. A failed attempt at running the theatre on European lines began in 1909. *Shinpa* star Ii Yōhō ran it from 1912, but Shōchiku acquired it in 1919, although *shinpa* remained its main focus. Destroyed in the Great Kantō Earthquake of 1923, it was rebuilt in 1928 at its present location. American firebombing ruined it in 1945, but it reopened in 1950 as an independent. Another fire damaged it in 1957, but it was reopened in 1958. Its stage is 66 feet wide and it seats 1,716. It now only occasionally houses *shinpa* and *kabuki*.

MERIHARI. *Kabuki*’s fundamental elocutionary techniques (*see SERIFU*), including using the voice for relative emphasis, for pitch modulations, and for methods of vowel duration. *Meri* signifies the relaxed lower tones and *hari* the higher ones. Speech is created in *kabuki* from their alternation. In Japanese music (including *geza* music), *merihari* refers to the modulation of sound.

MERIYASU. Brief passages of *nagauta* music, played in the *kabuki* *geza* during scenes without dialogue, which change in duration according to the performance of the *actors*. The effect is intended to highlight the emotional atmosphere. *Meriyasu* melodies are typically quiet in mood, and are sung as solos accompanied by the *shamisen*, although rare cases of two singers being heard are known. During dialogue sections, only the *shamisen* plays along, after which the singing continues. It is heard in romantic scenes, hair-combing scenes (*kamisuki*), remembrance scenes (*jukkai*), and other scenes suggestive of unhappiness or even suicide.

In *bunraku*, it refers to the *shamisen* melody heard during non-narrative passages of *gidayū bushi* when the puppets are chatting.
lightly or moving. An example is in “Nozaki Mura” (Shinpan Utazaimon), when a brief passage is performed as Hisamatsu rubs Kyūsa-ku’s shoulders. See also DOKUGIN.

The tights worn by certain kabuki characters with dyed-on musculature patterns are also called meriyasu. See also KUMADORI.

**METSUKE BASHIRA.** The “eye-fixing” pillar located at downstage right of the main acting area on the nō stage. **Actors** in **masks** with small eyeholes need an object on which they can fix their gaze to get their bearings, which is how this pillar got its name. The actor’s position about one meter away from the pillar on a diagonal toward stage center is called *metsuke* or *sumi*. It is the spot closest to the largest number of spectators, and a lot of important business occurs here, as when, in *Hagoromo*, the angel peers up at the moon, sees the falling blossoms, stares into the depths of the sea, or sees the moon’s reflection on the water. There has been debate about the sightline problems created by this pillar and some have called for its removal, but many argue that this would destroy the sculptural quality of a nō performance.

**MIAWARASHI.** Used to denote when disguised kabuki characters must “reveal” their true selves after having their disguise penetrated. The revelation may require the character to make a spectacular costume change (such as *bukkaeri*) and strike a mie while standing on a platform. It is found mainly in *jidai mono*, but a famous sewa mono example is in “Hamamatsuya” (*Aotozōshi Hana no Nishiki-e*), when Benten, dressed as a woman, reveals his true identity by displaying his tattoos in the *miawarashi no mie*.

**MIBU KYŌGEN.** An annual Buddhist festival folk performance, also known as *mibu sarugaku*, *mibu nenbutsu*, and *nenbutsu kyōgen* (*nenbutsu* is the reciting of the Buddha’s name; see *NENBUTSU ODORI*), given every April at the Mibu Temple in Kyoto, but also seen the day before the first day of spring and for three days in October. Performances run from 1 p.m. to 5.30 p.m., with each piece about 50 minutes long. Originated at the temple in the 14th century by the monk Engaku, it provides very lively kyōgen comedies performed with the actors wearing **masks** and with all the action mimed;
there is no dialogue. A temple gong, struck in a slow rhythm, as well as a large drum and flute, provide the musical background to the 30 or so plays available. The first is always Horaku Wari, a piece that concludes with the pushing from the stage of hundreds of votive earthenware plates, purchased by temple visitors, onto the ground below, where they break. This is considered a blow against evil and for good luck.

The repertory includes adaptations of no plays like Hashi Benkei, Ōeyama, and Tsuchigumo, but there are a good number of pieces created especially for Mibu Temple. The performance space accommodates around 400 and is out of doors and somewhat cruder than the standard no stage. It is rather elevated and a low barrier runs along its front, hiding the actors’ feet.

**MICHIYUKI.** In nō, the poetic “road going” or “travel song” passage describing a journey, chanted at the conclusion of the first dan by the waki or shite or by their respective tsure. It refers to the words and movement describing the scenery and the latter’s effect on the speaker’s state of mind.

In bunraku and kabuki, where it often is translated as “travel dance,” it refers to a dance scene that was invariably part of every play produced from the end of the 17th century through the mid-18th century, with examples showing up through the 19th century. It showed one or more travelers journeying toward some important destination (Act 9 of Kanadehon Chūshingura), or escaping from danger (“Yoshinoyama” Yoshitsune Senbon Zakura), with an important segment played on the hanamichi. Ever since Chikamatsu Monzaemon’s Sonezaki Shinjū of 1703, it has most commonly meant sad, lyrical scenes of similarly dressed lovers on their way to commit double suicide (see SHINJŪ MONO). As they proceed, they describe in allusive poetic lines the beauty of the passing scene in a way that produces great pathos. See also KEIGOTO.

Michiyuki is also a nagauta expression for dance passage accompaniment following the introductory section (oki), when the lead actor enters on the hanamichi. See also BUYÔ; SHOSAGOTO.

**MIDARE.** “Confusion,” a nō mai dance of the taiko mono variety, using a fue-centered accompaniment with a difficult rhythm that
speeds up and slows down with every phrase, although the overall tempo is placid. It includes, for nō, unusual movements, like kicking at and floating on waves, or standing on tiptoes, and is performed in only two plays, by the inebriated water sprite in Shōjō and by the heron (sagi) spirit in Sagi, where its gentle rhythm is called sagi midare. The heron lifts a foot in the air, rests its wings, and flies off as part of the dance. Both dances have auspicious qualities. See also MAIGOTO; MUSIC: NŌ.

MIDORI. The practice of creating a bunraku or kabuki program by putting together a carefully composed sequence of separate scenes and acts extracted from long plays along with short plays or dances. The practice was introduced as early as the 1750s but did not become common until the 19th century, when the number of good new plays declined, although the production of entire plays (tōshi kyōgen) was not replaced—except for rare occasions—until the 20th century. Bunraku, despite having tried the practice as early as 1755, did not institute it on a regular basis until 1930. This happened because the change from a one play-a-day policy, running from 10 a.m. to 10 p.m., to two shows-a-day running from 3 p.m. to 11 p.m., made it difficult to produce tōshi kyōgen of plays in their entirety, so classic acts were selected to draw audiences. See also NIBUSEI.

A typical midori program lasts about four and a half hours, intermissions included, and contains selections from jidai mono, sewa mono, and shosagoto, with consideration given to the way the choices work together in combination.

Midori shifts the emphasis from the plays per se to the skills of the performers, as certain plays have become so familiar within this convention that spectators can learn the fine points of how they are acted and compare one performance with another. See also KÔGYÔ.

MIE. A powerful, dance-like pose taken by kabuki actors at traditionally established climactic moments to emphasize the character’s emotion. There are certain physical patterns followed for each specific mie type, usually culminating in a rhythmic rotation (senkai) and snapping of the head, as the actor glares (niramu) strongly, crossing one or both eyes. The tsuke are struck and music is played to further heighten the moment when the actor “cuts his great mie”
(ômie o kiru). The timing (ma) of the pose is crucial as the actor puts all his mental and physical energies into making the moment memorable.

Mie were born in the aragoto style but spread to all types of kabuki where they range from the modest in sewa mono to the flamboyant in jidai mono. Most scholars believe their inspiration to have been the ferociously glaring, powerfully muscled statues of Buddhist deities like Fudô, seen guarding the gates to many temples. Mie come at moments of heightened intensity, as during fights or quarrels. They may be performed by solo actors or by groups of two or more in tableau. Sometimes the actor performs a series of mie in sequence, as in Kenuki. The actor can be standing, kneeling, sitting, or even flying.

Onnagata and wagoto roles do not generally cut mie, although there are exceptions. Their poses, which usually are not accompanied by the tsuke, are called kimari.

Some mie are unique to a single play. Among the most often seen examples are the emen no mie; fudô no mie; genroku mie; hako ni kimaru, hashira maki no mie, hippari no mie, ishinage no mie, soku mie, tenchijin no mie, tenchi no mie, and yoko mie.

MIGAWARI MONO. During the Japanese middle ages, many believed that a person in danger could be saved by the intercession of deities who put themselves in the person’s situation. Stories of such substitutions were popular and were often used in ko jôruri. Consequently, bunraku and kabuki took the idea and used it to establish a genre of “substitution plays,” sometimes with deities performing miracles to save humans but mainly with one person doing it for another. A late example of a religious substitution play is bunraku’s Tsubosaka Reigenki, where a blind man is saved from death by the grace of the goddess Kannon.

Plays in which someone voluntarily sacrifices him or herself for someone else include “Shinbei Sumika” (Shinrei Yaguchi no Watashi), where Ofune lets herself be killed by her father so that Nitta Yoshimine can live. Perhaps even more painful is the choice of someone who arranges for a loved one to be sacrificed to some noble cause. When the other person is their own child, sacrificed because of the rigorous demands of the samurai code so that a debt of obliga-
tion (giri) can be paid, the pathos can be unbearable. A classic example is “Terakoya” (Sugawara Denju Tenarai Kagami) in which Matsuo sacrifices his son for the sake of another child to whose father he is secretly indebted. Plays like this often include a head inspection (kubi jikken) during which the person responsible for the substitution must examine and confirm the identity of a head.

MIMASUYA NISÔJI (1784–1856). An Edo kabuki playwright, also known as Iseyay Munesaburô. His major contributions were shosa-goto such as Ochiudo, Yamanba, and Kanda Matsuri. He also wrote books on playwriting.

MINAMI-ZA. Kyoto’s most famous kabuki playhouse, located on the south side of Shijô Bashi, Higashiyama-ku, right next to the Kamo River, in whose dry bed early kabuki had its start and where many earlier forms of performance had flourished. At least seven kabuki theatres were practicing there in the first third of the 17th century. In 1669, Miyako Mandayû I founded the Miyako Mandayû-za at the site of what eventually became the Minami-za (“Southern Theatre”). It was the leading venue during the Genroku period, producing plays by Chikamatsu Monzaemon starring Sakata Tôjûrô I. Over the years, the theatre had many managers and names, each based on that of the current zamoto. Eventually, it was called the Minami Shibai and the Minamigawa no Shibai. It went into decline in the late Edo period, when it had only one rival, the Kita Gekijô or Kita-za (“Northern Theatre”), which was torn down in 1893 when the street it sat on was widened. The name Minami-za was coined in 1906, when it was bought by Shôchiku.

It was rebuilt in 1929 and renovated in 1991, and remains Kyoto’s prime kabuki theatre, although kabuki visits it only a few months out of the year, most notably the annual December kaomise when the great Tokyo actors perform in a grand program. Its dimensions—more intimate than those of Tokyo’s big theatres—are considered very suitable to kabuki performance. It seats 1,090.

MINARAI SAKUSA. During the Edo period, when kabuki staff playwrights were part of a hierarchical arrangement, new writers were “apprentice playwrights,” whose duties included helping the main
playwrights at rehearsals (keiko), copying out the actors’ kakinuki and carrying the actors’ properties and costumes to their homes. On opening day, they took notes on the changes the actors made in the script, and were assigned numerous tasks meant to teach them the profession. See also NIMAIME SAKUSA.

MINO. “Straw raincoat,” short for minoge, a type of kabuki wig hairline created by plaiting hair like a straw raincoat and then fixing it to the copper wig base (daigane). It is seen in heavily stylized old plays like Shibaraku and “Kuruma Biki” (Sugawara Denju Tenarai Kagami). See also HABUTAE.

MISHIMA YUKIO (1925–70). Modern novelist and shin kabuki playwright, internationally known for both his writing and his reactionary politics. He wrote a dozen popular dramas for Nakamura Utaemon VI, hoping to provide them with traditional qualities, including gidayû bushi accompaniment. They included Iwashi Uri Koi no Hikiami, Musume Gonomi Obitori Ike, and Chinsetsu Yûharizuki. He also wrote a group of modern no plays.

MISONO-ZA. A kabuki theatre in Naka-ku, Nagoya. The first theatre on the site was the Nagoya Gekijo, opened in 1897, and built with a Western exterior similar to Tokyo’s Meiji-za but retaining masu seating for its 1,216 patrons. It was renovated in 1935, but destroyed by bombs in 1945. It was reconstructed two years later, burned down in 1961, and was up again by 1963. This well-equipped theatre, which is part of an eight-story, multipurpose building with two additional basement floors, holds a total of 1,819 spectators.

MISU. The “bamboo blinds” hiding the offstage musicians in bunraku and kabuki. Also, the bamboo blinds shown in settings depicting palaces and temples. The misu is rolled up or down as needed. See also MISU-UCHI.

MISU-UCHI. The small room “within the bamboo blinds” located over the stage left entranceway in bunraku and kabuki, where junior chanters and shamisen players sometimes perform brief scenes. They are hidden from view by a misu.
The term also refers to the performance of music within the *geza*.

**MITATE.** An Edo-period convention whereby familiar concepts, customs, persons, or things were cleverly alluded to in art, literature, and *kabuki*. An example is the final tableau in *Kotobuki Soga no Taimen* when the *actors* strike an *emen no mie* tableau supposedly resembling a crane—a symbol of longevity—flying over Mount Fuji. The pose is meant to convey a feeling of auspiciousness associated with the New Year. *See also HATSUHARU KYÔGEN*.

A degree of improvisation is also permitted in some situations of *mitate* as during Act 7 of *Kanadehon Chûshingura*, when the waitresses and entertainers play a game of *mitate*, with singing and hand clapping.

*Mitate* also is used in relation to the concept of *yatsushi* (*see also NIMAIME*), which is similar to *mitate* in woodblock prints (*ukiyo-e*). This is the transference of well-known historical or literary characters into contemporary terms. Thus, the hero of *Sukeroku Yukari no Edo Zakura* is both Sukeroku and the legendary Soga no Gorô. At the moment when the character reveals his true identity, he says “*jitsu wa*” (“in reality . . .”), the phrase itself now referring to this puzzle-like convention.

**MITATEME.** Also *mitsume* and *mitatsume*, the fifth piece on an 18th-century *kabuki* program. It followed the *futateme* and constituted the prologue or first act of the *jidai mono*. It was called *jomaku* in Edo and *kuchiake* in Kamigata.

**MITSUKOSHI KABUKI.** The *kabuki* productions offered from 1946–50 at the Mitsukoshi Gekijô, a theatre in the Nihonbashi, Tokyo, branch of the Mitsukoshi Department Store. Because of the bombings of World War II, no other suitable venues were immediately available. The theatre was a major proving ground for many outstanding postwar stars. It is still used for a variety of theatrical offerings.

**MITSUWA-KAI.** *See CHINAMI-KAI*.

**MIYAJI SHIBAI.** Also *miya shibai*, “shrine ground theatres” (*see KOSHIBAI*) allowed during the Edo period to produce *kabuki* for
brief periods in the area contiguous to shrine or temple gates. Unlike the major playhouses (ôshibai), they could produce only at special times, such as festivals, during fund-raising (kanjin no) drives, or when religious treasures were put on display [kaichô (see KAICHÔ MONO)]. Officials associated with the religious institutions oversaw them. Such theatres began to appear in 1645, at Edo’s Shiba Jinmei Shrine. Other Edo miyaji shibai venues included the Ichitani Hachiman Shrine, the Yushima Tenjin Shrine, the Kanda Jinmei Shrine, and the Fukagawa Hachiman Shrine. In Kyoto, there was the Seigan Temple, Kin Tenjin Shrine, and Kitano Shrine, while Osaka had the Tenman Shrine, Mikuri Shrine, Amida Ike Shrine, and so on. Similar shibai arose in provincial locales as well.

Despite official limitations on how long a miyaji shibai could continue running, 100 days being standard, the rule was more often honored in the breach than in the observance so that they were viewed by the ôshibai as unwelcome competitors, especially because of their low prices and convenience to local spectators. They were banned during the Tenpô reforms but were eventually reopened and continued into the Meiji period when more liberal practices regarding the prescribed number of theatres obviated the need for them. See also DONCHÔ YAKUSHA.

Shrine theatres were also employed in Osaka by bunraku in the 19th century, following the demise of the Toyotake-za and Takemoto-za.

MIYAKO DENNAI (?–?). An early Edo kabuki actor-producer-playwright, first known as an acrobat (or juggler) called Kumesaburô, who was active at the Miyako-za. Because of the presence in the 1650s of a similarly named acrobat-producer, his theatre was called the Inishie (“Ancient”) Dennai-za, while the other was the Shin (“New”) Dennai-za. In 1664, he and Ichimura Takenojô I created kabuki’s first tsuzuki kyôgen.

MIYAKO-ZA. An Edo kabuki theatre best known as a hikae yagura for the Nakamura-za. It had a long history that began in kabuki’s early days, when Miyako Dennai founded it as the Inishie Dennai-za. When, in 1793, the Nakamura-za was forced by financial problems to temporarily cease production, its license was assumed by one
of Miyako (Kyoto) Dennai’s descendants who called his venue the Miyako-za. In 1817, when another hikae yagura, the Kiri-za, operating in lieu of the Ichimura-za, ran into trouble, the Miyako-za assumed its production rights.

Kyoto’s Miyako Mandayû-za (see MINAMI-ZA) was sometimes also called the Miyako-za.

MIYAMASU. A nô playwright about whom little is known, and many of whose plays are genzai mono that often deal quite dramatically with the revenge of the Soga brothers (see SOGA MONO) or the conflict between the Genji (Minamoto) and Heike (Taira) clans. His plays give increased importance to the waki and tsure roles, suggesting that he may have been a waki himself. Kokata also play a significant role in his plays, and the aikyôgen scenes are inherently dramatic. He wrote colorful stage dialogue appropriate to his military themes, and also included large casts, sometimes requiring as many as 15 actors. His plays were quite popular and may have had a strong influence on kabuki, which improved on their dramatic qualities. Among his 30 works are Himuro, Kurama Tengu, Youchi Soga, and Eboshi-Ori.

MIYATO-ZA. One of Tokyo’s best-known koshibai of the Meiji through early Shôwa periods. It was called the Azuma-za when it opened near Asakusa Park in 1887. It changed to the Miyato-za in 1896, and was the home base for a number of fine actors. Destroyed in 1923’s Great Kantô Earthquake, it was rebuilt in 1928 but it became a venue for movies and light entertainment in 1937.

MIYOSHI SHÔRAKU (1696–1772?). Bunraku playwright. Various traditions say he was a priest, teahouse proprietor, or physician before becoming a dramatist. He began writing as a collaborative dramatist (gassaku) in 1736 at the Takemoto-za and, working with the top dramatists of the day over a 30-year period, participated in the writing of 50 to 60 plays, many of them masterpieces. These include, among other classics, Hiragana Seisuiki, Genpei Nunobiki Taki, Honchô Nijûshikô, Ômi Genji Senjin Yakata, and the three greatest jidai mono—cowritten with Takeda Izumo II and Namiki Senryû (later Namiki Sôsuke)—Sugawara Denju Tenarai Kagami, Kanadehon Chûshingura, and Yoshitsune Senbon Zakura. Despite his work
on them, he is considered to have been more a supportive element than talented in his own right.

**MIZUGOROMO.** A wide-sleeved over-garment worn as a travel cloak, and seen in *nō* and *kabuki* on such characters as priests, fishermen, and woodcutters. This “water robe”—solid-colored or striped, black or brown, and made of a dense or gauze weave—is worn by both men and women. In the *nō* play *Takasago*, the *shite*’s sleeves are tucked up a bit at the shoulders to free the arms for carrying firewood, and then the *kôken* cuts the stitches holding up the sleeves so they may fall to the *actor*’s wrists. Benkei in *kabuki*’s *Funa Benkei* wears it. *See also COSTUMES: KABUKI; COSTUMES: NÔ.*

**MIZUHIKI.** Also *mizuhiki maku*, the long, narrow, horizontal border cloth hung above the downstage area of the *kabuki* stage. It masks the scenic contrivances behind it. *See also ICHIMONJI; MAKU.*

**MIZUIRI.** When a *kabuki* character is “immersed in water,” an example of *hon mizu*, as when Sukeroku in *Sukeroku Yukari no Edo Zakura* hides in a barrel of rainwater.

*Mizuiri* is also the name of a *kabuki* wig whose disheveled locks and lacquered sheen make it look water-soaked. It is worn by Sôshichi in *Hakata Kojorô Nami Makura*.

**MIZUKI TATSUNOSUKE.** Three generations of *kabuki* actors. Yagó Yamatoya. Tatsunosuke I (1673–1745), the only one in the line of note, was an Osaka-born *onnagata* specializing in dance. He debuted in 1681 and came to fame a decade later. He toured to Edo in 1695, and gained very high ratings in the annual *yakusha hyôbanki* critique. Back in *Kamigata* in 1697, he gained fame for a performance in which he played seven quick-change roles (*hayagawari*). A popular hat was named after him.

**MOCHITSUKI SHIBAI.** *Kabuki*’s Edo-period seasonal custom of “rice pounding theatre” (an allusion to making end-of-the-year rice cakes), which allowed *shibai jaya* and front-of-the-house personnel to offer low-priced performances by secondary *actors* during the interval between the end of the *kaomise* production (10th day of the
12th month) and the start of the hatsuharu kyōgen offering. With the gradual demise of kaomise in the 19th century, mochitsuki shibai became a vital source of income. See also KÔGYÔ.

**MODERN NÔ AND KYÔGEN PLAYS.** The classical nô and kyôgen repertories consist of plays written by the time of the early Edo period, although plays continued to be written afterwards. The practice continued in the Meiji period and into the 20th century. Many are based on the materials and methods of classical nô, others use traditional materials but treat them with a modern touch, while others take their themes and materials from modern subjects and/or foreign sources. Some modern nô plays use methods derived from other performing arts. Literary artists often write a script that is then adapted by the actors, who add to it music, dance, and movement. A robust number of foreign-language (especially English) nô plays also have been written, on subjects as diverse as St. Francis of Assisi, Martin Luther King, and the Japanese naval dead of World War II.

During the first third of the 20th century, Takahama Kiyoko wrote such nô plays as Sanetomo and Oku no Hosomichi, which were performed by the Konparu school actor Sakurama Kyûsen. Toki Zenmaro collaborated with actor Kita Minoru to create Shito Paoru.

The postwar period saw new styles of playwriting and production introduced by Kinoshita Junji and Takamura Kôtarô with works like Yûzuru and Chieko Shô in stagings by Takechi Tetsuji (see TAKECHI KABUKI), and performed by nô actor Kanze Hisao. Yokomichi Mario wrote the much-performed and revised Taka no Izumi, adapted from W.B. Yeats’s nô-influenced At the Hawk’s Well, acted first by Kanze Hisao and then by many other nô actors.

Tsumura Kimiko, the first professional nô actress (see WOMEN IN NÔ), also wrote 10 modern nô plays, such as Kaguya-hime, Hônan, about the founder of Nichiren Buddhism, and Fumigara Komachi, about legendary poetess Ono no Komachi.

More recent works include singer Baba Akiko’s Akiko Midaregami and Nukada no Ôkimi. Recently, there have been Kûkai and Ôsaka-jô, large-scale works created by nô actor Umewaka Minoru and others, based on Japanese historical figures and using contemporary techniques. One of the most controversial works, Mûmyô no I, is about brain death and a heart transplant. Of great interest are a
number of nô adaptations of Shakespeare’s plays, including Othello, Macbeth, and Hamlet.

There has been similar activity in writing and producing modern kyôgen, which, because the technical requirements are lighter, is somewhat easier to accomplish than creating modern nô. The earliest attempts date from the early 20th century but the first notable work arrived in 1953 when Iizawa Tadasu wrote Susugigawa (The Washing River), based on a medieval French farce, a later revised version of which was directed by Takechi Tetsuji with Shigeyama Sengorô in the cast. This Kyoto actor’s family has remained in the forefront of new kyôgen presentations.

Such new plays are based on various sources. Jyajya Uma Narashi, by kyôgen actor Izumi Motohide, was influenced by Shakespeare, as was Hora Zamurai (The Braggart Warrior), inspired by Falstaff, while plays like Twelfth Night, The Comedy of Errors, and The Taming of the Shrew have been transposed into kyôgen style. A folk tale inspired top modern drama (shingeki) playwright Kinoshita Junji to write Hikoichi Banashi (Tale of Hikoichi). There have even been sci-fi kyôgen, like Komatsu Sakyô’s Kitsune to Uchûjin (The Fox and the Alien), while the storytelling art of rakugo provided Hoôshi Masami’s Shinigami (The Death-God) and Furoshiki (The Cloth Carry-all). Another well-known modern kyôgen is Domoto Masaki’s Rônin Sakazuki (The Masterless Samurai and the Wine Cup). Recently, there have been works by Umehara Takeshi dubbed “super” kyôgen in which contemporary social and political issues like cloning and nuclear war are lampooned.

MODORI. Scenes of “return” or “reversal,” in which bunraku and kabuki characters previously thought to be villains are mortally wounded and disclose that they actually are goodhearted persons whose wicked behavior had decent but secret causes. Thus, by being evil they have sought positive effects. Often, they purposely provoke one of the good characters to attack them, which leads to the revelation of their motives.

An outstanding example occurs in “Sushiya” (Yoshitsune Senbon Zakura) when Gonta hands over to those seeking them what are assumed to be the head of Lord Koremori and the latter’s bound and gagged wife and child; he actually has substituted someone else’s
head and his own wife and child. On the verge of death, he delivers his _modori_ speech. Most _modori_ characters are male, but in “Gappō Anjitsu” (Sesshū Gappō ga Tsuiji), Tamate Gozen, in order to save her son Shuntokumaru from a family conflict, behaves as though she were potentially incestuous until, stabbed by her own father, she reveals the truth, which includes having Shuntokumaru drink her life blood to cure him of his ailment, after which she dies.

**MOJIBARI.** Translucent flats and sliding doors used in _kabuki_ and constructed of “thin linen” so that by shining light on them objects or persons behind them become dimly visible. It suggests ghosts and strange transformations, as when the cherry tree trunk in _Seki no To_ becomes weirdly translucent. Another version of _mojibari_ is a scrim covering the stage width; properly lit, it creates sunsets, mists, and the feeling of evening. See also SCENERY.

**MOKKIN.** A bamboo, xylophone-like percussion instrument played in the _bunraku_ and _kabuki_ _geza_. See also NARI MONO.

**MOKUGYŌ.** A wooden percussion instrument played in the _bunraku_ and _kabuki_ _geza_. See also NARI MONO.

**MOMOHIKI.** Navy-blue, tights-like pants worn as a man’s undergarment in _kabuki_. They are bound at the front and their rear portion consists of two buttock flaps. They form a part of certain _yoten costumes_ and clothes worn by firemen, carpenters, and various other workaday men.

**MON.** The traditional “crests” associated with Japanese families and institutions. They are seen in all forms of traditional Japanese theatre but play a particularly vital role in _kabuki_, where they figure not only on the costumes of the many characters, or even on scenery and properties, but where each actor’s crest is immediately recognizable as a symbol of him or his family, which aids both in the advertising of productions and offers an interesting touch when the actors’ crests are used for the characters they play, rather than those of the character itself.

Each actor has a fixed crest ( _tei mon_ ), main crest ( _omote mon_ ), or
regular crest (jō mon) and—for informal use—a substitute or alternate crest (kae mon). The most familiar mon in kabuki is the minasu, three nested square boxes representing three measures of rice, associated with the Ichikawa Danjūrō line.

**MONDÔ.** The “dialogue” of nō plays, heard in conversational passages between the shite and someone else, often in scenes where the shite reveals his or her true identity. Among the most famous are those in Sotoba Komachi and Yamanba.

**MONOGATARI.** In a general sense, the “story” or “narrative” of a bunraku play. More specifically, monogatari is the dramaturgical device whereby the male hero in a bunraku or kabuki jidai mono delivers an important speech describing background events important to the understanding of the plot. The actor demonstrates his rhetorical skills in time to the playing of a shamisen accompaniment, with a good number of mie and dance-like gestures augmented with a folding fan. A famous example is given by Kumagai in “Kumagai Jinya” (Ichinotani Futaba Gunki), when he describes to Fuji no Kata, mother of the young Heike clan warrior Atsumori, how he killed her son. See also KUDOKI; LANGUAGE; SERIFU.

**MONOGURUI MONO.** “Madness plays,” also called kyōran mono, a subdivision of the yobanme mono (“fourth-group plays”) nō category, featuring characters with unbalanced mental faculties. Those about women are Fuji Daiko (3), Hana Gatami (3), Hanjo (3), Hiba-riyama (3), Hyakuman (3), Kamo Monogurui (3), Kashiwazaki (3), Rö Daiko (3), Sakuragawa (3), Semimar (3), Sotoba Komachi (3), Sumidagawa (3), and Ume ga E (3). Those about men are Ashikari (2), Kōya Monogurui (2, 5), Tokusa (2), Tsuchiguruma (2), Uta-ura (2), and Yoroboshi (2). Numbers in parentheses indicate other nō groupings into which these plays are sometimes placed. See also GENZAI MONO; JUN WAKI NÔ MONO; NESSHIN-YÛREI MONO; NINJÔ MONO; YÛKYÔ-YÛGAKU MONO.

**MONOMANE.** “Imitation” or “mimicry,” rendered as “Role Playing” by J. Thomas Rimer and Masakazu Yamazaki (1984) to avoid too close an association with “mimesis.” It is used mainly in nō acting
to refer to the appropriate movements and feelings with which a role should be played, and is meant to suggest the spirit of the role or the symbolic presentation of actions more than the realistic replication of specific behavior. Although no has elements of representational acting, it depends on highly aestheticized techniques by which realism is so greatly modified that some movements have become little more than beautiful abstractions. The tendency toward the latter became especially strong in the time of Zeami, who felt plays should be dominated by the aesthetic of yūgen. Even the roles of horrific demons should, in no aesthetics, be imbued with a degree of yūgen. Günter Zobel and Gotô Hajime state: “The depiction of life had to be sublimated to the level of exemplary fundamental traits and then reproduced as molded symbols” (in Leiter 1997, 47).

Still, in the Kadensho, Zeami’s earliest secret writing (hiden), he calls on the actor to play high-class characters after closely observing their behavior, and to modify the realistic elements only when playing lower-class persons. He also says that the actor in a maskless role (hitamen) should never try to make his facial expressions resemble those of some actual person, but should “use his own natural facial expressions.” Since maskless acting came to require that the actor keep his face as immobile as a mask, this and Zeami’s other comments on monomane suggests that—despite his emphasis on yūgen—actors at the time were much more realistically expressive than they are now. The master actor must combine monomane with yūgen.

A small number of plays, especially those in the genzai mono category, emphasize monomane more than yūgen. Monomane may also be considered the opposite of mai although dance may have elements of the former in it. Kyôgen acting, however, despite its formalization, may be said to be monomane-based, but Zeami also credited kyôgen with the ability to express yūgen so long as it avoided crudeness.

Finally, monomane cannot be understood apart from its relation to the two basic arts of song and dance (nikyoku), and santai, the three essential role types whose mastery allows the actor to play any other role, always with regard to their vocal and movement needs.

Naturally, monomane is important beyond no and kyôgen; in kabuki, it represents the foundation of realistic physical and vocal behavior. Kabuki emerged from dance, so when it began to develop
non-dance, “imitative” acting, monomane was applied to it. See also MONOMANE KYÔGEN ZUKUSHI.

MONOMANE KYÔGEN ZUKUSHI. In 1652, kabuki, forced by government decree to abandon the sensual dance foundation of wakashu kabuki in favor of the more dramatically based yarô kabuki approach, publicly referred to itself as kyôgen zukushi to suggest that its new works were in accord with the principles of nô and kyôgen. (In 1687, the term was lengthened to monomane kyôgen zukushi.) The government preferred that kabuki use the new name rather than kabuki. Actors from the older forms actually helped kabuki make the transition to greater realism.

MONO-URI MONO. A group of kabuki shosagoto centering on Edo-period “street vendors.” Such characters had been seen in more realistic plays from early on, but dances featuring them arrived in the mid-18th century, and became important elements in the henge mono of the early 19th century. Characters who appeared as fern sellers (shinobu-uri), wine sellers (shirozake-uri), or medicine (uirô-uri) might actually be important persons in disguise (yatsushi). Thus, the medicine peddler in Uirô-uri is actually Soga Gorô of the famous Gorô brothers (see MITATE). The goods sold in mono-uri mono cover a wide assortment, such as fans, firecrackers, earthenware, china, insects, water, dumplings, edibles, flowers, etc. See also BUYOˆ.

MONSHITA. The leading artist in a bunraku company. The term usually is used in reference to the principal chanter, but on rare occasions has been extended to the leading puppeteer or shamisen player. The artist receives this title of “under the crest” because his name was listed in thick letters beneath the company’s mon in the banzuke. An alternate term is yagurashita, which derives from the days when the name was printed on kanban outside the theatres beneath the yagura that symbolized their right to produce. The monshita convention ended in 1959 with the retirement of Toyotake Yamashiro no Shôjô.

MONTSUKI. A crest (mon)-adorned kimono worn beneath formal kamishimo by males in kabuki and bunraku. They are also often
worn by puppeteers, nō musicians and choruses (jiutai), and other onstage personnel. The more formal version has crests on the back center, each sleeve, and each breast, while the informal one has three crests. Montsuki are still worn on formal occasions in daily life. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI; COSTUMES: NÔ.

MORITA KANYA. Fourteen generations of kabuki actors and producers (see ZAMOTO). Yagō Kinojiya (Kanya VI–XIV). Kanya I (?–1679) founded the line of producers who ran the Morita-za from 1661.

Kanya XII (1846–97), the major figure in the line, was adopted by the Morita family in 1863, and became Kanya XII in 1864. He was a progressive force who sought to thrust kabuki into the modern world, such as by moving the Morita-za in 1872 from Tokyo’s outskirts to the central city, in Tsukiji’s Shintomi-chō. Changed to the Shintomi-za in 1875, this theatre was the pioneer in introducing Western ideas of theatre architecture and production, including the katsureki mono and zangiri mono genres. Kanya also helped arrange for kabuki to be seen by the imperial family (see TENRAN GEKI). As a playwriting disciple of Kawatake Mokuami, he called himself Furukawa Shin- sui. His policies often led to financial problems, and he died in debt.

Kanya XIII (1885–1932), son of Kanya XII, took his name in 1901. The first non-manager in the line, he played nimaime roles such as Izaemon in Kuruwa Bunshô, and, from 1915, took an active part in the Bungei-za troupe.

Kanya XIV (1907–75), nephew of Kanya XIII, who adopted him, took the name in 1935. A specialist in romantic roles (nimaime), he was the adoptive father of Bandō Tamasaburô V.

MORITA-ZA. One of the edo sanza, this theatre was founded in Kobiki-chō in 1660 by Morita Tarōbei and run for 12 generations from 1661 by the Morita Kanya line. Financial difficulties beginning around 1725 led to the closing of the theatre from 1734 to 1744, when its license was assumed by the hikae yagura theatre, the Kawarasaki-za, a relationship maintained during 1789–98, 1800–08, 1815–17, 1819–22, 1823–33, and 1837–56. In 1843, the Edo sanza were moved by the Tenpô reforms to Saruwaka-chô on the city’s
outskirts. Because this happened during a period of Morita-za inactivity, its first actual production there was in 1856.

Early in the Meiji period, Morita Kanya XII decided to move the theatre back into the heart of Tokyo, and the other theatres followed not long after. He opened his up-to-date new playhouse in the Shintomi-chô section of the Tsukiji district in October 1872, and sought to use it to move kabuki into the new age of Western ideas. Money issues caused him to make the theatre a joint-stock corporation in 1875. He renamed it the Shintomi-za, but it burned down in 1876. It was reopened in April 1878 and became the most important and advanced theatre of its day, leading to what was dubbed the “Shintomi-za age.” Economic difficulties, however, required his leaving the management in 1894. Shôchiku acquired the theatre in 1909, and it was lost forever in the Great Kantô Earthquake of 1923.

**Mugen Nô.** Sometimes translated as “phantasmal” or “dream” nô, plays in which the shite appears in the second act (nochiba) as a ghost or spirit. To many, these works epitomize the essential nature of nô as an otherworldly drama. Typically, the shite appears to a traveling monk (a living person) in the first act (maeba), discusses some local legend, and then vanishes, only to reappear in the nochiba in his or her true guise as the subject of the legend previously discussed. In a sense, all nô plays can be divided into two groups, mugen nô and genzai mono, in which all the characters are living persons. See also DRAMATIC STRUCTURE: NÔ.

**Mukimi Guma.** A kabuki kumadori-style makeup invented by Ichikawa Danjûrô II. A soft black line is drawn from the eye’s inside corner and swept upwards at the outside corner to the outside tip of the eyebrow. Its shape supposedly resembles that of a “shucked trough shell” (bakagai no mukimi), giving it its name. It is worn by bold, young men like Sukeroku in Sukeroku Yukari no Edo Zakura.

**Mukusarenu Koi.** “Unrequited love,” a bunraku and kabuki theme whereby a young woman must confront a love rival for the affections of a man she wishes to marry, but can do nothing to gain his favor. In “Nozaki Mura” (Shinpan Utazaimon), for example, the country girl Omitsu is in love with Hisamatsu, but he is in love with
the city girl Osome. Aware that they might commit double suicide
(shinjū) if thwarted, Omitsu cuts her hair off to become a nun.

MURASAKI BŌSHI. A female wig accessory seen when kabuki actors appear in a formal name-taking ceremony (shûmei). This “purple cap” is a band of crepe pinned to the forelock of the onnagata’s wig. It came into use as a covering for the bald crown when young actors, in the mid-17th century, were forced to shave their forelocks to tone down their sensual appeal (see WAKASHU KABUKI; YARÔ KABUKI). Even though the practice of wearing wigs with forelocks soon made its use unnecessary, the murasaki bōshi remained an onnagata custom for ceremonial occasions or in certain old plays. Different colors, materials, and sizes were tried over the years until the present version was formulated.

MURAYAMA MATASABURÔ. Two generations of kabuki actors. Matasaburô I (1605–52), an important figure in the development of early kabuki, was the son of a founder of Kyoto kabuki, Murayama Matahachi. He moved to Edo in 1621 and established the important Murayama-za, which became the Ichimura-za in the 1660s. See also ICHIMURA UZAEHON.

Matasaburô II was actually Ichimura Uzaemon XIV, who took the name in 1872 in an effort to salvage his theatre’s business problems.

MURAYAMA-ZA. See ICHIMURA-ZA; ICHIMURA UZAEHON; MURAYAMA MATASABURÔ.

MUSIC: BUNRAKU AND KABUKI. See GEZA; GIDAYÛ BUSHI; HAYASHI; MERIYASU; NARI MONO.

MUSIC: KYÔGEN. The music heard in many kyôgen plays is simpler but more melodic than that of nô. Kyôgen music is called ashirai, a vague word that has several usages in nô and kyôgen. It includes a number of Muromachi period songs (kouta) inserted into the plays, like Hanago, and performed independently, not as sung speech, and occasionally accompanied by drums. In some plays, the full four-piece nô orchestra appears, either to accompany a song or to provide
instrumental support for a dance. In general, kyôgen music is heard only when needed, unlike nô music, which is integral to most of the performance. Whereas nô music is played—even in aikyôgen—with the musicians facing front, in kyôgen they sit sideways, facing each other. See also MAIGOTO.

MUSIC: NÔ. Nô is dependent on music performed as accompaniment throughout every play, except during prose (kotoba) passages. It supports the speaking and chanting (utai) of lines, and all the movement, which is dance or dance-like. (See MAI.) The music is percussive and melodic, although both elements are not always present at the same time. Often, the tempo of the percussive and/or melodic background is independent of the actors’ or jiutai’s performance, and the percussion and melody may also be independent of each other. Congruent rhythm is called hôshi ni au (or hyôshiai) and noncongruent rhythm is hôshi ni awazu (or hyôshiawazu). During passages of the latter, where the eight-beat chanting rhythm is not congruent with that of the music, there is—within very strict limits—some freedom to the performance.

The same musical patterns are repeated in many plays, with variations in tempo and tone, but the music does not have the kind of variety familiar in Western music and is difficult to grasp without much experience.

The instrumental aspect is supplied by an orchestra (hayashi) of three to four musicians (hayashikata), the flute (fue) player (fuekata), small drum (kotsuzumi; see KOTSUZUMI AND ÔTSUZUMI) player (kotsuzumikata), large drum (ôtsuzumi) player (ôtsuzumikata or ôkawakata), and, in a smaller number of plays, the stick drum (taiko) player (taikokata). The four instruments are called, in aggregate, shibyôshi. All the musicians sit in the upstage aitoza position and stick drum players on the floor, the others on aibiki stool. They sit in a prescribed order, left to right, taiko, ôtsuzumi, kotsuzumi, and fue, the latter near the pillar named for him, the fue bashira. The taiko player is a bit upstage of the others. The same arrangement is used for the five court musician dolls in a Japanese Girls’ Festival (hina matsuri) display, where the figure on the extreme right represents the chorus. For most performances, the musicians wear a black montsuki and hakama, but on special occasions they wear formal kamishimo.
especially auspicious occasions, they will wear long, trailing nagabakama \(\text{（see HAKAMA）}\). And at New Year’s performances of Okina, they will don high \text{eboshi} hats and elaborate over-robes \(\text{（hitatare）}\) like the dolls in the Girls’ Festival display. \text{See also COSTUMES: NÔ; HAYASHIKATA; MUSIC: KYÔGEN.}

\text{MUSUME.} A \text{puppet head} for pretty, unwed “young women,” 15 to 20 years old. Tamate Gozen in \text{Sesshû Gappô ga Tsuji} is 19 or 20 and married, so she uses the \text{fuke oyama} head. During the Edo period, girls married at around 14 or 15, so ideas of youth were different than those of today.

The \text{musume} normally has no movable facial parts and has a \text{kuchibari} pin near the mouth. The standard expression on her white face is bright and expectant. \text{Sewa mono} characters using it include both Omitsu and Osome in \text{Shinpan Utazaimon}, while \text{jidai mono} women include Princess Yaegaki in \text{Honchô Nijûshikô}. Slightly different and not seen as often is the \text{nemuri no musume} (“sleeping girl”), whose eyes open and close. The effect of lidded eyes is to add a touch of age. Ohatsu in \text{Sonezaki Shinjû} is an example. But blind girls also use the head.

\text{NADAI.} A word with various meanings in \text{bunraku} and \text{kabuki}. It can refer to titles \(\text{（see KYÔGEN NADAI）}, producers, and the leading rank of \text{actors}. The latter derives from an abbreviation for the term identifying actors who were distinguished enough for their \text{names} to appear on the \text{kanban} outside Edo-period theatres. Actors not officially acknowledged as worthy of such billing were (and still are) called \text{nadai shita} (“below name”). To be promoted to name rank, actors take a \text{nadai shiken} (“name test”). \text{See also HAÎYÛ NO KAIKYÛ.}

Using different Chinese characters, \text{nadai} is the Edo-period term under which \text{Kamigata bunraku} and \text{kabuki} producers were officially registered with shogunate officials. They were the equivalent of Edo’s \text{zamoto}, where, however, the position was hereditary; in Kamigata, it could be bought and sold. This led to arrangements
where the nominal licensee was one man, and the actual producer someone else who had purchased the producing rights. The situation was especially complex in 18th-century Kamigata when the person acting as producer became the leading actor, known in this context as *zamoto*, but being essentially the same as Edo’s *zagashira*. See also *KÔGYÔ*.

**NAGAUTA.** One of *kabuki*’s four principal types of music (see *TOKI-WAZU*, *KIYOMOTO*; *GIDAYÛ BUSHI*). Unlike those narrative forms, *nagauta* (“long song”) is primarily lyrical. It evolved from an earlier form of *shamisen* music that eventually split into two main types, *jiuta* and *edo nagauta*, the latter being the one performed in *kabuki*, and eventually called simply *nagauta*. It was associated during the 18th century with the creation of many excellent *shosagoto*, such as *Musume Dojô-ji* and *Sagi Musume*, and enjoyed its golden age in the first half of the 19th century as accompaniment for *henge mono*.

*Nagauta*, which uses the *hosozao* (“narrow-necked”) *shamisen*, portrays the emotions and background of the dramatic action. The number of performers is variable, with a full ensemble including 10 singers and 10 *shamisen players* supplemented by the *shinobue*, *taiko*, *kotsuzumi*, and *ôtsuzumi*. The music may be played on *stage* with the musicians in formal dress (*debayashi*) or offstage in the *geza*, where it is joined by the *ôdaiko* and, depending on the piece, other instruments. *Nagauta shamisen* music in the *geza* is called *aikata* when not accompanied by singing; when singing is used it is *ainote*. See also *MERIYASU*.

**NAGAWA KAMESUKE.** Two generations of Kamigata *kabuki* playwrights. Kamesuke I (?–1790), wrote around 40 plays for Osaka’s *Naka no Shibai*. He specialized in dramatizing *kôdan* and stories based on actual events (see *JITSUROKU MONO*). He also perfected the four-act *jidai mono* in which each act was based on one of the four emotions of happiness, anger, pity, and pleasure. His best plays include *Meiboku Sendai Hagi*, *Katakiuchi Tengajaya Mura*, and *Hade Kurabe Ise Monogatari*. He replaced the custom of producing a revenge drama (*adauchi kyôgen*) for the annual *ni no kawari* program with well-constructed and dignified plays that gave *actors* out-
standing opportunities. His tendency toward overly detailed plots led to his work later being revised or commingled with other plays (naimaze). See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI.

NAGAWA SHIMESUKE. Four generations of kabuki playwrights. Shimesuke I (1754–1814) was a prolific Osaka dramatist whose best-known work in the current repertory includes Chikagoro Kawara no Tatehiki and Sumidagawa Gonichi no Omokage.

NAGE NINGYŌ. Also do ningyō, a life-sized “throwing dummy” used in kabuki when someone has to be carried about or even thrown, as when the title character of Narukami flings a priest overhead.

NAGOYA SANZABURO. A samurai sometimes said to have been a cofounder of kabuki with Izumo no Okuni, his alleged mistress. Born Nagoe Sanzaburō, he was a handsome, dashing young warrior about whom songs were written. After a colorful life that gave him a reputation as a kabuki mono, he is thought to have died in prison. The veracity of accounts connecting him to Okuni has been doubted, but the legends hold that during her performances Sanzaburō (or Sanza) appeared from the audience as a ghost and danced with her before exiting. See also FUWA NAGOYA MONO.

NAIMAZE. The kabuki convention of creating a new play by “combining” two or more different sekai. The typical Edo practice had been to present a two-part play under a single title (ônadai), part one being the ichibanme mono or jidai mono and part two the nibanme mono (see PROGRAMS: KABUKI) or sewa mono. The parts were linked by a single plot, the result being a jidai-sewa mono. Because of the limitation of kabuki plays to specific sekai, the same characters and events (often imaginatively altered) kept reappearing in numerous plays. See also KAKIKAE KYÔGEN.

In the 1770s, Sakurada Jisuke I began to break free of these limitations by mixing two or more sekai in the same play, and by the early 19th century, Tsuruya Nanboku IV was blending three or more to create complexly woven dramas filled with allusive qualities.
He also introduced new sekai derived from the kizewa mono genre. See also PLAYWRIGHTS: BUNRAKU AND KABUKI.

NAIYOMI. The Edo-period custom of the tate sakusha giving “private readings” of his new play, first at the home of the zamoto, and then at that of the zagashira, to get their feedback. The reading was kept confidential so that rivals remained ignorant of the new material.

NAKAIRI. The “interlude” between the first (maeba) and second (nochiba) halves of a nō play, after the shite has exited, either by the hashigakari or by entering a property unit (tsukuri mono). In some cases, it follows the exit of the waki, tsure, or kokata. Often, the halves are connected by an aikyōgen scene. See also DRAMATIC STRUCTURE: NŌ.

NAKAJIKU. Also nakafude, an old rank for high-ranking kabuki actors just below the zagashira. Their names were placed at the center of the horizontally printed cast list. See also BANZUKE; KANBAN.

NAKAMAKU. A shosagoto performed “between the acts” of a two-part Edo-period kabuki program. Edo theatres originally used a single title for the two plays making up a program, the jidai mono or ichibanme and the sewa mono or nibanme mono. This changed in 1796, when the sewa mono was given a separate title, and the naka-maku was between the parts.

NAKAMURA BAIGYOKU. Four generations of kabuki actors. Yagō Takasagoya. Baigyoku II (1841–1921) made the haimyō of Nakamura Utaemon III his stage name. He was a Kamigata costar of Jitsukawa Enjaku I but became popular in Tokyo opposite Ichikawa Danjūrō IX and Onoe Kikugorō V. After becoming a stage partner of Nakamura Ganjirō I, he emerged as one of the leading Kamigata stars, respected for his versatility in both male and female roles.

Baigyoku III (1875–1948), adopted son of Baigyoku II, took the name in 1935. He often played the wife of Ganjirō I. One of the greats of his time, he was elected to the Japan Arts Academy in 1958.
Baigyoku IV (1946–), adopted son of Nakamura Utaemon VI, is known for playing nimaike and wakashugata roles. He took the name in 1990.

NAKAMURA FUKUSUKE. Nine generations of kabuki actors. The first was a disciple of Nakamura Utaemon I, but Fukusuke I is considered the actor who became Nakamura Shikan IV. Complications arose when an actor from Osaka and another from Tokyo claimed the name of Fukusuke III; two lines were therefore created, the Tokyo line using the yagô Narikomaya (held by Fukusuke I and II), and the Osaka line Takasagoya. From Fukusuke VI on, all have been Narikomaya. Fukusuke III (Narikomaya) was Nakamura Baigyoku II, and Fukusuke IV (Takasagoya) was Baigyoku III.

Fukusuke V (Narikomaya) (1900–33) took the name in 1916 and was a great dancer.

Fukusuke V (Takasagoya) (1910–69) took the name in 1935 and was a katakiyaku specialist.

Fukusuke VI (Narikomaya) became Utaemon VI and Fukusuke VII (Narikomaya) became Shikan VII, while Fukusuke VIII (Narikomaya) became Baigyoku IV.

Fukusuke IX (Narikomaya) (1960–), son of Shikan VII, who took the name in 1992, is a leading onnagata.

NAKAMURA GANJIRÔ. Three generations of kabuki actors. Yagô Narikomaya. Ganjiro I (1860–1935) was trained by Jitsukawa Enjaku I, spent some years as a bunraku puppeteer, and returned to kabuki as Ganjiro I in 1878, becoming the exemplar of Kamigata acting, both locally and in Tokyo, where he first was lauded in 1890. He was the leading specialist in the plays of Chikamatsu Monzaemon. He divided his time between Osaka and Tokyo, gaining renown for his versatility at male and female roles, but being especially strong in sewa mono wagoto roles. He created the ie no gei collection called ganjiro jûnìkyoku.

Ganjiro II (1902–83), son of Ganjiro I, followed his father’s line of acting, playing young characters even into old age. He became Ganjiro II in 1946. In 1967, he was designated a Living National Treasure, and, in 1972, joined the Nihon Geijutsuin (Japan Arts Academy).
Ganjirō III (1931–), son of Ganjirō II, follows the same line of acting as his predecessors and is one of the great actor-dancers of today. His many career highlights include his participation in the postwar experimental Takechi Kabuki, the “Senjaku” boom that projected him to stardom in the 1950s, his formation in 1981 of the Chikamatsu-za to stage neglected plays by Chikamatsu, and his taking of the name Ganjirō III in 1990. In 2005, he became Sakata Tōjūrō III, reviving a long-dormant name associated with the best in Kamigata acting. He is a Living National Treasure.

NAKAMURA JAKUEMON. Four generations of kabuki actors. Yagō Edoya (Jakuemon I); Kyōya (Jakuemon II–IV). Jakuemon I (1806–71), a specialist in katakiyaku, took the name in 1851. In 1866, he received the extremely high ranking of dai-jō-jō-kichi (“great-upper-upper-excellent”) in the yakusha hyōbanki. Jakuemon IV (1920–), the greatest in the line, is the son of Ōtani Tomoemon VI, and was considered a child prodigy. Before World War II, he was a handsome tachiyaku, but after the war turned to onnagata roles, becoming one of the leading exponents of the type, especially as a dancer. He became Jakuemon IV in 1967. Even in his eighties he is praised for his youthful appearance when playing young women’s roles. He belongs to the Nihon Geijutsuin (Japan Arts Academy).

NAKAMURA KAISHUN. Two generations of kabuki actors. Yagō Kagaya. Matsue V (1948–), adopted son of Nakamura Utaemon VI and brother of Nakamura Baigyoku I, became Matsue V in 1967. In 2002, he became Kaishun II, Kaishun I having been the pen name (haimyō) of Utaemon VI. He is a leading onnagata, especially in the roles of delicate young women.

NAKAMURA KANEMON. Three generations of kabuki actors. Yagō Narikomaya. The only important actor in the line was Kanemon III (1901–1982), who trained under Nakamura Utaemon V, and changed from Nakamura Umenosuke II to Kanemon in 1920. A progressive, he founded several reform-minded troupes in the 1920s before cofounding the still active, leftwing theatre group Zenshin-za with Kawarazaki Chōjūrō IV in 1931. Famed for his psychologi-
cally acute performances, he appeared in classics and modern plays, and was famous for playing the title role in *Shunkan*. Various political and managerial conflicts led to a split with Chôjûrô in 1968.

**NAKAMURA KANKURÔ.** Five generations of *kabuki* actors. *Yagô* Nakamuraya. This name is closely associated with the Nakamura Kanzaburô line. Kankurô V (1955–), son of Kanzaburô XVII, is the first star actor of this name. He follows two major inherited traditions, that of his grandfather, Onoe Kikugorô VI, and that of his uncle, Nakamura Kichiemon I. He is extremely versatile, playing male and female roles, and often excels in roles associated with his father. He is progressive, trying a number of experiments. These include the formation of the Heisei Nakamura-za, a company that produces *kabuki* in ways that attempt to re-create the spirit of early 19th-century performances. These are given at Theatre Cocoon, in Shibuya, Tokyo, or in a tent configured like an old-time theatre. His company performed in a tent at New York’s Lincoln Center in 2004. He performs outside of *kabuki* as well, including in Shakespeare, and he has written several books on acting. He became Nakamura Kanzaburô XVIII in 2005.

**NAKAMURA KANZABURÔ.** Seventeen generations of *kabuki* actors and theatre managers. This venerable line ran Edo’s Nakamura-za until the end of the Edo period, the last manager being Kanzaburô XIII. Only Kanzaburô IX and Kanzaburô X focused on management to the exclusion of acting. The three generations from the 14th through the 16th were actors who used other names (Kanzaburô XVI was a woman) and never publicly became Kanzaburô. This stemmed from the hereditary debts accumulated by the line. *Yagô* Kashiwaya (Kanzaburô I); Nakamuraya (Kanzaburô XVII). Kanzaburô I (1597?–1658), a founder of Edo *kabuki*, took the name Saruwaka Kanzaburô (changed later to Nakamura Kanzaburô I) in 1624 and built Edo’s first permanent theatre, the Saruwaka-za (see NAKAMURA-ZA). In 1632, his assistance in hauling the shogun’s boat, Atakamaru, into Edo’s Fuka River, was rewarded with several gifts, including, some say, the striped, tricolored sail eventually transformed into *kabuki*’s first *hikimaku*. During his eventful
career, he performed for the shogun and may even have performed before the imperial court in Kyoto.

After Kanzaburō XIII (1828–95), no one publicly assumed the name for another three generations. Kanzaburō XVII (1909–88), the greatest actor-dancer in the line, was the brother of Nakamura Tokizō III and Nakamura Kichiemon I. He was adopted by Onoe Kikugorō VI, debuted in 1916, and became Kanzaburō XVII in 1950. His brilliant career included a stint in the 1930s with the upstart Tōhō company. Kanzaburō’s versatility earned him the title kaneru yakusha. His style mixed the best of Kikugorō VI and Kichiemon I. His contributions were far-reaching, including his performances in shin kabuki and Western drama. He joined the Nihon Geijutsuin (Japan Arts Academy) in 1969, and was awarded an honorary doctorate from the University of Illinois in 1987. See also NAKAMURA KANKURÔ.

NAKAMURA KICHIEMON. Two generations of kabuki actors. Yagō Harimaya. Kichiemon I (1886–1954), brother of Nakamura Tokizō III and Nakamura Kanzaburō XVII, debuted in 1897 as Kichiemon I, a name he never changed. He and Onoe Kikugorō VI became kabuki’s greatest young stars in the new century. Their friendly rivalry after 1908 when they costarred at the Ichimura-za created the Kiku-Kichi “golden age” or “Ichimura-za period,” lasting into the 1920s. He was the greatest jidai mono actor of his time, but was also revered for maintaining the Kamigata traditions in sewa mono. The troupe he founded in 1943 was one of the most potent postwar theatrical entities.

Kichiemon II (1944–), son of Matsumoto Kōshirō VIII and brother of Matsumoto Kōshirō IX, debuted in 1948. He drew much attention when, in his teens, he costarred with his brother and the future Ichikawa Ennosuke III. He joined his father and brother in leaving Shōchiku for Tōhō in 1961. He acceded to Kichiemon I in 1966 and went on to craft a career balanced between popular drama, shinpa, and kabuki, although the latter gradually became his dominant genre, especially jidai mono. Tall and deep-voiced, he plays tachiyaku almost exclusively.

NAKAMURA MATAGORÔ. Two generations of kabuki actors. Yagô Harimaya. Matagorô II (1914–), son of Matagorô I, was widely pop-
ular as a child star in the 1920s, and grew up to become an unusually versatile actor, despite his small stature. He is recognized as one of the best kabuki teachers, and played a major role in training actors at the Kokuritsu Gekijō school set up in 1970. He also has codirected kabuki plays produced in the West.

NAKAMURA NAKAZÔ. Two lines of kabuki actors, one from Edo (five generations) and one from Osaka (four generations). Edo: yagô Sakaeya (Nakazô I); Masauraya (Nakazô II); Narijukuya, Maezuruya, Sakaeya (Nakazô III); Maezuruya (Nakazô IV). Osaka: yagô Himejiya (Nakazô I, Nakazô III); Himejiya, Izutsuya (Nakazô II).

Nakazô I (1736–90) took the name in 1761 and gained fame as a katakiyaku expert. His talent in this field led to a 1766 interpretation of Sadakurô in Act 5 of Kanadehon Chûshingura that revolutionized this role, despite its having only one brief line. Many other of his acting innovations also remain and are known as nakazô buri ("Nakazô methods") (see KATA). In 1785, he became Nakayama Kojûrô, with the dance name Shigayama Mansaku VIII. His expertise in the Shigayama ryû helped revive that school. His contributions led to kabuki dance shifting from being an onnagata-dominated form to one in which tachiyaku took the creative lead. See also BUYÔ.

Nakazô III (1800–86) worked himself up from lowly status in his early fifties when cast as Kômori Yasu in Yowa Nasake Ukina no Yokogushi, with which he was ever after associated. He took the name Nakazô III in 1865. His homely features made him excellent in katakiyaku but he also stood out as a dancer and tachimawari specialist. He assumed the management of the Nakamura-za in 1875, and is therefore counted as Nakamura Kanzaburô XIV, although he never formally took the name. His autobiographical Temae Miso (Self-Praise) is well known.

NAKAMURA RYÛ. A school of Japanese dance (see BUYÔ NO RYÛHA), two of whose branches (ha) are the Shikan ha and the Toraji ha. The former was founded in the late Edo period by Nakamura Utaemon III. Utaemon V was the leading kabuki dancer of the early 20th century. Other leaders of the school have included Nakamura Fukusuke V and its present iemoto, Shikan VII.

The main school was founded in the mid-18th century by Nak-
NAKAMURA SHICHISABURÔ I. Five generations of kabuki actors. Yagô Nakamuraya. The most famous of the line was Shichi-saburô I (1662–1708), one of the greatest stars of the Genroku period (1688–1704), renowned as the exemplar of the Edo version of wagoto acting in contrast to Edo contemporary Ichikawa Danjûrô I’s aragoto acting. He toured to Kyoto in 1698 and impressed local wagoto idol Sakata Tôjûrô I by his artistry. He is thought to have been the first actor to play the much-dramatized character Soga Jûrô in wagoto style, thereby establishing this approach as a tradition followed by all later kabuki actors.

NAKAMURA SHIKAN. Seven generations of kabuki actors. Yagô Kagaya (Shikan III); Narikomaya (Shikan IV–Shikan VII). Shikan I became Nakamura Utaemon III and Shikan II became Utaemon IV. Shikan IV (1831–99), adopted in 1838 by Utaemon IV, took the name in 1860 and was soon acknowledged as a major talent, admired for his great versatility. Shikan V became Utaemon V and Shikan VI became Utaemon VI. Shikan VII (1928–), nephew of Utaemon VI, was brought up in the household of Onoe Kikugorô VI. In the postwar period, he became one of the greatest onnagata, being named iemoto of the Nakamura ryû in 1953. He took the name Shikan VII in 1967. In 1989, he was elected to the Japan Arts Academy.

NAKAMURA TOKIZÔ. Five generations of kabuki actors. Yagô Yorozuaya. Tokizô III (1895–1959), brother of Nakamura Kichiemon I and Nakamura Kanzaburô XVII, took the name in 1916. One of the great onnagata of his day, he often played wife or mother roles opposite Kichiemon I. He also excelled at nimaije acting. In 1958, he was elected to the Nihon Geijutsuin (Japan Arts Academy). Tokizô V (1955–), eldest son of Tokizô IV, became Tokizô V in 1981. He is an elegant onnagata.

NAKAMURA TOMIJÛRÔ. Five generations of kabuki actors. Yagô Tennôjiya (Tomijûrô I–Tomijûrô II; Tomijûrô IV–Tomijûrô V);
Hachimanya (Tomijūrō II–Tomijuro III); Otowaya (Tomijūrō V). Tomijūrō I (1719–86), third son of Yoshizawa Ayame I, became Tomijūrō I in 1729. He was active as a Kamigata manager-actor (zamoto), but also played in Edo. One of the great onnagata dance pioneers, he created works such as Shakkyō and Musume Dojō-ji. He achieved the highest possible ranking in the 1779 yakusha hyōbanki.

Tomijūrō II (1786–1855), also a Kamigata onnagata, took the name in 1833. In the 1840s, he was banished for two years to Sakai for violating the Tenpō reforms sumptuary laws.

Tomijūrō IV (1908–60) became the leading onnagata in Osaka and also devoted a great deal of time to an experimental group, the Yaguruma-za.

Tomijūrō V (1929–), son of Tomijūrō IV and traditional dancer Azuma Tokuhô, is one of today’s top stars, playing all types of male and female roles, and being a great dancer. He was active in the experimental Takechi Kabuki of the early 1950s and took part in his mother’s “Azuma Kabuki” company when it toured the United States in 1955. He became Tomijūrō V in 1972. He is a Living National Treasure.

NAKAMURA UTAEMON. Six generations of kabuki actors. Yagō Kagaya (Utaemon I–Utaemon III); Yamatoya (Utaemon II); Narikomaya (Utaemon IV–VI). Utaemon I (1714–91), a provincial doctor’s son, joined a troupe of strolling players, and developed into a great Kamigata tachiyaku and katakiyaku. He took the name Utaemon I in 1741, although he changed to Kagaya Kashichi I in 1782. He wrote plays as Nakamura Kashichi.

Utaemon III (1778–1813), son of Utaemon I, took the name in 1790 but became Nakamura Shikan I in 1818 before changing back to Utaemon in 1819. In 1837, Nakamura Shikan II became Utaemon III, while the latter became Nakamura Tamasuke I, sometimes calling himself Nakamura Baigyoku I. He was a highly versatile actor, excelling in dance as well. His rivalries with Edo’s Bandō Mitsugorō III and Matsumoto Kōshirō V, and Osaka’s Arashi Kichisaburō (later Arashi Rikan I) were legendary. His playwriting name was Kanazawa Ryūgoku.

Utaemon IV (1796?–1852) moved from Osaka to Edo in 1811 and joined the household of Utaemon III, becoming Utaemon IV in 1836.
He had a famous rivalry with Bandô Mitsugorô IV. Unusually versatile, he was called a kaneru yakusha.

Utaemon V (1865–1940) took the name in 1911. Outstanding in both male and female roles, he became kabuki’s leading artist following the deaths of Ichikawa Danjûrô IX and Onoe Kikugorô V. He suffered the effects of lead poisoning acquired from white makeup. Utaemon V founded the Nihon Haiyû Kyûkai.

Utaemon VI (1917–2002), son of Utaemon V, joined the household of Nakamura Kichiemon I in 1940, often playing opposite him. He became Utaemon VI in 1951. He and Onoe Baikô VII were considered the finest postwar onnagata actors and dancers. In his later years, he was the most powerful figure in kabuki. An innovative artist, he often revived dormant dance pieces. In 1963, he joined the Nihon Geijutsuin (Japan Arts Academy). He also was a Living National Treasure.

NAKAMURA-ZA. One of the edo sanza, this was the first theatre to earn an official license (see YAGURA). It opened as the Saruwaka-za in 1624 under the management of Nakamura (Saruwaka) Kanzaburô I. It was originally in the Nakabashi district, now Nihonbashi-dori, 2-chome. Kanzaburo created its first mon, a dancing crane, but this was later changed to a gingko leaf within an octagonal frame. Some believe that the theatre moved from Negi-chô to Go-chô in 1634, and then to Sakai-chô in 1651. Its company played at Edo Castle in 1651. During the 1660s and 1670s, it was called the Tsuruya Kanzaburô-za. It burned down in the great Edo fire of 1657 and was rebuilt, although it caught fire on many subsequent occasions as well. Over the years, it became the most authoritative of Edo’s theatres.

When business problems forced it to shut down between 1793 and 1797, the hikae yagura management of the Miyako-za assumed its license. The managerial line of Kanzaburô ran the Nakamura-za until the early Meiji period. In 1841, the government, operating under the Tempô reforms, forced it to move to Saruwaka-chô. In 1875, the failing management was taken over from Kanzaburô XIII by Nakamura Nakazô III, after which it was taken over by Morita Kanya XII and then others. It was renamed the Saruwaka-za, moved to Asakusa’s Shin Torigoe-chô in 1884, and was called Torigoe-za in 1892. It burned down for good in 1893. See also ÓSHIBAI.
NAKA NO SHIBAI. Also Naka-za, one of the major playhouses (おし-ばい) of Osaka’s Dōtonbori district. Founded in 1652 as the Shioya Kuroemon Shibai, it took its name (“Middle Theatre”) because it was between the Ōnishi Shibai (“Great Western Theatre”; see NANI-WA-ZA) and the Kado no Shibai (“Corner Theatre”). For some time after 1934, it was called the Rōka-za. It was bombed in 1945 but reopened in 1948. Despite burning down a number of times, it outlasted its rivals and survived until 2000 when closed down by Shōchiku, who provided the new Shōchiku-za in its place, after 346 years.

NAMES. Traditional Japanese theatre artists often hold different “art names” (geimei) during their careers. Actors, for example, may not only hold several stage names over the years, but may also hold names for each of the arts they have studied, such as dance, poetry, playwriting, painting, tea ceremony, etc. In many cases, performers have used their own poetry name (hai-myō) or that of someone in their line as the source of a new stage name. All the while, of course, the individual maintains the private name with which he or she was born. Assuming an art name is rife with formal conventions. Although no and kyōgen actors and musicians also may change their names in accord with their rising status, the following focuses on bunraku and kabuki names.

Bunraku chanters are limited to one of two family names—Takemoto, derived from Takemoto Gidayū, or Toyotake, derived from Toyotake Wakatayū. Bunraku shamisen players use the following family names: Tsuruzawa, Nozawa, and Toyozawa. “Sawa” (pronounced “zawa” as the second half of a compound word) comes from Sawazumi Kengyō, the first joruri shamisen player. The two main puppeteers’ names are Yoshida and Kiritake, which derive, respectively, from Yoshida Saburobei and Kiritake Kanjūrō.

Personal art names in bunraku typically begin with a portion derived from the stage name of the performer’s master. (This is often, but not always, followed in kabuki as well.) Later, if the name is changed, it usually involves taking that of a past performer, with the present holder’s place in the line designated by an ordinal number. The more talented the performer, the more distinguished the name he is allowed to adopt. Some performers hold as many as four or five names during their careers.
Chanters at the apex of the profession are sometimes granted by members of the imperial family the honorary name suffixes of jō, shōjō, and daijō, as in Takemoto Chikugo no jō (previously Takemoto Gidayū) or Toyotake Yamashiro no shōjō—titles equivalent to those of highly-placed Edo-period political administrators. The title gave the performers so honored the right to appear at court. Very few have ever been thus honored.

Except for such dignitaries, all bunraku chanters’ names end in either “tayū” or “dayū.” The general rule is that names beginning with one, three, or four syllables take “dayū” (i.e., Gidayū and Nagatodayū) while names beginning with two syllables take tayū (i.e., Miwatayū and Sumitayū). When the first part of the name ends in “n,” dayū is used, as in Gendayū and Shindayū.

Bunraku is much more of a meritocracy than kabuki. Unlike kabuki, bunraku performers generally are recognized for their talent, not because of their family connections. Most artists were not born into bunraku families. A family line of even three generations is rare.

Like kabuki, bunraku has a formal name-taking ceremony (shūmei), and the giving of a name recognizes the high standard to which a performer has attained. See also KÔJÔ.

In kabuki, when an actor’s stage name (also called myôseki) rises to prominence because its holder is especially gifted, it becomes a goal for subsequent performers in the line to be considered worthy of it. This convention dates to Ichikawa Danjûrô I at the end of the 17th century. The present holder of the name represents its 12th generation, while the Nakamura Kanzaburô line has had 17 holders. Some names fall out of use when too many successors prove unworthy, while some great names only have two or three generations of leading actors behind them, like Nakamura Kichiemon, now in its second manifestation. See also YAGÔ.

NAMI ITA. Kabuki’s “wave boards,” scenic units about three feet long by a foot high, shaped and painted to resemble waves and used in waterside scenes, as in Shiokumi. For scenes with ocean backdrops, as in “Kumiuchi” (Ichinotani Futaba Gunki), waves up to six feet high are painted on oblong hari mono flats upstage. One type is for seas and one for rivers. See also SCENERY.
NAMIKI GOHEI. Four generations of kabuki playwrights, the most important being Gohei I and III. Gohei I (1747–1808), born and trained in Osaka and Kyoto, took that name in 1777 when his talents propelled him to the top of contemporary dramatists. His still-seen plays from that time included Tenmangū Natane no Gōku and Sanmon Gosan no Kiri. In 1794, he moved to Edo, taking with him both his realistically oriented Kamigata-style dramaturgy and that area’s approach to arranging a program’s structure. In Edo, where he earned a large salary, he wrote for Sawamura Sōjūrō V, Matsumoto Kōshirō V, and Ichikawa Danzō IV. His first great Osaka success came in 1795, when he revised an earlier play as Godairiki Koi no Fūjime.

Gohei introduced a number of new practices into kabuki, including a pre-kaomise meeting of the entire company at the head playwright’s home (see TATA SAKUSHA). Although he returned briefly to Kamigata in 1799, he finished his career in Edo.

Gohei III (1790–1855) earned his niche with the script for the classic matsubame mono Kanjincho.

NAMIKI SHŌZŌ. Two generations of bunraku and kabuki playwrights. Shōzō I (1730–73) joined the Toyotake-za in 1750, later became a kabuki dramatist in 1751, and rose to the top of the Kamigata theatre world as the author of around 80 plays. His best plays were jidai mono and works about otokodate, adding to kabuki plays many of the complex plot techniques of the puppet theatre. He is recognized for pioneering the use of the chobo combination borrowed from bunraku and for creating major technical improvements in stagecraft, including the perfection in 1758 of the mawari butai. Among his other innovations were the gandōgaeshi, the seri traps, and the use of real water effects (hon mizu). His plays include Yadonashi Danshichi Shigure no Karakasa.

NAMIKI SŌSUKE (1695–1751). Bunraku and kabuki playwright who left the priesthood to join the Toyotake-za, where his first collaboration (gassaku), with Nishizawa Ippū and Yasuda Abun, was in 1726, after he wrote 14 plays with them. He also wrote independent plays, including Wada Kassen Onna Maizuru and Hibari Yama Hime no Suematsu. Another major play from his early period is Kar-
ukaya Dōshin Tsukushi no Iezuto. His plays from these years reveal the dark, tragic contradictions in feudal society.

He wrote for Osaka kabuki from 1742 to 1745, after which he returned to the puppets, under the name Namiki Senryū, at the Takemoto-za, where he collaborated on 11 plays in six years. He and collaborators Takeda Izumo II and Miyoshi Shōraku helped bunraku pull ahead of kabuki during these years with a series of great plays, including the three masterpieces, Sugawara Denju Tenarai Kagami, Kanadehon Chūshingura, and Yoshitsune Senbon Zakura. Other classics he worked on include Natsu Matsuri Naniwa Kagami, Futatsu Chōchō Kurawa Nikki, and Genpei Nunobiki Taki. The Toyotake-za thoroughly eclipsed the Takemoto-za during this era because of these abundantly theatrical, humanly comprehensive, harmoniously constructed, and richly varied works. His contributions to these plays are considered their most significant.

In 1750, he left the Toyotake-za and rejoined the Takemoto-za, using the name Sōsuke again, and he wrote the first three acts of Ichinotani Futaba Gunki, unfinished at his death. Many consider him Japan’s best dramatist after Chikamatsu Monzaemon.

NANBAN. The theatricalized “southern barbarian” walking style seen in kabuki and bunraku that requires the character to move each hand forward when the leg on that side moves forward, as opposed to the normal method of the hand moving backward when the opposite leg moves forward. It is seen in many roppō exits.

NANIWA-ZA. See ÔNISHI NO SHIBAI.

NANORI. A term used in kyōgen, nō, bunraku, and kabuki. In nō, it is the “name-saying” shōdan in which an entering character delivers a prose speech of self-introduction. Such passages are called kotoba (“words”) and are performed only by non-masked (hitamen) characters (the waki or the shite in Mochizuki). When the waki delivers it, the fue plays an accompaniment called nanoribue.

The entrance of a character at the beginning of a kyōgen play is also marked by a nanori, and the place he delivers it is the nanoriza, whereas in nō it is the jōza, although a small number of nanori, like that in Dōjō-ji, are delivered stage center. Nanori in kyōgen may be
performed by the *shite* or the *ado* as the case may be. If the character is a wealthy man or *daimyō*, he makes his presentation down center, but most other *kyōgen* characters give their *nanori* from the *nanoriza* near the *shite bashira* upstage right. The former is called *hon nanori* ("proper name saying"), the latter *kata nanori* ("one-sided name saying").

In *bunraku* and *kabuki*, it occurs when, during a *monogatari* narrative, the character makes a "name announcement," revealing his true self. An example is presented by the supposed stonecutter Midaroku in "Kumagai Jinya" (*Ichinotani Futaba Gunki*), when he angrily laments having rescued the enemy general Yoritomo, which led to the overthrow of the Heike clan, and declares himself the warrior Yaheibyoue Munekiyo.

**NANORIDAI.** The small "name-saying platform" that was set up as an extension of the *hanamichi* in *kabuki* theatres of the 1730s or 1740s. *Actors* would step onto it to announce the name of the role they were playing and to deliver various conventionalized speeches. It was gone by the mid-18th century. See also STAGE: KABUKI; TSURANE.

**NARABI DAIMYŌ.** The "lined-up *daimyō*" rows of high-ranking samurai officials that appear in many *kabuki jidai mono* to form a background to the action. When courtesans are similarly lined up, they are *narabi keisei*, and ladies-in-waiting are *narabi koshimoto*.

**NARAI MONO.** The "advanced practice plays" of *nō* and *kyōgen*, examples of which are found in each *nō* category. In contrast to the regular pieces (*hira mono*) in the repertory, they are considered so difficult that they can be performed only with a license issued by the head of the school of *nō* to which a *shite* belongs. Several *hira mono* exist in alternate (*kogaki*) versions that place them in this category. The different schools use their own methods for categorizing the relative levels of difficulty of *narai mono*.

**NARAKU.** The basement, or "hell," beneath the *kabuki* stage and *hanamichi*. During the Edo period, this space was dark, dank, smelly, and fairly low, with an earth floor, which gave it its name. The *stage* above, in contrast, was *gokuraku* ("paradise"). It was
deepened when the mawari butai mechanism was installed in the late 18th century. Today’s version, which also contains some dressing rooms (gakuya), is clean and technologically up-to-date.

NARI MONO. The vast array of specialized percussion and wind instruments played in the geza in bunraku and kabuki and that are capable of duplicating the sounds of temple and shrine music, and festival and folk music. When the term refers to the performance of these instruments, it is interchangeable with hayashi. Some pieces may use only one instrument, while others use a variety. The nari mono music played in the geza may also be called kuromiso ongaku (“black blinds music”). See also MISU.

The nari mono musicians are the hayashikata or nari monoshi, a separate group from the nagauta musicians responsible for geza singing (uta) and shamisen playing (aikata). In addition to the main nari mono instruments—the kotsuzumi and ōtsuzumi, taiko, fue types, and ōdaiko—there are the numerous accessory leather drums called daihyōshi, okidō, gaku taiko, e daiko, uchiwa taiko, mame taiko; the metal percussion instruments of gongs and bells, such as the hontsurigane, dora, matsumushi, hitotsugane, sōban, horegōre, atarigane, chappa, ekiro, and kin; the wooden percussion instruments of mokugyō, kigane, hyōshigi, hangi, and binzasara; and the bamboo instruments of yotsu take and mokkin.

Nari mono are also used to create symbolic versions of many natural sounds, giving rise to the sounds of rain (ame oto), snow (yuki oto), wind (kaze oto or kaza oto), water (mizu oto), etc. The drums used in yama oroshi suggest being deep in the mountains. For scary effects, there are drum sounds called netori, ōdoro, and usudoro, used when ghosts appear. See also DORODORO.

NATSU KYÔGEN. Also natsu shibai, the “summer plays” produced by Edo-period kabuki in the hot weather months, beginning on the seventh day of the seventh month. As the custom grew for leading actors to go on tour or vacation in the summer, managers at first used the time to prepare their theatres for the upcoming season. In the 1790s, younger actors began to use the time for their own advantage, giving themselves otherwise unavailable opportunities, and charging low prices. Some actors came to prominence by this means. The
practice of producing adaptations of *bunraku* plays shifted to the production of *sewa mono* with seasonal associations, including those using real water (*hon mizu*) and ghost plays (*kaidan mono*) with lots of *keren* effects. See also *KOgyô*.

**NEHON.** Also *eiri nehon* ("illustrated scripts"), a *Kamigata* term for published, illustrated *kabuki* "scripts" with shortened texts. They contain dialogue (*serifu*) and stage directions (*togaki*), and consist of 6 or 10 small volumes bound together. The illustrations are of *actors*, not scenes. Such scripts appeared between the end of the 18th century and 1873. See also *Eiri Kyôgen Bon*; *SHôhon*.

**NENBUTSU ODORI.** Originally, a religiously oriented "Hail to Amida Buddha dance" dating to the 10th century and presenting a joyous invocation to Buddha as priests energetically danced, beating various items and reciting prayers or hymns. One part of the dance overcame demons by stamping on the ground. By the 16th century, *nenbutsu odori* had become a popular group dance called *furyû*, more secular than pious, and offered by women and men at festivals, especially the summertime Obon Festival celebrating the temporary return of the dead. The dance was associated with *Izumo no Okuni*, *kabuki*’s founder, who added vivid contemporary touches.

**NESSHIN-YûREI MONO.** "Deep emotion and ghost plays," a subdivision of the *yobanme mono* ("fourth-group plays") *nô* category. Many of its stories are about the suffering caused by love, both on earth and beyond the grave. Those featuring overwrought women, whose feelings often stem from jealousy, include *Aoi no Ue* (5), *Dôjôji* (5), *Fujito* (5), *Kanawa*, *Kinuta* (3), *Motomezuka*, *Tamakazura*, *Ominameshi*, and *Ukifune*. Those about men include *Akogi* (2), *Aya no Tzuzumi* (5), *Funa Bashi* (2), *Kayoi Komachi* (2), *Koi no Omoni* (5), *Matsumushi* (2), *Minase*, *Nishiki Gi* (2), and *Utô* (2). Numbers in parentheses indicate other *nô* groupings into which these plays are sometimes placed. See also *Genzai Mono*; *Jun Waki Nô Mono*; *Monogurui Mono*; *Ninjô Mono*; *Yukyo-Yûgaku Mono*.
NEZUMI KIDO. The low “mouse entrance” to Edo-period bunraku and kabuki theatres used for crowd control. One had to bend over to enter or exit.

NIAGARI. The second of the three basic shamisen tunings, used extensively in kabuki nagauta accompaniment. It is a fifth and a fourth, and is considered most appropriate for cheerful music. See also HONCHÔSHI; SANSAGARI.

NIBANME MONO. The “second-group plays” on a classical nô program where it corresponds to the dan (“male”) portion of the shin dan jo kyô ki (or shin nan nyo kyô ki) sequence. It also corresponds to the first ha portion of the jo-ha-kyû rhythmic structure of a program. The category is frequently referred to as shura nô because its plays depict the souls of samurai who fell in battle and are suffering in the Buddhist hell called asura, shura, or shuradô. Shura also means carnage. Containing 16 plays, it is the smallest of the five main nô groupings. Typically, the shite is a ghost who, in the form of a living person, appears to a priest (the waki) at the scene of a battle he fought in alive. He then leaves and returns as his ghostly self and expresses the torment he is suffering in the afterlife. The priest prays for his soul to find peace. But other patterns exist as well, as in Kiyotsune, where the ghost of her slain husband appears in the dream of Kiyotsune’s wife. These plays—13 of the 16 are attributed to Zeami—are rich in Buddhist belief. Many were inspired by the medieval war epic, Heike Monogatari (see LITERARY SOURCES), about the historical conflict between the Heike and Genji (Taira and Minamoto) clans.

Despite its association with bloodshed and violence, a nibanme mono must never be violent but must instead evoke the sensitive beauty of yûgen. This is partly accomplished through reference to nature, such as the night viewing of cherry blossoms or rice paddies; to musical instruments, such as the biwa or flute; and to human relationships, such as those between parents and children, lovers, masters and retainers, and spouses. The main dance in seven nibanme mono is a kakeri, so these are called kakeri mono. (See MAIGOTO.) There are seven: Ebira, Michimori, Shunzei Tadanori, Tadanori, Tamura, Tsunemasa, and Yashima. There are seven quasi (jun) kakeri mono:
Yorimasa and Sanemori, about old warriors; Tomoe, about a female warrior; and Kanehira, Kiyotsune, Tomonaga, and Tomoakira, about young warriors. Ebira, Tamura, and Yashima are katchi mono (“victory plays”) because their heroes are victorious warriors. The last two plays in the nibanme category belong to the daishô chû no mai mono grouping: Atsumori and Ikuta Atsumori.

The shite in nibanme mono are male, with the exception of Tomonaga, where the shite first appears as a woman, and Tomoe, where the shite is female throughout. The plays themselves are among nô’s technically simplest.

Orthodox nibanme mono (hon nibanme mono) belong to the sub-categories called heida mono, kindachi mono, rômusha mono, and onna mono. When a play from another category, such as Ataka, Hashi Benkei, or Kagetsu, is used on a program in the nibanme position, it is ryaku nibanme mono (“alternative second-group play”).

Nibanme mono also was the Edo-period term for the second half of a kabuki program, consisting of a sewa mono in contrast to the ichibanme mono or jidai mono that began the program.

NIBUSEI. The modern “two-part system” of production (kôgyô) whereby a daily kabuki program offers separate day and evening shows. It was introduced in Kamigata during the Meiji era but in Tokyo only the koshibai adopted it, the first major theatre to do so being the Teikoku Gekijô in 1923. Apart from the Kokuritsu Gekijô, nibusei is common in kabuki. The Kabuki-za produces two separate programs, but other theatres may show the same program twice a day. See also MIDORI.

NICHÔ. The “two beats” on the hyôshigi (or two rings of a bell) given backstage about 10 minutes before the curtain opens as a warning that the play is soon to begin.

NIDAN. A “two-step” platform in kabuki dance plays (shosagoto) on which an onnagata—usually a spirit of some sort—strikes a mie at the final tableau. Tachiyaku use the higher sandan.

NIHON GUMA. Also matsuô no guma, the “two-line” kumadori-style makeup worn by Matsuômaru in “Kuruma Biki” (Sugawara Denju
Tenarai Kagami). Two oblique lines rise from the eyebrows, paralleled by two others, one on either side of the eyes. Its two lines contrast with the ippon guma (“one-line”) style.

NIHON HAIYU KYOKAI. The “Japan Actors’ Association,” to which professional kabuki and shinpa actors belong. Founded in 1957 and incorporated in 1958, it was intended to improve working conditions and raise artistic standards. Its responsibilities include supervising the nadai examinations.

NIHON NOGAKKAI. The “Japan Nô and Kyôgen Association” preserves and passes on to future generations as Important Intangible National Treasures the arts of nô and kyôgen.

NIJODAI. A small kabuki platform, the size of “two tatami mats” (one mat = ca. six feet by four) and about a foot high. It resembles the small ichijodai (“one-mat platform”) of nô and is used in certain dances, such as Kagami Jishi. Usually, a brightly colored cloth is draped over it, and it may be decorated at its corners with such things as red and white peony bushes. See also SCENERY.

NIJU. Also niju butai, kabuki platforms belonging to the standardized jôshiki ôdôgu units. They form the base for house interiors, embankments, hills, and so forth. Concealing the front are painted flats (kekomi). Platforms come in different standardized heights, such as shakudaka (one foot); tsune ashi (one foot, eight inches); chuashi (two feet, two inches), and taka ashi (three feet, four inches). Normal homes use the tsune ashi, while tsune ashi serve for palaces, war camps, and temples. See also SCENERY.

NIKU JUBAN. A tight-fitting, elastic “flesh undergarment” suggesting nakedness when a kabuki actor removes his kimono. Some have tattoos (hori mono) dyed on them. Examples are Danshichi in Natsu Matsuri Naniwa Kagami and Benten Kozô in Aotozôshi Hana no Nishikie Hana no Nishiki-e. A padded version serves for oversized characters, like sumo wrestlers. See also COSTUMES: KABUKI.

NIKYOKU. Nô’s “two arts” of song or chant (utai) and dance (mai). See also MONOMANE; SANTAI; SARUGAKU DANGI; SHIKADÔ.
**NIMAIME.** Romantic young men in *kabuki*, the actors who play them, and the art of romantic acting itself. During the Edo period, these actors’ names were written on the second of the *kanban* signs lined up outside the theatre; thus the word *nimai*me (“second flat thing”) came to refer to them along with the terms *irogotoshi*, *wagotoshi*, *nuregotoshi* (see NUREBA), and *yatsushi*.

The types include the *iro wakashu*, a mildly effeminate youth who still wears his forelock and may suggest homosexual tendencies. Such is Shirai Gonpachi in *Ukiyozuka Hiyoku no Inazuma*. The *wagotoshi* is played in *wagoto* style, with a touch of comic foolishness stemming from his blind love for a courtesan. Izaemon in *Kuruwa Bunshō* is an example. Comic qualities also accompany the *wakadanna*, marked by overt femininity, vapidity, and foppishness; he may also be called *tsukkorobashi* (“pushover”). An example is the merchant Yorō in *Futatsu Chōchō Kurawa Nikki*. A manlier *Kamigata nimai*me is the *pintokona*, a former samurai. An example is Mitsugi in *Ise Ondo Koi no Netaba*. Another *nimai*me is the *tachishita* (“under the sword”), represented by the weakling young lord in *Shibaraku*, who is saved from death by the *aragoto* hero. See also TACHIYAKU; YAKUGARA.

**NIMAIME SAKUSHA.** The second-ranking *bunraku* and *kabuki* playwright from the Edo period into the Meiji period. He served under the *tate sakusha*. His duties included writing the *yontateme* and *sewa mono* segments of the *kaomise* (see PROGRAMS: KABUKI) and supplying something suitable for any other new play as requested by the *tate sakusha*. When the *tate sakusha* was indisposed, the *nimai*me *sakusha* took his words down by dictation. His other jobs included running the preliminary reading of a new play, as well as the company reading called *hon yomi*. See also GASSAKU; KYÔGENKATA; MINARAI SAKUSHA.

**NIN.** Also *ningara*, a *kabuki* actor’s “person,” as opposed to his *gara* (“build” or “appearance”), a word used in various expressions reflecting the suitability of the actor’s personal qualities for his role or role-type (*yakugara*). *Gara* is more or less unalterable, while *nin* refers to qualities capable of being enhanced through training and imagination. When an actor steps outside of roles appropriate to his
nin, those roles are kayaku, while those true to his nin are honyaku. Actors whose nin is wide-ranging are kaneru yakusha.

NINGEN MONO. “Human plays,” a subcategory of the gobanme mono (“fifth-group plays”) nô category. Its own subcategories are named for the nô mask worn. Numbers in parentheses indicate other major nô groups in which the play is sometimes considered: (a) ayakashi mono: apart from Kusanagi, whose shite reappears as a goddess, these are plays in which the shite reappears as a ghost: Funa Benkei, Ikarikazuki (2, 4), Kô-u (1, 4), Kusanagi (1, 2, 4); (b) chôrei beshimi mono: in both plays the shite is Kumasaka Chôhan: Eboshi-Ori (2, 4), Kumasaka (2, 4); (c) aku-jô mono: Chôryô; (d) yamanba mono: the shite is the mountain hag Yamanba (also Yamauba), a superhuman being nevertheless imbued with a human quality: Yamanba (1).

NINGYÔ BURI. A kabuki scene borrowed from a bunraku play and performed by one or more actors as if they were puppets. A black-garbed “puppeteer” pretends to move the actor from behind while the actor, keeping his face neutral, makes puppet-like moves. Meanwhile, the chanter reads the actor’s lines. The puppeteer may, for particular roles, keep his face uncovered; sometimes, the puppeteer, normally cast with a disciple of the actor playing the puppet, may be a famous star, who appears in formal kamishimo.

The convention has roots in late 17th-century kabuki but went through various permutations before the present method was created in Osaka in the 1820s, one of the first examples being Iwanaga in “Akoya no Kotozeme” (Dan no Ura Kabuto Gunki). Nakamura Utaemon III is created with its invention, his approach even going so far as to have the stage set look just like that in bunraku, with tesuri borders and the agemaku at the sides adorned with the mon of a puppet theatre. Surviving examples include Yaoya Oshichi in Date Musume Koi no Higanoko, Oshichi in Hade Sugata Onna Maiginu, and Ofune in Shinrei Yaguchi no Watashi.

NINGYÔ JÔRURI. The classical Japanese puppet theatre, which only became known as bunraku in the 1870s. Other terms are ningyô shibai, ayatsuri, and ayatsuri shibai. See also JÔRURI.
NINGYÔ SHAGIRI. A kind of *geza* music played on the *shimedaiko* drum, and used to accompany *ningyô buri* acting.

NINGYÔ ZUKAI. See PUPPETEERS.

NINJÔ. Usually paired with *giri* ("duty" or "moral obligation"), this represents the "feelings" that may create a serious struggle in a character between the actions society expects them to perform, and those that they would enact if they followed their emotions. The conflict between *giri* and *ninjô* creates the foundation for numerous *bunraku* and *kabuki* plays. The *sewa mono* of Chikamatsu Monzaemon are noted for their *giri-ninjô* conflicts.

NINJÔ MONO. "Human feelings plays," a subdivision of the *yobanme mono* ("fourth-group plays") *nô* category, in which the conflict between human feelings (*ninjô*) and social responsibilities (*giri*) is exploited, making the plays suggestive of *kabuki* melodramatics. The plays are *Hachi no Kî*, *Kagekiyo* (2), *Mochizuki* (5), *Settai* (2, 3), *Shunkan* (also called *Kikaigashima*; 2), *Take no Yuki* (3), *Tôei*, *Torioi Bune*. Numbers in parentheses indicate other categories into which these plays may be placed. Only *Mochizuki* and *Tôei* have no dance (*mainashi*). See also GENZAI MONO; JUN WAKI NÔ MONO; MONOGURUI MONO; NESSHIN-YUÈREI MONO; YUKYÔ-YUGAKU MONO.

NI NO KAWARI. The Kamigata term for the "second offering" of the *kabuki* season, following the *kaomise* given in Kyoto during the previous year’s 11th lunar month. The practice began around 1810 when the previous tradition of Kyoto and Osaka presenting simultaneous *kaomise* was abandoned because of a shortage of *actors*, leading to Kyoto producing the *kaomise* and Osaka the *ni no kawari*, which became the most spectacular show of the year. Considered the "New Year’s production," it was called *hatsuharu kyôgen* in Edo. Its stories, mingling *jidai mono* and *sewa mono*, were from the *oie kyôgen* genre dealing with major dynastic quarrels. In the first act, a young lord occupied himself in seeking pleasure; in the second, a loyal retainer encountered adversity; in the third, a humorous element was introduced; in the fourth, done in *sewa mono* style, the loyal retainer...
met with tragedy. A *michiyuki* section followed and, in the concluding act, the would-be usurpers were dealt with. *See also* DRAMATIC STRUCTURE: *BUNRAKU AND KABUKI; KÔGYŌ*.

There was also a Kamigata custom—a relic of the days in the early 18th century when “courtesan-buying plays” (*keiseigai kyôgen*; *see* SHIMABARA KYÔGEN) were the rage—of incorporating into the title the word *keisei* (“courtesan”) in syllabic *kana* characters, although Chinese characters (*kanji*) later came to be used. The Edo practice was to include the name Soga in the title.

**NIÔDASUKI.** The thick ropes used as tie-backs (*tasuki*) on the costumes of *aragoto* heroes like Gongorô in *Shibaraku*. The rope loops suggest the outline of wings and emphasize strength.

**NISHIKAWA SENZÔ.** A line of nine *kabuki* choreographers and dancers (*see* FURITSUKE) descended from Senzô I (?–1756), who founded the Nishikawa *ryû* (*see* BUYÔ NO RYÛHA). Senzô II (?–1817) choreographed various famous dances, many for Nakamura Nakazô I. They include Seki no To, Sagi Musume, Modori Kago, etc. Senzô IV (1797–1845) choreographed Kanjinchô, Rokkasen, Usubo Zaru, Tomo Yakko, etc.

Senzô V (?–1860) contributed Kyô Ningyô, Ayatsuri Sanbasô, and Noriaibune.

**NOBÔRI.** Vertical “banners” that, during the Edo period, fans (*hiiki*) presented to theatres, producers, or *actors*, and which were lined up, attached to poles, outside theatres, creating a colorful advertisement. The first such gift was made at Osaka’s *Takemoto-za* in 1731 to celebrate a revival of Chikamatsu Monzaemon’s *Kokusenya Kassen*. Edo first saw them in 1784 at the *Miyako-za*, when Kataoka Nizaemon VII visited. *See also* SENGEN NOBÔRI.

**NÔGAKU.** A term coined in 1881 by Maeda Nariyasu at the time of the opening, in Tokyo’s Shiba Park, of the first modern *nô* theatre built inside an enclosed structure. The word—literally, “*nô* music”—was meant to unify the related arts of *nô* and *kyôgen* under a single rubric. But critics complain that is not clear since authoritative sources define the term as a synonym for *nô*, with *kyôgen*
included only in the term’s broadest sense. If the traditional (and more accurate) usage were followed, the old word sarugaku would be used, or, for additional clarity, sarugaku no nō and sarugaku no kyōgen. But the powerful cultural figures of early Meiji shied away from sarugaku because they thought its association with monkeys (saru) might demean it in the eyes of foreign diplomats. A similar reason, in fact, is said to have motivated Zeami Motokiyo’s change of the spelling of sarugaku from one that used the character for the animal monkey (saru) to one that referred to the monkey known as the ninth horary sign.

NÔGAKU KYÔKAI. The “Nō and Kyôgen Association,” formally known as the Shadan Hôjin Nôgaku Kyôkai (Nô and Kyôgen Association, Inc.), to which all actors and musicians belong, regardless of their school of nō or kyôgen. Performances are not generally under the aegis of a regular producer but are managed by the shite and kyôgen actors or groups themselves, even including overseas tours. They operate under regulations established by the Nôgaku Kyôkai, whose administrators come from the ranks of the actors themselves. See also NIHON HAIYÛ KYÔKAI.

NÔGAKU NO RYÛHA. See SCHOOLS OF NÔ AND KYÔGEN.

NOGUCHI KANESUKE (1879–1953). Nô master of the Hôshô ryû, born in Nagoya and known at first as Noguchi Masakichi. He debuted at seven in Hibari Yama. When he was 14, he became a disciple of Hôshô Kurô, with whom he trained intensely for two decades. Eventually, he appeared before the imperial family on various occasions. In 1950, he was made a member of the Nihon Geijutsuin (Japan Arts Academy). Noguchi’s style is said to have matched his personal qualities of humility and simplicity.

NOMURA MANZÔ VI (1898–1978). Kyôgen master of the Izumi ryû, eldest son of the actor later known as Nomura Mansai. He was previously known as Nomura Mansaku and Nomura Manzo (spelled differently), and became Manzô VI in 1940. His debut was in 1903. He gained a large following both for the meticulous attention to detail he displayed in his early career, and for the carefree aura he
evoked during his later years. His artistry helped raise the esteem of kyōgen in Japanese society. In 1967, he was named a Living National Treasure, and, in 1974, he was elected to the Nihon Geijutsuin (Japan Arts Academy). His other career achievements include a visiting professorship at the University of Washington in 1963. He performed in Europe and America on a number of occasions. Manzō also had the distinction of being an acclaimed maker of no masks, which he learned under the tutelage of Shimomura Seiji. He wrote a number of books on kyōgen and on no masks. His eldest son is Nomura Manzō VII (1930–), his next son is Nomura Mansaku (1931–), his fifth son is Nomura Mannosuke (1939–), each of them a respected kyōgen actor, while his fourth son is the Kanze ryou shite actor, Nomura Shirō. Miyake Tōkurō III (1901–90), also a Living National Treasure, was his brother.

**Norenguchi.** The “split-curtain entrance” seen on numerous bunraku and kabuki interior settings. The curtain (noren), which is usually pale blue, navy, or gray, is roughly six feet high by two to four feet wide, and is split in half down the center or has several splits. It has a different pattern dyed on it in white according to the scene, possible designs being waves, bracken, flowing water, jute leaves, and so on. See also Scenery.

**Nori.** Also ito ni noru (“riding the strings”) and chobo ni noru, the kabuki actor’s performance in time to the rhythm of the shamisen. It is commonly used in monogatari, gochushin, and kudoki scenes. There are famous examples in “Kikubatake” (Kiichi Hōgen Sanryaku no Maki). Normally, the background music ceases somewhere during the actor’s lines, and he returns to more conversational speech. See also Gidayū Bushi.

**NoriKomi.** The kabuki “embarkation” ceremony performed when Kamigata actors or companies performed in Edo, where they were called kudari yakusha (“going-down actors”), and when Edo actors played in Kamigata, where they were agari yakusha (“going-up actors”). The norikomi was enacted upon the actors’ arrival at their place of performance. In the fune norikomi (“boat embarkation”), still sometimes held, Edo’s stars would board a boat decorated with
banners (nobori) from fans (hiiki) and then sail down the Dōtonbori Canal, along which crowds cheered them on, and entered the theatre from the boat. Inside, they would be feted by the local company.

NÔSAKUSHA. “On Writing Nô Plays,” also Sandô (“The three Elements in Composing a Play”), one of Zeami’s most important secret treatises (hiden), written in 1423. It gives general and technical instructions on writing nô plays, beginning with details on understanding the seed (source), construction, and composition: characters appropriate for theatrical representation must be chosen as subjects; they must be put into action in a five-part jo-ha-kyū sequence; the amount and nature of the music must be considered for each section; and words must be written using appropriate literary quotes. Also discussed is how best to employ the three basic role types (santai) and their variations to provide the proper atmosphere, language, music, and action. Notes are offered on the writing of plays featuring wandering Buddhist entertainers and plays about demons. Zeami discusses the notions of “opening the ears” and ”opening the eyes”: the former is the moment when musical and verbal effects are combined in such a way that the audience comprehends the meaning of the play; the latter happens when dance and movement illuminate the play’s inner life: though based on the actor’s skill, it is prepared for in the writing of the text.

Other topics include the problems inherent in writing plays for kokata, who must never play older persons (a rule no longer followed). And old actors should never play much younger characters (this also became common). Zeami lists plays about the various kinds of characters, explains that many plays are actually revisions of older ones, and lauds that tiny band of actors (including Kan’ami, Dōami, and the dengaku actor Itchû) who exemplify the qualities he ranked highest.

NÔSHI. A nô kimono worn by higher status people, such as emperors and ministers, than those who wear the similar kariginu. Meant to emphasize the status of its wearer, it is always worn with the kind of hakama called sashinuki. See also COSTUMES: NÔ.

NOSHIME. A silk kimono worn in nô and kabuki. In nô, it is a general use, narrow-sleeved robe (kosode) worn by men such as the maejite
NUIGURUMI. The full or partial-body kabuki costumes worn to play animals (dōbutsu). Formerly classed as costumes, they now are considered properties. The horse, worn by two actors, is the most common nuigurumi (see UMA; UMA NO ASHI). Famous nuigurumi examples include the rat in “Yukashita” (Meiboku Sendai Hagi) and the giant toad in Tenjiku Tokubei Ikoku Banashi. See also COSTUMES: KABUKI.

NUIHAKU. A small-sleeved (kosode) satin over-robe worn in nō. It has gold and silver foil flowing water or cloud patterns and bird and flower embroidery. High-ranking women may wear the nuihaku over the shoulders and not folded over, with the chōken as a jacket and with red ōguchi covering the nuihaku’s lower half. An example is in Nonomiya. See also COSTUMES: NŌ; SURIHAKU.

NUREBA. Passionate “love scenes” in kabuki plays, nure implying “moisture.” Simple love scenes are iromoyō, while nureba are more ardent. They developed in the “courtesan-buying plays” (keiseigai kyōgen; see SHIMABARA KYŌGEN) of the late 17th century. Usually, the woman is more aggressive than the man but her feelings are expressed more through suggestion than representation. There is always a background of sensuous shamisen music and the movement has dance-like qualities. The lovers may proceed to enter another room, closing the sliding doors behind them, or a bamboo curtain may fall, concealing them from view. When they emerge, their clothes and hair may be in slight disarray. Famous jidai mono examples include Osato and Yasuke in “Sushiya” (Yoshitsune Senbon Zakura), and Princess Yaegaki and Katsuyori in Honchō Nijūshikō. Late 18th-century and early 19th-century sewa mono increased the
level of realism in such scenes. Examples are Sakura and Gonsuke in *Sakura-hime Azuma Bunshô* and Naozamurai and Michitose in *Kumo ni Magô Ueno no Hatsuhana*. Among the more sensual moments are when a man unravels a woman’s obi, or when a man revives a woman who has fainted by letting her sip water from his lips. *See also KAMISUKI.*

Romantic acting is *nuregoto* or *irogoto* and a male romantic specialist may be called *nuregotoshi*. (*See also NIMAIME; WAGOTO.*) Male homosexuality is occasionally suggested; while love scenes between men are not performed, erotic male with male byplay is sometimes present, as in *Kenuki*. *See also SHUDÔGOTO.*

**NYÛJÔ RYÔ.** “Admission fees” at Edou-period kabuki were based on where people sat, the highest prices being for *sajiki* seating, the next highest for *masu* seating in the *doma*, and the next in the crowded *kiriotoshi*, where commoners were huddled together. Even cheaper seats were upstage right in the *yoshino* and *rakandai* sections, facing the auditorium. Finally, the least inexpensive seats were in the *ômukô* gallery. People sat on the ground, with or without cushions, but chairs began to be introduced on a limited basis at the Shintomi-za (*see* MORITA-ZA) in 1875. The first theatre in which all seating was in chairs came in 1911 at the *Teikoku Gekijô*. *See also KÔGYÔ.*

**ÔBEYA.** The wood-floored, communal “great room,” a dressing room (*gakuya*) located backstage on the third floor of Edou-period playhouses for the use of low-ranking *tachiyaku* (*see* HAIYÛ NO KAIKYÛ). Nearby were the dressing rooms of the star *tachiyaku* (*see* ÔNADAI). At one side of the room was a sunken hearth used for cooking. When not in use as a dressing room, the ôbeya was used for rehearsals (*keiko*). *Actors* who dressed and made up here were the ôbeya or ôbeysan, as well as *sangai* (“third floor”) and shitamawari. *See also CHÛ NIKAI.*

**OBI.** The sash tied around a kimono to keep it closed and worn in all forms of traditional Japanese theatre. Used by both men and women,
it is normally tied at the rear, but in some cases may be tied at the
front. The manner of tying the knot, which ranges from the functional
to the highly decorative, and invariably has a technical name, is often
a clue to the nature of the wearer. It can suggest period, character
type, occupation, sex, and rank. Obi come in a variety of widths and
are often made of the highest quality fabrics; they can rival the
kimono in the beauty of their colors and embroidered patterns. The
most spectacular are seen in kabuki, a prime example being the front-
tied manaita obi worn by high-class courtesans (tayū) such as Agemaki
in Sukeroku Yukari no Edo Zakura. Another distinctive obi is the
maruguke obi, which consists of a thick rope sash worn with the
atsuwata by aragoto heroes, such as the triplets in “Kuruma Biki”
(Sugawara Denju Tenarai Kagami). See also COSTUMES: KABUKI; COSTUMES: NÔ.

OCHIAI. A brief bunraku scene whose action is not especially signifi-
cant and that comes at the conclusion of an act (kiri). It is intended
as a segue into the following scene. Printed programs indicate its
presence with the word ato (“sign”).

ÔDAIKO. A large stick drum played in the bunraku and kabuki geza
and used for effects such as snow, rain, and wind. See also NARI
MONO.

ÔDAI MONO. Also ôchô mono, bunraku, and kabuki “great age
plays,” a type of jidai mono dramas dealing with the imperial court
during the Nara and Heian eras. Regardless of the period or the impe-
rial characters that appear, the scenery and costumes reflect Edo-
period styles. Good examples are Sugawara Denju Tenarai Kagami
and Imoseyama Onna Teikin. Plays like the latter, which stress the
conflict between the Fujiwara and Soga clans, are called taishokkan.
See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

ÔDANSHICHI. The “large danshichi,” one of two danshichi puppet
heads, the other being the kodanshichi. It is used for vivid, powerful
men in jidai mono such as Wada Hyōei in “Moritsuna Jinya” (Ômi
Genji Senjin Yakata). These heads make much use of movable eyes,
eyebrows, and mouths in strong contrast to the minimal use of movable features by the bunshichi and kenbishi heads.

ODORI. A kind of dancing originally known for its leaping movements, in contrast to the more sedate, earthbound style called mai. Kabuki is associated with odori while nô dance is based on mai. After being introduced into kabuki by Izumo no Okuni, it developed into a major performance element. Kabuki dancing was especially notable in Kamigata, where mai (or kamigata mai) remained more common than odori for a long time. Odori came to be associated with Edo buyô performed to nagauta accompaniment. Edo dance plays with weak or nonexistent narrative qualities were called shosagoto in contrast to narrative dances, called jôruri. However, many dances, such as Musume Dôjô-ji, mingle narrative and non-narrative materials, as well as mai and odori.

ÔFUDA. The “big tag” of wood used as an admission ticket into an Edo-period kabuki theatre; also, the man who collected admission fees, distributed the ôfuda, and guarded against gatecrashers. The word came to mean an Edo theatre functionary who did accounting work; in Kamigata, he was called ôkanjô. He oversaw the collection of money and its dispersal to backstage employees, paid for incidental production costs, and kept records of all transactions. See also KÔGYÔ.

OFUKU. Head type for comical female puppets. Her chubby, homely features always draw a laugh, an example being the courtesan Oshika in Ise Ondo Koi no Netaba. More often, maids and peasant girls use the head, examples being Orin in Kanadehon Chûshingura. This white face with rosy cheeks has no movable features. See also PUPPET HEADS: FEMALE.

OGINO SAWANOJÔ (1675–1704). An important onnagata who played in Kamigata and Edo, where he acted opposite Ichikawa Danjûrô I. He was considered the best player of young onnagata in Osaka, Kyoto, and Edo, excelled at wives and courtesans in sewa mono and jidai mono, and was renowned at teoigoto acting.
OGIRI. The dance play that served as the “grand finale” of a sewa mono on an Edo kabuki program in contrast to the ōzume, the dance with which jidai mono on the program concluded. Kamigata called this dance the kiri kyōgen or ōgiri kyōgen (“final play”). The dance was usually a michiyuki or shosagoto featuring the hero and heroine of the sewa mono. In the late Edo period, the ōgiri was given as an independent dance play unrelated to the previous play and intended to end the day on a sunny note.

OGUCHI. The “large mouth” style of hakama worn by men in nō plays and kabuki matsubame mono. It gets its name from its wide leg openings. See also COSTUMES: KABUKI; COSTUMES: NŌ; HANGIRI.

OIE KYŌGEN. Also oie kyōgen and oie sōdō mono, these “family dispute dramas” are bunraku and kabuki jidai mono dealing with quarrels over succession rights or revenge within Edo-period daimyō families. The first examples began in the yarō kabuki period, flourished at the end of the 17th century, and, while popular in Edo, were regularly seen at annual Kamigata kaomise and ni no kawari performances, where Chikamatsu Monzaemon wrote them for kabuki star Sakata Tōjūrō I. Tōjūrō would act as a young lord forced to disguise himself as a commoner (yatsushi; see NIMAIME). The dramatic formula begins with villainous forces conspiring against a lord’s family, despite opposition from his retainers. Then, a faithful retainer suffers on behalf of his lord when the latter has financial problems stemming from his activities in the pleasure quarters. Finally, the faithful samurai, having no other way to raise money, sells his wife into prostitution, and, unaware of their relationship, even robs and slays his own child. Chikamatsu’s Keisei Mibu Dainenbutsu epitomizes such plays. Later, a type of oie kyōgen arose in which the focus was on the designs of an intriguing jitsuaku villain (see KATAKIYAKU), who became more important to the plot than the young lord.

Edo-period family disputes were dramatized but, because of censorship, the names of the participants had to be changed, and the plays set in pre-Edo-era periods, making them jidai mono. Major examples include Meiboku Sendai Hagi, about troubles in the Date
clan, and Kagamiyama Kokyō no Nishiki-e, about the Kaga clan. See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

OIE NO CHÔHÔ. The “family treasure” whose loss drives the plots of numerous bunraku and kabuki plays. Typically, these are heirloom swords, sword certificates, incense cases, censers, tea canisters, scroll paintings, poem cards, religious statues, and family genealogies. Among the many plays in which the search for an oie no chôhô is crucial are Aotozôshi Hana no Nishiki-e, Ise Ondo Koi no Netaba, and Sumidagawa Gonichi no Omokage.

One plot pattern has the object stolen from the loyal retainer to whom it was entrusted; consequently, he and his family members do all they can to recover it because the object is necessary to the clan’s succession. The object has been stolen through the machinations of a traitorous retainer who wishes to usurp the clan’s leadership. Another pattern has an imperial envoy arrive to examine the heirloom, whose loss drives the retainer charged with its safety to commit seppuku, while a request is made for time to allow the discovery of the stolen object. In the second half of the program (nibanme mono; see PROGRAMS: KABUKI, SEWA MONO), the samurai leading the search lives and works incognito (yatsushi) as a commoner, often in a pawnshop. Financial need may cause him to sell a loved one to a brothel, or to commit murder and theft.

OIKOMI. Also ōiriba, cheap, crowded kabuki seating during the Edo period. The oikomi was at the rear of the ayumi walkway connecting the theatre’s two hanamichi. Also considered oikomi seating was the unpartitioned kiriotoshi in the do ma, which gradually diminished as the number of masu increased.

ÔIRI. A “full house,” used in various performance media. Edo-period kabuki theatres hung a banner over the stage announcing the full house. Starting in 1896, when productions maintained full houses through the run, it became customary for kabuki troupes to receive small red-paper packets on which ôiri was written in white. Inside was a small bonus. Failures are fuiri. See also ATARU.

ÔJÛTO. The “large father-in-law” puppet head used for older male characters in bunraku jidai mono. It depicts a face with bold, arro-
gant features, its eyes large and glaring, its mouth grim and determined. Examples are Senô Jûrô in Genpei Nunobiki Taki, and Senô Tarô in Shunkan (Heike Nyogo no Shima). See also SHÛTO.

OKAMOTO KIDÔ (1872–1939). A prolific shin kabuki playwright, novelist, and critic. His first lasting success was Shuzenji Monogatari, one of the plays he wrote for progressive kabuki actor Ichikawa Sadanji II. He went abroad in 1918 to study Western theatre. He is credited with having written 196 plays ranging from jidai mono to sewa mono and comedies; many consider him the best kabuki writer after Kawatake Mokuami. His shin kabuki combined realism and psychological insight while preserving something of the world of premodern kabuki. His major plays include Toribeyama Shinjû, Banchô Sarayashiki, and Gonza to Sukejû.

OKAMURA SHIKÔ (1881–1925). A shin kabuki playwright, editor, and critic who cofounded the Bunshî Geki ("Writers’ Theatre"). He entered theatre management at the Ichimura-za in 1920. His playwriting specialized in matsubame mono based on kyôgen, among them Bôshibari, Migawari Zazen, and Tachi Nusubito. He also wrote the popular Wankyu Sue no Matsuyama.

OKA ONITARÔ (1872–1943). A shin kabuki playwright, novelist, and critic. From 1907, he had a close artistic relationship with the progressive actor Ichikawa Sadanji II. He became a valued literary adviser to Shôchiku. He is best remembered for his excellent sewa mono, including Nemuru ga Rakuda Monogatari and Imayô Satsuma Uta.

OKINA. The most ancient and sacred of nô plays and one that, technically, is not a nô play at all but is more a plotless, Shinto ritual performance possibly created in the 10th century and possibly in Okinawa (its origins are not clearly known) for presentation at a shrine, before nô itself was created. It is referred to by Zeami as Shiki Sanba ("Ceremony of Three Numbers"). Performed only on felicitous or memorial occasions, it is—for all its solemnity—intended to be joyous (unlike the usually tragic nô plays). It is composed mainly of now unintelligible but incantatory words, such as the opening line:
“tō-tō-tarari-tarari-ra-tararai-agari-tō.” A very few passages, however, are comprehensible. It aims to bring peace, prosperity, and longevity.

*Okina* always opens a formal *nō* program, its title role, an old man—actually a god of longevity—played by a *shite* wearing the *hakushiki-jō*, a special, smiling, white old man’s *mask*, with the unusual feature of a hinged jaw. Usually, the mask is simply called *okina*, which means “old man.” The role is normally played by the head of the *school of nō* performing the piece. All performances are preceded by a religious ceremony in the *kagami no ma*, with the white *okina* mask and the similar but black Sanbasō mask (*kokushi-jo*) set on an altar in boxes along with salt (sprinkled on the performers for purification), and sake and uncooked rice to be tasted by the actors. The old custom—called *bekka* (“separate fire”—was for *actors* in the play to purify themselves for seven days before the performance by eating their food at a fire separate from that used by the rest of the family. Today, this has been reduced to one day; during the performance itself, separate purification fires are burned in each backstage room.

The piece contains these sections: chanting by Okina (unmasked) and the *jiutai*; two dances by Senzai (unmasked); the donning of his mask in view of the audience, something that happens in no actual *nō* play; Okina’s dance; the removal of his mask at the end of his dance, followed by his exit accompanied by Senzai; and an animated dance by Sanbasō, played by a *kyōgen* actor who first dances without a mask and then with a mask and bells. When the *shite* is from the *Konparu*, *Kongō*, or *Kita ryu*, a *kyōgen* actor also plays Senzai, but performances by the *Kanze* or *Hōshô* have a *shite* play Senzai; a *kyōgen* actor serves as the bearer of the mask boxes.

Among the unusual features of the performance is the use of three *kotsuzumi* (see *KOTSUZUMI* AND *ÔTSUZUMI*) players, where all other plays use only one, and the dressing of the musicians in formal caps and robes, with long trailing *hakama* (*nagabakama*).

Extant examples exist in *kabuki* as well as *bunraku* and folk theatre (*minzoku geinô*). The chief characters are normally Okina, Sanba (or Sanbasō), and Senzai. In the puppet theatre, examples date back to the pre-*ko jōruri* period of the middle ages when puppets were of types such as *ebisu kaki*. They are known often to have given per-
performances using no music in which a puppet danced as Okina. After the puppets began to employ joruri accompaniment around the turn of the 17th century, a tradition arose of beginning the show with a performance of an Okina dance called Shiki Sanbasô, and many examples of such pieces still exist in provincial puppet theatres.

Kabuki has a ceremonial dance called Okina Watashi but also possesses many different dance pieces belonging to a general class called Sanbasô mono, demonstrating that Sanbasô, not Okina, has become the central character, although the performances are derived from no. In the Edo period, all kabuki programs began with a Sanbasô piece before dawn.

OKOTSUKU. A frequently seen convention in kabuki when characters exiting on the hanamichi “stumble” for a moment at shichisan, regain their balance, and then complete their departure.

OKUNI KABUKI. SeeIZUMO NO OKUNI; ONNA KABUKI.

ÔKURA RYÛ. One of the two active kyôgen schools, the other being the Izumi ryû, and, of the three schools that emerged from Yamato sarugaku, the oldest. (See SAGI RYÛ.) Ôkura Toraakira’s Waran-begusa tells us that the school was founded by the learned priest Gen’e Hôin (1269–1350), of Mount Hie, but not much is known of the early years. By the time of the eighth and ninth heads of the school, Konparu Yarôjirô and Uji Yatarô, there was a close relationship with the Konparu ryû and the school’s foundation was established. Ôkura Yaemon Torakiyo (1566–1646), the 12th head, who served both Toyotomi Hideyoshi and Tokugawa Ieyasu, is considered the true founder of the school because he set down in writing the school’s repertoire. Throughout the Edo period, the school was aligned with the Konparu ryû, which was patronized by the shogunate, but a number of Ôkura branch families flourished as well. These included the Ôkura Yadayû family, affiliated with the Hôshô ryû; the Ôkura Yaemon family, affiliated with the Kongô ryû; the Wakimoto family, aligned with the Kita ryû; and the Sakurai family, sponsored by the Tokugawa clan of Kii Province. In 1792, the 19th head, Ôkura Yaemon Torahirô (1758–1805), published a kyôgen book containing 165 plays, the Torahirô Bon (Torahirô’s Book). In comparison to the
Toraakira Bon, its contents are more polished and are practically the same as those now being performed.

During the Meiji and Taishō periods, Tokyo was home to Yama-moto Tōjirō I (1836–1902), who came from the Nakagawa clan of Bungo Province, while Kamigata claimed the family of Shigeyama Sengorō, which served the Hikone clan and the imperial family, and its branch family, led by Shigeyama Chūsaburō I (1848–1928). In 1941, the eldest son of Shigeyama Yagorō (later Zenchiku Yagorō; 1883–1965), Shigeyama Kichijirō revived the headship of the Ōkura school, which had lapsed, and became Ōkura Yatarō XXIV. Today’s Tokyo branches include those of Yamamoto Tōjirō, the Ōkura family, and the Zenchiku family, while those of Kamigata are the Shigeyama Sengorō family, the Shigeyama Chūsaburō IV family, and the Zenchiku family.

ŌKURA YAEMON TORAAKIRA (1597–1662). Kyōgen actor, playwright, and theorist, who became 12th head of the Ōkura ryū of kyōgen in 1646. A conservative unhappy with the liberal approaches of the rival Sagi ryū, now nearly defunct (see SCHOOLS OF NO AND KYŌGEN), he was responsible for seeing that kyōgen’s plays—then existing largely in an oral tradition—were written down. This was in 1642 when he wrote his Toraakira Bon (Toraakira’s Book; also Kyōgen no Bon [Kyōgen Book]), in which he made the first attempt to categorize kyōgen plays, creating seven categories that are similar to those now used by the Ōkura ryū. (See PLAY CATEGORIES: KYŌGEN.) He also wrote the first and most respected treatise on kyōgen acting, Waranbegusa.

OKURI. (1) A gidayū bushi melodic pattern heard in bunraku and kabuki when the chanter and shamisen player combination changes during a scene, but the scenery does not change. See also SANJŪ.

(2) Notation in a jōruri script to denote a major character’s exit.

OKURI MAKU. A “gift curtain” presented to a star kabuki actor by a patron (hiiki) or fan club (renjū) on the occasion of some special performance. Such traveler curtains (hikimaku) typically have dyed on them the words, “To [such and such an actor] from [such and such
a donor]” as well as the stylized image of a strip of folded, dried abalone (noshi). See also MAKU.

OMIGOROMO. A kabuki costume, unknown off the stage, consisting of a long, trailing, haori-like brocade over-robe with a high, standing tuxedo collar, whose pattern and fabric contrast with that of the garment’s main part. Jidai mono lords, nobles, and generals wear it. At the front is a thick, knotted, and tasseled golden cord, loosely holding the robe together. The accompanying kimono is of white silk with a padded, front-tied obi. Some characters also wear trailing hakama (nagabakama) or baggy sashinuki. It is seen, for example, on Yoshitsune in Yoshitsune Senbon Zakura.

OMODAKA JÛSHU. The ie no gei play collection of the Ichikawa Ennosuke line of kabuki actors, named for the family yagô. This “Omodaka 10 Play Group” includes Ukiyoburo, Buaku, Tsuri Gitsune, Yûgaodana, Sannin Katawa, Ren Jishi, Higaki, Ninin Tomomori, Sumidagawa, and Cho Hakkaï.

OMOIIRE. The kabuki actor’s physical “expression” of his character’s psychological attitude at a specific moment in a play. It often comes into play shortly before the conclusion of a scene, as the curtain is about to close. Scripts often use various omoire expressions, such as jutsunaki omoiire (“free expression”), thereby allowing the actor to create his own way of expressing psychological nuances. Edo-period scripts used a small circle to indicate the omoiire moments.

OMOTE KATA. The “front of house staff” that helps run a bunraku or kabuki theatre, including box office and advertising duties. (See KÔGYÔ.) Backstage and onstage personnel are ura kata. Edo-period omote kata included the zamoto (or tayû), kinshu, chômoto, ôfuda, gatekeeper (kidô ban), gallery keeper (sajiki ban), billboard (kanban) artist, etc.

OMOZUKAI. The “chief puppeteer” of bunraku’s three-man puppet system (sannin-zukai). He holds the puppet’s head by thrusting his left hand through a slit in the back of the puppet’s costume around
where the obi knot is, where he grips a wooden headgrip (dōgushi) attached to the neck, fitted with a toggle (kozaru) and string (hikisen) system for moving the head with the ring and little finger. The other fingers control the eyes, eyebrows, and mouth when movable ones are provided. His other hand is inserted through the right sleeve to work the puppet’s right hand. Some male puppets weigh from 11 to 15 kilograms so the task of keeping them elevated and beautiful for long passages when there is little action with only one hand holding the dōgushi is daunting. Therefore, most male puppets have a foot-wide bamboo pole (tsukiage) connected to the right side of their shoulder boards (kata-ita) that can be rested on the omozukai’s right hip to give him additional support.

On his right hand is a white, thumbless glove. He wears high, wooden “stage clogs” (butai geta or umanori), which—depending on the height of the puppeteer—may be from around six inches to over a foot in height and whose soles have straw matting attached to soften their sound and prevent slipping; they allows him to keep the puppet at the proper level while facilitating the work of the other two puppeteers, the ashizukai and the hidarizukai. Traditionally, 10 years of training in each of the other positions is required before he becomes an omozukai. See also DEZUKAI.

ÔMU. A type of kabuki acting in which comical characters (sanmaime or dōkegata) “parrot” a serious preceding scene. The best known is between Yodarekuri and Sansuke, who parody the farewell of Chiyo and Tonami in “Terakoya” (Sugawara Denju Tenarai Kagami).

ÔMUKÔ. The “great beyond” of rear gallery seats in Edo-period theatres, where oikomi fans were packed in. Today’s tachimi section at the Kabuki-za reminds one of them. The spectators here were recognized as the most discerning connoisseurs, who liked to shout kakegoe comments for the actors.

ÔMUSEKI. The “parrot-stone” booklets in which excerpts from kabuki plays were published for amateurs who enjoyed speaking them in the manner of their favorite actors. Such booklets were published as early as the mid-17th century. Each theatre published them in conjunction with a new production.
ÒNADAI. The leading actors (“big names”) and the full titles of plays given tōshi kyōgen productions as written on the Ònadai kanban.

Ònadai kanban. The kabuki billboard (kanban) on which the complete, formal title (kyōgen nadai) of a play was written during the Edo period. This long billboard was stood up in front of the theatre instead of being hung overhead. In Kamigata, it was the geidai kanban (“art title billboard”).

Ongaku. See GEZA; NARI MONO.

Oni Mono. A subcategory of the gobanme mono (“fifth-group plays”) nō category in which “devils” perform vigorous dances. The following subcategories are named after nō mask types. Numbers in parentheses indicate other nō groups in which these plays are sometimes categorized: (a) ōbeshi mono: six works about tengu goblins, danced in what Zeami called the rikitō style: Dai-e (1), Dairokuten (1), Kazuraki Tengu, Kurama Tengu, Kuruma Zō (2, 4), Zegai; (b) kobeshi mono: 11 pieces in which the shite’s performance conforms to what Zeami called the saidō style (because of alternate mask possibilities, kobeshi mono is not an accurate term, but the plays have many structural features in common): Aisomegawa (4) (may wear the tenjin mask), Chōboku Soga (2, 4) (may wear the fudō mask), Danpū (2, 4), Kōtei (1, 4), Matsuyama Kagami, Nomori, Shōkun (1, 2, 4), Shōkun (1, 4), Taizan-pukun, Taniko (2, 4) (may wear the shikami mask), Ūkai (1, 4); (c) tobide mono: in Kuzu (1, 4), the ōtobide (“large tobide”) mask is worn and the shite is a deity, giving the play qualities associated with those in the first-group (hatusubanme); the remaining five plays use the kotobide (“small tobide”), and the shite in most is the spirit of some unusual creature: Genzai Shichimen (1, 4), Kappo (1), Kokaji (1), Nue (2, 4), Sesshō Seki (2, 4); (d) shikami (or shigami) mono (named for a type of demon mask): the shite in these eight plays have wicked intentions: Adachigahara (also Kurozuka; the shite is female and wears a hannya mask), Hiun (2, 4), Momijigari, Ōeyama (2), Raiden (1, 2, 4), Rashōmon (2, 4), Shari (1), Tsuchigumo (2); (e) kurohige mono (“black beard plays”): the shite is a dragon god in these two pieces: Kasuga Ryūjin (1), Orochi (1);
(f) shishi guchi mono: the shite in the first play is a tiger and in the second a “lion” (shishi): Ryôko (1), Shakkyô.

ÔNISHI NO SHIBAI. A major Osaka kabuki theatre (ôshibai) that began as the Matsumoto Nazaemon Shibai in 1652 and was renamed the Ônishi no Shibai (“Great Western Theatre”) because it was located on the western end of the Dôtonbori district. During the mid-19th century, it was known for a time as the Chikugo Shibai. After it burned down in 1876, it returned as the Ebisu-za, and was an important focus of theatrical reform during the Meiji period, even housing the first Japanese production of Shakespeare, in 1885. The name Naniwa-za was assumed in 1887. Bombed in 1945, it was rebuilt mainly for use as a movie theatre. See also KADO NO SHIBAI; NAKA NO SHIBAI.

ONIWAKA. Male puppet head for certain powerful, brave young men. His name derives from the character Oniwakamaru in Kiichi Hôgen Sanryaku no Maki. He has a wide-eyed comical expression, as seen on Hanaregoma Chôkichi in Futatsu Chôchô Kuruwa Nikki. His color is white or reddish.

ONNA. A major category of nô masks featuring “women.” The ko-omote (“small mask”) is usually used by virginal young women, including angels (as in Hagoromo and Yoshino no Tenjin) and certain spirits, such as the butterfly in Kochô. But somewhat older women may also use it if their hearts are pure, as with the heroine of Izutsu. This character may also wear the wakaonna (“young woman”), thought to be the most beautiful mature young woman’s mask. The zô and magojirô are among the several variations. The fukai and shakumi are for middle-aged women, such as the tragic mother in Suzuki-dagawa. Very few men’s masks have a hairline painted on but women’s masks all have one. Women’s masks also reveal shaved eyebrows with thick, lightly shaded, widely separated eyebrow patterns painted on the upper forehead, which was the cosmetic style of the middle ages. See also RÔBA.

ONNA BUDO. A type of kabuki female samurai who reveals her martial skills. An example is Hangaku in Wada Gassen Onna Maizuru.
ONNAGATA. Also oyama, the “female person” actors who play girls and women in kabuki. Women were banned from kabuki in 1629, so young men, who occasionally had played women before, now took over their roles exclusively. This ushered in the period of wakashu kabuki, when female impersonation had overt homoerotic tendencies. The attractive actors dressed and made up as alluringly as they could, danced sensually, and performed acrobatics (a specialty of early onnagata). They were more concerned with sex appeal than artistic achievement. During the mid-17th century yarō kabuki period, the onnagata’s art began to improve radically as kabuki itself became an increasingly sophisticated dramatic form. The word onnagata itself is first found in the diary of a lord who refers to a date in 1658 when he had a kabuki company perform a piece in which he noted the presence of the “onnakata [sic], kaka, Zenzaemon.” Kaka (“old woman”) suggests that female impersonators were now acting roles whose character implications went beyond sensuality. Acting was now becoming as important if not more so than dance, and actors were seeking ways to increase the believability of their female roles. A number of actors made major advances in costuming, wigs, and stage business, and matured into serious artists who helped make female characters dramatically interesting.

The late 17th and early 18th centuries saw major advances in onnagata acting thanks to the performers Mizuki Tatsunosuke I, Kirinami Senju, and, Yoshizawa Ayame, whose Ayamegusa (see YAKUSHA BANASHI) believes that onnagata should live their everyday lives as women. Great advances were made in the 18th century with the advent of nagauta music and the artistry of Segawa Kikunojō I, Nakamura Tomijirō, and Iwai Hanshirō IV through Hanshirō VIII.

Early onnagata were categorized as either wakaonnagata or kashagata. Wakaonnagata (“young women”) were adolescent girls, princesses, young courtesans, etc., among them Agemaki in Sukeroku Yukari no Edo Zakura, Princess Yaegaki in Honchô Nijūshikō, and Ofune in Shinrei Yaguchi no Watashi. Kashagata came to mean any middle-aged or old woman. The type is also called kakagata and, most often today, fuke oyama. Examples are Okaya in Act 6 of Kanadehon Chûshingura, Oen in Koi Bikyaku Yamato Ōrai, and Masaoka in Meiboku Sendai Hagi. The onna budô belongs to this group as
well. Another subdivision is sewa nyōbō (“townmen’s wives”), such as Otoku in Keisei Hangonko. In addition, there are the profane women called akuba (see also DOKUFU MONO) and the samurai villanesses like Iwafuji in Kagamiyama Kokyō no Nishiki-e. See also YAKUGARA.

The leading onnagata in a troupe is the tate onnagata or tate oyama. Lower ranks each have their own terminology. (See CHÛNIKAI; HAIYû NO KAIKYû; KYÔGEN NADAI.) The onnagata represents an idealization of femininity and even influenced women’s behavior and styles during the Edo period.

ONNA KABUKI. “Women’s Kabuki,” which arose soon after Izumo no Okuni founded okuni kabuki in 1603. It gave rise to several forms of kabuki that would appear during the century, from yâjo kabuki to wakashu kabuki to yarô kabuki. The women in Okuni’s troupe wore their hair like boys, dressed in masculine clothes, and carried swords.

ONNA MONO. Those plays belonging to the sanbanme mono category of nô commonly referred to as “woman plays.” The term also refers in general to plays featuring women shite, of which, in the yobanme mono category, there are two special genzai mono and three yûrei mono. There is also one onna mono (Tomoe) in the nibanme mono category.

ONNA YAKUSHA. Since “women actors” were excluded from public kabuki productions, female performers belonged to all-female troupes (including musicians and stagehands) that displayed their arts—especially dancing—for the secluded women at the shogun’s court or at feudal mansions. The formal title of such performers was okyôgen-shi (“honorable theatre artists”). The most noteworthy actress who emerged was Iwai Kumehachi (1846–1913), a student of Ichikawa Danjûrô IX who changed her name to Ichikawa Kumehachi.

The loss of samurai-class support in the Meiji period saw them turn professional, an onna shibai (“women’s theatre”) being founded in 1868 at Tokyo’s Satsuma-za.

ONOE BAIKÔ. Seven generations of kabuki actors. Yagô Otowaya. Baikô VI (1870–1934), adopted son of Onoe Kikugorô V, took the
name in 1903. The name had previously been the haimyō of the Kikugorō line and had been used as a stage name only briefly for Kikugorō IV and Kawarazaki Kunitarō II. Baikō VI was a specialist in sewa mono and kaidan mono who became popular playing against his adoptive father, and later gained fame partnering the future Ichimura Uzaemon XV. He led the new Teikoku Gekijō company when it opened in 1911.

Baikō VII (1915–95), adopted son of Kikugorō VI, took the name Baikō in 1947. Not long after, he became a cofounder of the Kikugorō VI troupe. He and Nakamura Utaemon VI were the two greatest postwar onnagata, and he was named a Living National Treasure and a member of the Nihon Geijutsuin (Japan Arts Academy). A bit stout, he was nonetheless a great dancer.

ONOE KIKUGORŌ. Seven generations of kabuki actors. Yagō Oto-waya. Kikugorō I (1717–83), active mainly in Edo, took the name in 1730. Originally an onnagata, he switched to tachiyaku in 1752. He was famous for his acting in Kanadehon Chūshingura, subsequently closely linked with the line.

Kikugorō III (1784–1849), a kaneru yakusha, took the name in 1815, reviving it after a three-decade hiatus. His feuds with other actors were notorious. He is remembered for starring in Tsuruya Nanboku IV’s plays, especially Tōkaidō Yotsuya Kaidan. He established the family tradition of playing vengeful ghosts and was an expert at keren acting.

Kikugorō IV (1808–60), the only pure onnagata in the line, took the name in 1845.

Kikugorō V (1844–1903), son of Ichimura Uzaemon XII, was one of the top three stars of the Meiji period (see DAN-KIKU-SA). This kaneru yakusha took the name in 1868. More conservative than his rival, Ichikawa Danjirō IX, he favored the traditional repertoire, specializing in kizewa mono and kaidan mono. He also starred in the new zangiri mono genre. He was one of those who performed for the imperial family (tenran geki) in 1887. He compiled the Onoe ie no gei collection, shinko engeki jushuu.

Kikugorō VI (1885–1949), son of Kikugorō V, also a kaneru yakusha, was a towering figure who had a memorable artistic rivalry with Nakamura Kichiemon I, the latter being a jidai mono special-
ist, and the former a sewa mono master. Known as Rokudaime (“the sixth”), he was named Kikugorô VI in the year of his predecessor’s death. He gained fame in traditional as well as shin kabuki plays, created a “golden age” with Kichiemon I at the Ichimura-za, and established the Nihon Haiyû Gakkô (Japan Actors’ School) in 1930 to educate the children of kabuki actors, and performed during World War II in Manchuria.

Kikugorô VII (1942–), son of Onoe Baikô VII, began his career as a popular onnagata, gained fame on TV actor in the 1960s, switched to tachiyaku roles, and became Kikugorô VII in 1973. He reigns as one of the great stars of today.

ONOE MATSUSUKE. Six generations of kabuki actors. Yagô Otowaya. Matsusuke I (1744–1815), an onnagata who switched to tachiyaku, made his mark in the kaidan mono of Tsuruya Nanboku IV, creating various keren effects. In 1809, he became Onoe Shôrôku I.

ONOE SHÔROKU. Three generations of kabuki actors. Yagô Otowaya. Shôroku I was Onoe Matsusuke I.

Shôroku II (1913–89), brother of the great postwar stars Ichikawa Danjûrô XI and Matsumoto Kôshirô VIII, took the name in 1935. A stocky actor, he was a powerful tachiyaku who did not perform female roles, excelled as a dancer and choreographer (see FUJIMA RYÛ), his dance names being Fujima Kanemon IV and then Fujima Kansai. He was a Living National Treasure and a member of the Nihon Geijutsuin (Japan Arts Academy). Outside of kabuki, he appeared in films and Western drama, including Shakespeare.

Shôroku III (1980–), grandson of Shôroku II, is an actor in his grandfather’s tradition, and took his name in 2004.

ONOE TATSUNOSUKE. Three generations of kabuki actors. Yagô Otowaya. There were two actors named Tatsunosuke I, but only the second is of importance. Tatsunosuke I (1956–1987) was the son of the great Onoe Shôroku II. He debuted in 1952 and became Tatsunosuke in 1965. As a rising young star, he gained wide popularity as one of the three “Sukes,” the others being Onoe Kikunosuke IV (later Onoe Kikugorô VII) and Ichikawa Shinnosuke VI (later Ichikawa Danjûrô XI).
ONRYÔ. The no masks of “angry ghosts.” There are a number of types. The yase otoko (“thin man”) and kawazu (“toad”) are associated with young men who suffer in the afterworld because of unrequited love (Fukakusa no Shôshô in Kayoi Komachi) or for having taken life (the title character in Akogi). Yase onna (“thin woman”) are worn by the ghosts of women who suffer because of painful love experiences, as in Kinuta and Motomezuka. The deigan, the whites of whose eyes are gilded with a mixture of mud and gold (deigan), was originally used for bodhisattvas and women who had achieved salvation, but came to be worn by vengeful women, like Lady Rokujô in Aoi no Ue and the shite in Kanawa. The hannya (“female demon”) is the most ferocious of jealous women’s masks, showing the character having been transformed into an angry demon with fangs, a gaping mouth, sunken eyes, and horns. Variations are the hashi-hime (“bridge princess”), namanari (“immaturity”), and shinja (“true demon”). Such masks are worn in Dôjô-ji, Momijigari, and Adachigahara. The mikazuki (“crescent moon”) and ayakashi (“mysterious phantom”) is worn by the vengeful warrior spirits in plays like Funa Benkei and by the ghosts of men who died young, possibly because of a broken heart, as in Nishiki-gi. The awa otoko represents a powerful god or vengeful spirit, resembling the mikazuki with its metallic eyes and bold mustache but with a gentler appearance. Wearers include Tomomori in Funa Benkei, where its name of “foam man” is apt for the ghost of one who drowned.

ÔRANMA. The “black transom” beam running over the kabuki stage between the daijin bashira, or the transom work placed in front of this beam. The beam can be raised or lowered as needed.

OREGÔRE. A metal percussion instrument consisting of four small cuplike pieces, one smaller than the other, attached at their bases to a board, and struck with two thin sticks. See also NARI MONO.
ÔSE. “Lovers’ trysts” found in various bunraku and kabuki plays, as for example, that arranged by Sakuramaru between Prince Tokiyo and Princess Kariya in Yoshitsune Senbon Zakura, which turns into a pretext for Shihei to arrange the downfall of Kariya’s adoptive father, Sugawara. These scenes offer playwrights the opportunity to devise various obstacles that have to be overcome before the lovers can have their all-too-brief rendezvous.

ÔSHIBAI. The major, licensed kabuki “big theatres,” such as those included in the edo sanza, as opposed to the koshbai, which produced only under limited circumstances. See also DONCHÔ YAKUSA; MIYAJI SHIBAI; YAGURA.

OSHIDASHI. A term used to suggest a kabuki actor’s “pushing out,” that is, his stage presence, and to refer to the pushing on of the stage set—via hikidōgu platforms—from the wings or from upstage, as in Kagami Jishi, when the platform with the butterfly characters is moves forward. Oshidashi also occurs in aragoto and dances when a painted flat or a musician’s platform (hinadan) divides to either side and actors on a sliding platform are pushed forward in tableau. See also SCENERY.

OSHIGUMA. The kabuki “pressed makeup” tradition of an actor wearing kumadori pressing his face against a sheet of silk or paper after the performance to preserve his makeup impression. These are prized by fans, who often hang them as home decorations.

ÔSHIKI HAYAMAI. A nô maigoto of the daishô mono type performed by a commoner at a rapid tempo. Ôshiki-chô is one of the two basic füe rhythms, the other being the higher-pitched banshiki-chô. See also MUSIC: NÔ.

OSHIMODOSHI. The kabuki “push-back” aragoto character and his performance, suggesting someone who repulses demons. One of the pieces in the kabuki jûhachiban grouping bears Oshimodoshi as a title even though it is not a full-fledged play but a segment inserted into others. The oshimodoshi enters on the hanamichi at a climactic moment carrying a thick bamboo stalk, which he uses to repel an
angry demon. He generally wears red and white \textit{nihon guma makeup} and an upswept \textit{hishi kawa} ("boar bristle") \textit{wig}, with an exaggerated, red padded costume (\textit{dotera}); gauntlets; a \textit{mino}, a wide \textit{kasa} hat; high \textit{geta}; and two or three huge swords. Standing at \textit{shichisan}, he argues with the demon on stage, moves to the stage, and performs a series of \textit{mie}. This pattern is seen in plays like \textit{Musume Dōjō-ji} and \textit{Onna Narukami}.

\textbf{OSHIROI}. The heavy white \textit{makeup} of \textit{kabuki actors}, made from a ground-flour base. Its hue varies from role to role, but is whitest for \textit{onnagata} and \textit{nimaime}.

\textbf{ŌTANI TAKEJIRŌ (1877–1969)}. One of the twin brothers who cofounded the \textit{Shōchiku} corporation, which manages all major \textit{kabuki actors}. His brother was \textit{Shirai Matsujirō}. The name \textit{Shōchiku} combines the Chinese pronunciation of the first character in each of their given names (\textit{matsu} = shô; \textit{take} = chiku). The brothers acquired two large theatres in Osaka’s Dōtonbori district, adding the \textit{Bunraku-za} in 1909, after which Takejirō left to focus on Tokyo, beginning with the acquisition of the Shintomi-za (\textit{see MORITA-ZA}) and the \textit{Hongō-za}. He began to produce at the \textit{Kabuki-za} in 1914. From the early 1920s, Shōchiku dominated the movie business with the Shōchiku Kinema Unlimited Partnership, and, in 1937, the company’s stage and film interests were merged in the Shōchiku Joint Stock Corporation. In 1954, he was named president. Takejirō’s philosophy was that "if you spend as much as possible on a production, audiences will come from somewhere to see it." In 1955, he founded the Shōchiku Ōtani Toshokan (Shōchiku Ōtani Library).

\textbf{ŌTANI TOMOEMON}. Eight generations of actors. \textit{Yagô} Yamashinaya, Ōsakaya (Tomoemon I); Akashiya (Tomoemon II–Tomoemon VIII). Tomoemon IV (1791–1861) moved to Edo in 1832 from Osaka, taking the name that year, creating a situation that led to there being two Tomoeemons in the 1830s; Arashi Shamaru had become Tomoemon III in 1831.

Tomoemon IV was the "Edo Tomoemon“ and Tomoemon III the “Kamigata Tomoemon.“ After the latter died, Tomoemon IV became active in Osaka as well. He created the interpretation of Ada-
chi Genzaemon in *Katakiuchi Tengajaya Mura* that is still followed. He did best as petty thieves and crooks.

**OTOKO.** A grouping of “male” *nō* masks. The *chūjō* (“lieutenant”), with its sad but graceful expression, is worn by young warriors and the ghosts of young Heike clan nobles, as well as by men of the imperial line. The leading roles in *Kiyotsune, Unrin-in* wear it. The *heida* (“equalizing greatness”), which has a brownish cast and a painted-on mustache, is seen on the ghosts of Genji clan and other brave warriors. Yoshitsune in *Yashima* and Tamura-maru in *Tamura* are among its wearers. The *kantan no otoko* (“man of Kantan”) has a somewhat worried expression on its lightly mustached face. Originally created for the troubled Chinese youth Rosei in *Kantan*, it has come to be used for other young men and youthful deities, as in *Takasago* and *Yōrō*. The *kasshiki* (“acolyte”) is worn by handsome young religious acolytes or servants, as in *Jinen Koji* and *Kagetsu*. Some masks, like the *atsumori, shunkan*, and *yorimasa*, bear the names of the characters who wear them.

**OTOKODATE.** A character type seen in *bunraku* and *kabuki sewa mono* plays, where, as a “chivalrous commoner,” he defends the townsman class against overbearing samurai. Real *otokodate*, also called *machi yakko* and *kyōkaku*, were frequently gangsters but the theatre romanticized them in such figures as Banzuin Chōbei. See also *KYŌKAKU MONO*.

**OTOKO MAI.** A *nō* maigoto of the *daishō mono* type, called “male dance” because it is fast, bold, and martial. It is performed by samurai in *genzai mono* such as the Soga brothers in *Kosode Soga* and Benkei in *Ataka*.

It also refers to a *shirabyōshi* dance performed during the middle ages by courtesans dressed as men. In *kabuki*, it was a dance performed during the *wakashu kabuki* period by youths dressed as *shirabyōshi* in tall hats, long-sleeved kimono, a white robe (*suikan*), *haori*, and sword. It was later inserted in certain *henge mono*.

**OTOKOSHU.** A backstage (*gakuya*) “manservant” who serves a leading *actor*, greets visitors, cleans the dressing rooms, helps prepare
food and baths, assists with costumes and properties, etc. Women may serve in this function today, but were forbidden from doing so in the past.

**OTOSHI.** “Falling,” the way a kabuki actor musicalizes his speech by contrasting its pitch and volume; it refers to lowering and softening the voice. A second meaning is concluding a speech with a comical remark. A third meaning indicates a katakiyaku’s changing his behavior from bold to meek when confronted by a stronger opponent.

**OYAJIGATA.** The important “old men roles” played by veteran kabuki actors. At first, there were oyajigata specialists, but ultimately actors of other male roles, such as tachiyaku and katakiyaku, played them. Among the many good examples are Gappô in Sesshû Gappo ga Tsujî and Heisaku in Igagoe Dôchû Sugoroku. See also YAKUGARA.

**ÔZATSUMA BUSHI.** A jôruri style, also pronounced ôsatsuma bushi, founded by Ôzatsuma Shusendayû I (1695–1759) around 1720. During the mid-18th century, in Edo it became popular as accompaniment for aragoto acting. As aragoto lost favor to more realistic styles, it fell out of popularity.

Originally a separate school, it was absorbed by nagauta during the late 19th century. Today, it is sometimes heard in the context of nagauta, especially when accompanying aragoto. Ôzatsuma is the lively, scene-setting music heard in jidai danmari for scenes in mountain ravines, or when a shamisen plays in front of the asagimaku before the start of a scene (technically not ôzatsuma but rather the playing of an ôzatsuma melody).

**ÔZUME.** The “grand finale” of a multi-act play (tsuzuki kyôgen). It referred during the Edo period to the last act of the jidai mono part of a two-part kabuki program, in contrast to the ôgiri ending of the sewa mono half. During the 19th century, these practices weakened and ôzume came to mean the final scene, which cleared up all complications. See also ICHIBANME MONO; NIBANME MONO.

**P**

**PLAY CATEGORIES: BUNRAKU AND KABUKI.** Most bunraku and kabuki plays belong to the same genres, and while a great many
kabuki plays were first written for the puppets, a number of popular kabuki plays were adapted by bunraku. Kabuki plays borrowed from bunraku are gidayû kyôgen or maruhon mono, while “pure kabuki” plays are jun kabuki. Shin kabuki are the “new kabuki” plays written during the 20th century. In both bunraku and kabuki, dances and dance dramas are shosagoto or buyô geki. See KEIGOTO.

The two chief dramatic classifications, each with its subdivisions, are jidai mono (also ichibanme mono) and sewa mono (also nibanme mono). Jidai mono subdivisions include ôdai mono, oie kyôgen, and katsureki mono, while sewa mono include kizewa mono, jidai-sewa mono, and zangiri mono. Plays may also be labeled by theme, story, or characters, as in shiranami mono, chûshingura mono, oie kyôgen mono, dôjô-ji mono, futa omote mono, kaidan mono, fuwa nagoya mono, soga mono, etc.

Shosagoto subgenres include henge mono and matsubame mono, among others. Dance plays may also be classed as shosagoto and shosageki (“pose dramas”) or buyô geki (“dance dramas), the latter two being the more dramatic types. See also PLAYWRIGHTS: BUNRAKU AND KABUKI; PROGRAMS: KABUKI.

PLAY CATEGORIES: KYÔGEN. The play listings of the Ôkura ryû and the Izumi ryû are called nayose. There are 254 plays in the Izumi repertoire, and 180 in the Ôkura (154 being considered producible today), with 177 being found in both schools. Many show considerable variations from school to school. Twenty plays were eliminated from the Ôkura after the Meiji Restoration (1868), but they remained available to the Shigeyama Sengorô and Yamamoto Tôjirô branch families, so there are really 200 Ôkura plays. Six are exclusive to the Ôkura and 63 to the Izumi. The total number of plays is 263. Those additional plays handed down within specific families and still seen are bangai kyôgen (or bangai kyoku, “supplementary kyôgen”).

There is no single agreed on method of grouping kyôgen plays. Ôkura Toraakira, who created seven groupings, and whose system was refined slightly by Ôkura Toraiiro in 1792, made the first attempt at categorization in 1642. A number of systems exist, and there are often disagreements as to what the categories are and what plays belong to which, many being considered as part of more than one. Another complication is that some titles are written with different
characters by the two schools. Or the same play’s title might differ from one school to the other.

If comic subject matter is the basis, there can be groups based on word play; the lower classes; the contrasting behavior of upper- and lower-class characters; regional differences; life’s happenstances; happy events; auspicious notions; and unusual manners. Other methods call for organizing the plays alphabetically; by their place in the program; by the relative proportions of dialogue (serifu), song (kayō), or dance (mai); by whether they are pure kyōgen or are inspired by nō; by whether they use kyōgen masks or not, the former subdivided by mask type; by the level of difficulty (with five levels from the easiest to the hardest); or by character type.

Categorization by character type provides plays about humans, ghosts, supernatural beings, and strange creatures. Categorization by the number of characters provides one-man kyōgen, two-man kyōgen, three-man kyōgen, and four-or-more kyōgen.

Despite these many approaches, the Ōkura school prefers nine categories, all but three based on character type (the word kyōgen should be added to each): (a) waki (“celebratory”); (b) daimyō (“feudal lord”); (c) shōmyō (“minor landowner”); (d) muko-onsa (“son-in-law and woman”); (e) oni-yamabushi (“devil and mountain ascetic”); (f) shukke-zatō (“priest and blind man”); (g) atsume (“miscellaneous”); (h) omo narai (“difficult”); and (i) gokuomo narai (“very difficult”).

The most recent Izumi categorization includes 12 groups, some with names similar to those just listed: (a) kami (“god”) mono; (b) kahō (“wealthy man”) mono; (c) hyakushō (“farmer”) mono; (d) daimyō mono; (e) tarō-kaja (“chief servant”) mono; (f) muko mono; (g) onna mono; (h) oni mono; (i) yamabushi mono; (j) shukke mono; (k) zatō mono; and (l) zatsu (“miscellaneous”) mono. All except the last are character based.

Other systems exist as well, one recent source giving 16 major categories and 39 subcategories.

**PLAY CATEGORIES: NÔ. See PROGRAMS: NÔ.**

**PLAYWRIGHTS: BUNRAKU AND KABUKI.** The original playwrights (kyōgen sakusha or sakusha) of bunraku were the chanters
of ko joruri, while those of kabuki were the actors themselves, using an improvisational approach (kuchidate). For example, Ichikawa Danjūrō I was responsible for at least 50 plays, for which he used the pen name Mimasuya Hyōgo. The playwright-actor and his performing colleagues developed a script during their performances, an experience that was more like “playmaking” than “playwriting.” Plays were continually revised over the years to showcase various actors. The point was to show the actors off, not to write dramatic literature. Playwrights were not even credited in banzuke until Tominaga Heibei began the practice in 1680. With the appearance of Chikamatsu Monzaemon in the Genroku period, the concept of an independent playwright who was not a performer took root in both bunraku and kabuki, although a small number of actors also occasionally wrote plays. In the 1720s, it became increasingly common for playwrights in both forms to collaborate (gassaku) on new works, with about seven or eight writers sometimes working on the same script, although the number was usually somewhat smaller, generally two or three. A formulaic system evolved where dramatists drew upon stock sekai, characters, and scene types, using them in creative new ways (shukō). Numerous plays, many of them now classics, were rewritten versions (kakikae kyōgen) of earlier works.

Playwrights were under seasonal contracts to specific theatres. A playwriting hierarchy was established, headed by the tate sakusha, who led a team including the nimaime sakusha, sanmaime sakusha, kyōgenkata, and various minarai sakusha. Bunraku playwriting was essentially over by the end of the 18th century, but kabuki dramaticity in the 19th century saw major advances in the works of writers like Tsuruya Nanboku IV and Kawatake Mokuami, who instituted new subgenres, such as kizewa mono, kaidan mono, shiranami mono, matsubame mono, katsureki mono, and zangiri mono. (See PLAY CATEGORIES: BUNRAKU AND KYŌGEN.) In the late Meiji era, with the influx of Western ideas, even the kabuki playwriting system died out and freelance playwrights from outside the tradition appeared, such as Tsubouchi Shōyō. Kabuki still has a literary team but it is restricted mainly to noncreative duties. See also KYŌGEN-KATA.

PLAYWRIGHTS: KYŌGEN. Kyōgen plays are anonymous, having been created originally as improvisational sketches and polished by
succeeding generations of actors. Thus, the plays underwent continual change over the years. At one time, the priest Gen’ê (1270–1335) was credited with having written many kyôgen plays, and other names, like that of actor Konparu Shirojirô (d. 1473), were attached to other plays, but these attributions have since been discredited. In 1578, Tenshô Kyôgen Bon (Tenshô-Period Kyôgen Book), a collection of plot summaries, was published; in the 1620s, a group of plays performed by Ōkura Toraakira’s company was compiled by him; and, in 1660, the Kyôgenki (Record of Kyôgen), a collection of 50 summaries mingled with dialogue excerpts, appeared. This is because kyôgen plays were dependent on an oral, not written, tradition. Improvisation played a major role in the formulation of the plays. Thus, the texts of the two existing schools differ considerably from each other, both in dialogue and structure. Texts of kyôgen plays are called densho, while those of nô are yôkyoku. However, kyôgen texts were not published, partly because their simplicity raised fears of piracy among kyôgen masters. See also PLAY CATEGORIES: KYÔGEN.

PLAYWRIGHTS: NÔ. There are many problems of attribution regarding the authorship of nô plays. The great majority remains technically anonymous although scholars are reasonably certain they can identify most. Moreover, the dates of the plays are themselves not known. The chief playwrights include Kan’ami Kiyotsugu, Zeami Motokiyo, Kanze Jûrô Motomasa, Konparu Zenchiku, Kanze Kôjirô Nobumitsu, Kanze Yajirô Nagatoshi, Konparu Zenpô, and Miyamasu. Many great plays, like Nonomiya, Hâgoromo, and Tsuchigumo, were once assigned to Zeami, but that attribution is no longer sure. Most nô playwrights not only wrote music for their plays but also adapted or revised earlier works. Moreover, many nô plays now performed have been altered from their originals over the last five or six centuries. Although around 250 plays are in the current repertoire, perhaps two thousand were produced in the past, and many of them are not only extant in manuscript but have been published in modern times. Recent years also have seen the revival of plays that have fallen out of the repertory. In the Kadensho, Zeami stressed that the best plays are written by the actors who will appear in them, and that acting in someone else’s play will not be as success-
ful as acting in one’s own. Many plays are of insignificant literary value, but a good number are considered masterpieces.

**PROGRAMS: KABUKI.** During the Edo period, kabuki programming (*kyôgen date*) followed traditional patterns that gradually changed over the years. From the late 17th to mid-18th centuries, Edo theatre programs included a first half (*ichibanme mono*) dominated by a *jidai mono* and featuring a ritualistic dance (*bantachi*); the *waki kyôgen* associated with the respective theatre; a brief, comical *jobiraki*; the *futateme*; the *mitateme* (the usual prologue to the *jidai mono*); the *yontateme*; and the *ôzume*. The second half (*nibanme mono*) was a *sewa mono* related to the *jidai mono* half, its three acts were the *jomaku* ("prologue"), *nakamaku* ("middle act"; a *shosagoto*), and *ôgiri*. (In the mid-19th century, when a dance play began to separate the two halves of a program, it too was called a *nakamaku*.)

The Edo practice from the late 17th century was to call the entire program by a single title. At first, all parts of the play were closely related but the practice appeared in the 18th century of the first half being in *jidai mono* style and dealing with the samurai world, while the second half dealt with the everyday world of the townspeople. A different practice evolved in *Kamigata*, where the two halves of the program were unrelated *jidai mono* and *sewa mono*, each with its own title. This was introduced to Edo in 1796 by playwright *Namiki Gohei I*, although some dramatists, like *Tsuruya Nanboku IV*, chose to ignore it, preferring to write complex plays in which the *jidai* and *sewa* aspects mingled, all contained within one title.

During the Meiji period, Tokyo theatres presented an *ichibanme*, a *nakamaku* dance, a *nibanme*, and an *ôgiri* dance drama, while Kamigata produced a *zen kyôgen* ("opening play"), *ji kyôgen* ("following play"), *kiri kyôgen*, and *ôgiri*. Today’s practice is simply to call the first piece "number one" (*daichi*), the second "number two" (*daini*), the third "number three" (*daisan*), etc. It is usual for the arrangement to be a *jidai mono*, a dance, and a *sewa mono*, with a short dance concluding the program. The *Kabuki-za* in Tokyo normally produces an afternoon program and an evening program, with different pieces on each; it now also provides a three-program day in August. Other theatres are more likely to produce only a single program. See also *MIDORI; NIBUSEI; TÔSHI KYÔGEN*. 
PROGRAMS: NÔ. A classical program is arranged according to the gobandate ("five-piece program") system, in which the ritual piece Okina (considered sui generis and not belonging to any specific category) is followed by five nô plays, with kyôgen plays following the second, third, fourth, and fifth plays. An abbreviated piece bearing auspicious overtones and called shûgen nô might have followed the final play on special occasions, such as at New Year's. This would have brought the total number of pieces to 11. The performance of Okina also meant certain other formal considerations regarding the auspicious nature of the event had to be taken into account when selecting the first regular play on the program. Selection of the shûgen nô also was dictated by ritualistic concerns. See also HAN NÔ.

The five-nô play program, which would now last eight or more hours, is rarely seen in the hurried modern age, when only three nô plays might be produced with a single kyôgen, or two nô plays and one kyôgen. Okina may or may not be produced. Hatsubanme mono and sanbanme mono are produced much less frequently than yobanme and gobanme mono. There may even be programs entirely made up of several kyôgen. Plays that may only have taken 40 minutes to act several hundred years ago now often require an hour and a half or more. (A few plays still come in at around 30 minutes.) When programs are arranged under reduced circumstances, different terms are used to designate the program based on the nature of the opening play. In the distant past, there are known to occasionally have been many nô plays on a program, perhaps as many as 10, a situation that greatly dismayed Zeami who was concerned with the overall aesthetic and rhythmic balance of a program (see JO-HA-KYÛ). Although Zeami favored a five-play program, the actual classification system dates from a later time.

Plays can be classified as predominantly dramatic (geki nô) or dance-oriented (furyû nô), but the standard categorization follows a sequence called shin dan jo kyô ki (or shin nan nyo kyô ki): shin refers to gods, dan to men, jo to women, kyô to mad persons, and ki to demons. These are the types of characters likely to dominate each of the categories. Some plays overlap categories, according to traditions within the various schools of nô. There are other names for the categories as well, perhaps the most common being the number of the group to which they belong. Thus, we have hatsubanme mono,
nibanme mono, sanbanme mono, yobanme mono, and gobanme mono. Using yet another system of terms to designate the categories, first group plays are called waki nō or kami nō, second group plays are shura nō or otoko nō, third group plays are kazura nō or onna nō, fourth group plays are zatsu nō, and fifth group plays are kiri nō or kichiku nō. The reason for the term waki nō is disputed but the others are, in order, warrior nō or male nō, wig nō or women nō, miscellaneous nō (there are several subcategories), and ending nō or demon nō.

In the jo-ha-kyū arrangement, the first group conformed to the jo part of the program, the next three to the ha, and the final group to the kyū, a practice followed throughout the Edo period and still the goal of all nō programs, no matter how abbreviated. When this system was established is not certain but it is nowhere mentioned in Zeami’s writings. See also PLAY CATEGORIES: KYÔGEN.

Programs of nō are available on most nō stages once or twice a month, in addition to special programs given at other times. Occasionally, two or more schools will participate in the same program. Some programs are made up only of concert recitals of nō and kyōgen in which some of the usual production elements may or may not be provided, depending on the type of presentation.

PROPERTIES: BUNRAKU AND KABUKI. Hand props are kodōgu “small props,” in contrast to scenery, which is ōdōgu (“large props”). Bunraku uses far fewer hand props than kabuki but those it does use are similar to kabuki’s although usually smaller to suit the size of the puppets. Props are classed as:

- mochidōgu: hand props and accessories like weapons, armor (yoroi), fans, medicine cases, purses, and certain headgear.
- dedōgu: scenic props, include furniture, artwork, screens, religious statuary, etc.
- kie mono: things used up at each performance, including food.
- koware mono: props broken or destroyed in performance, such as plates and teacups.
- nuigurumi: animal costumes for dogs, rats, tigers, etc.
- haki mono: (see FOOTGEAR).
- nori mono: vehicles, wheeled and carried, including portable shrines (mikoshi), ox-carts, and palanquins (kago).
- shikake: a wide variety of trick or specially rigged props.
Hon mono are props that resemble their real-life counterparts; koshirae mono are those that are created purely for the theatre, notable by their emphatic colors, shapes, or sizes.

**PROPERTIES: KYÔGEN.** Most kyôgen props are similar to those in nô, both tsukuri mono (“constructed props”) and kodôgu (“hand props”); kyôgen, moreover, uses fewer props than nô. (See PROPERTIES: NÔ.) In contrast to nô, the standard writings on kyôgen fail to differentiate clearly regarding which props are tsukuri mono and kodôgu. Kodôgu, which are mainly real or seemingly real items, include many items of everyday use, such as farm implements, gourds, chopping boards, large Chinese fans, fox-trapping snares, gambler’s dice, acupuncture needles and mallets, and butcher knives.

The lacquered cask (kazura oke) used most often as a seat can also represent a sugar barrel, a tea box, a sake keg, a water barrel, and, in one unusual use, a tree that a mountain ascetic climbs. Its lid frequently is employed as an oversized sake cup.

Even more versatile is the fan, which can suggest a myriad of things and actions. Some plays have rather unusual props. One is the yagura, a miniature fortress—with tiny flags and crests—worn around the neck of the shite in Hige Yagura to prevent his wife and his friends—who attack with halberds, pitchforks, scythes, and a huge pair of tweezers—from plucking out his beard.

**PROPERTIES: NÔ.** Called nô no dogu in the aggregate, these include all the objects seen on stage, including the musicians’ stools, the musical instruments, the masks, and so on. However, for most purposes, props can be referred to as those things that are handled by actors or decorate the stage, thereby giving us the terms suedôgu (“placed props”) and tedôgu (“hand props”). The former are those placed on the stage as set decorations. The latter are those carried by the actors. About half the props used in nô appear in kyôgen, where they tend to be even more simplified and of the kind representing daily use items, including the ubiquitous fan.

Props are also categorized according to whether they are kodôgu (“small props”) or tsukuri mono (“made-up props”). The former—primarily hand props—normally implies that the props are what they purport to be, i.e., swords, halberds (at seven feet, the longest hand
prop), rosaries, fans, rakes, drums, mallets, rain hats, nets, musical instruments, amulet bags, mirrors, scythes, umbrellas, batons, scrolls, incense, leafy branches (a symbol of madness), thread winders, and so on. Many are available in multiple varieties according to play and role-type. Some hand props are considered tsukuri mono, such as poem cards, documents, scrolls, rosaries, walking sticks, rakes, musical instruments, torches, fishing poles, fishing nets, purification wands, bows and arrows, and whips. Unusual props include one that produces flames in Chikubushima, the tray with peach blossoms and fruit in Sei Ôbo, the fishhook with which the dragon enters in Tamanoi, and the long paper threads thrown out by the spider in Tsuchigumo. Often, props are placed on stage by the kôken and removed when no longer needed, with no attempt to disguise the theatricality of the act. And, depending on how they are used, certain props can be used within a play’s changing contexts to conjure up multiple meanings that go beyond their immediate appearance. In Utô, for example, a straw hat given to the shite by the kôken becomes not merely a hat but, when placed on the floor, a stupa to which prayers can be offered.

Kodôgu are stored away until needed. Tsukuri mono are constructed specifically for a performance several days in advance, and are dismantled afterwards. These are symbolic, built of bamboo and, often, wrapped in white cloth, and occasionally decorated with artificial tree or flowering branches. They resemble their originals the way a skeleton resembles a person, although some closely resemble their models. Among the set pieces made this way are ox-drawn carriages, prison cells, boats, torii gates, well curbs, prayer wheels, mirror stands, fulling blocks, sake jars, seats, temple bells (the one in Dôjô-ji is the heaviest nô prop), shrines, and cemetery mounds. Some may be partly made of branches, flowers (living and artificial), paper, straw, firewood, silk, and paper. Large props may require at least two kôken to bring them on. Some props are decorated with narrow strips of striped red or navy cloth. Occasionally, a tsukuri mono is built as a frame enclosed in damask so it may hide an actor in it prior to his appearance; or, as in Sesshô Seki, the actor may go inside to change his costume. These changes are made with the help of the kôken, but in Dôjô-ji the actor changes his costume inside the bell without any
assistance. Strict interpretation of the terminology says that only the set pieces are true tsukuri mono.

In a class by themselves are the small wooden platforms (ichijō-dai), roughly three feet by six, that serve a variety of symbolic scenic purposes—suggesting bridges, beds, palaces, mountains, and so on—and that may be dressed with such things as small trees and more elaborate tsukuri mono. Actors often stamp on these platforms during dances. Similarly unclassifiable are kazura oke casks. See also NIJODAI; PROPERTIES: KYÔGEN.

PUPPET CONSTRUCTION. Although they displayed powerful and lively expressions, the heads of ko jûrûi puppets, the kind that preceded those of bunraku, were essentially one-dimensional and crude and portrayed only the most stereotypical attitudes and characters. With the appearance in the early 18th century of Chikamatsu Monzaemon’s realistic sewa mono characters, a new kind of head had to be created. This did not happen, however, until after Chikamatsu’s death in 1725, when the puppets, formerly subservient to the musical narrative, became at least as important an attraction and added realistic technical and artistic improvements to their appearance and handling.

From 1727 through the 1740s, there was a series of innovations: for example, in 1727, there was a puppet whose mouth and eyes could open and close; in 1729, a puppet’s eyes could move in their sockets; in 1733, a puppet could move its fingers; in 1734, the threeman (sannin-zukai) system began; in 1736, a head had movable eyebrows; in 1739, the sashigane rod for manipulating the puppet’s left arm was introduced; in 1745, real mud and water were used and a male hero appeared wearing only a loincloth on his tattooed body; in 1747, the ears moved on a character who was a fox in disguise, and so on. Before long there was not much that living actors could do that the puppets could not also do. The puppets thus forfeited the special qualities that made them unique, which may be a major reason bunraku lost out in its rivalry with kabuki, which had been borrowing its plays since at least 1708.

Meanwhile, new character types appeared in almost every play and new puppet heads had to be carved to represent them. When bunraku playwriting was replaced by revivals, the performers turned to
polishing their skills and the existing heads were standardized. Only after World War II, when plays like *Hamlet* (1956) were produced, did it become necessary for new heads to be created.

Aside from those male puppets whose exposed bodies have full torsos, the puppet’s torso typically consists of little more than an oval-shaped “shoulder board” (*kata-ita*), covered with loofah (*hechima*) to provide roundness, a hole in its center for the neck, and a thin, bamboo circle forming a “waist hoop” (*koshiwa*). Narrow strips of cloth hold this hollow contrivance together in front and back. The balance of the costume ensemble depends on the shoulder line and the position and thickness of the waistline. When fully constructed, a puppet is anywhere from two and a half to five feet tall and weighs from 10 to 50 pounds.

The arms and legs are attached by strings to the shoulder board. As a rule, only male puppets have legs (there are six types available), so the females’ must be simulated by the way the *ashizukai* manipulates the folds of the kimono hem (*fuki*). (Rare examples of female puppets with legs are Iwafuji in *Kagamiyama Kōkyō no Nishiki-e*, who must step on Lady Onoe, and Otsuru in *Yūgiri Awa no Naruto*, who also needs them for purposes of the action.) A *sashigane* is connected to the left arm for manipulation by the *hidarizukai*.

Whether or not a puppet has hands with articulated fingers that move is dependent on the needs of the scene (see PUPPET HANDS). In addition to puppets representing human beings, a wide variety of animal puppets exist, generally handled by a single puppeteer. Considered props, they include horses (on which a puppet rider will sit), foxes, toads, birds, dogs, monkeys, etc.

**PUPPETEERS.** Until recent years, *bunraku* puppeteers (*ningyō zukai*) played second fiddle to the more prestigious chanters (*tayū*), since *gidayū bushi* performance was so widespread among amateurs. Spectators often went mainly to listen to the chanter, paying scant attention to the puppets. The implicit rivalry between the puppeteers and chanters became controversial during the premiere performance of *Kanadehon Chūshingura* (1748) when the *omozukai* and the chanter clashed over their relative artistic autonomy (see TAKEDA IZUMO; YOSHIDA BUNZABURÔ).

The puppeteers wear either a black ensemble of hood with gauze
face flap, three-quarter tunic with side slits, trousers, and *tabi*, or formal kimono with their faces exposed. Even when all three puppeteers wear the former costume, the *omozukai* allows his face to be seen. Each puppeteer wears cloth gauntlets (*udenuki*) covering his forearms. (See *DEZUKAI*.)

Most puppets are manipulated by a three-man team (sanninzukai). Anonymous minor characters (tsume ningyō), like those in crowd scenes, and children are generally manipulated by a single puppeteer. The assignments of chief, left arm, and leg puppeteers are not always strictly followed. Often, for example, an *omozukai* will appear as a *hidarizukai* so as to help a student learning to perform as an *omozukai*. Moreover, a single puppeteer may assume several functions—including that of stage assistant (*kaishaku*)—over the course of a long scene as puppets enter and exit.

Puppeteers belong to the Yoshida, Kiritake, or Toyomatsu schools, but these names no longer have any real meaning. One can tell which school they belong to by the shape of their hoods.

Puppeteer Yoshida Bunzaburo pioneered many of the great advances in puppeteering from the 1720s through the 1760s. Because of the technical advances made during his time—including the division into *tachiyaku* and *onnagata* specialization—puppeteers gained prestige as highly honored artists. See also PUPPET CONSTRUCTION.

The *omozukai* are responsible for attaching the puppets’ arms to the shoulder boards and for seeing to the sewing and repairs that the puppets’ costumes often require. The *ashizukai* attaches the legs and takes care of whatever is related to them, including *tabi* and leggings. The puppeteers declare that the way in which they assemble the puppets, including the smallest details of costuming, is crucial to their interpretation. The assembly process is called *ningyō tsukuri* (“puppet creation”) or *mae goshirae* (“making ahead”).

The heart of *bunraku* remains its narrative and musical aspects and their ability to tell a story. *Bunraku* puppetry therefore generally eschews the kind of crowd-pleasing spectacle and *keren* of *kabuki*. Those occasions when it indulges in eye-catching techniques include the use of *hikinuki* to change the *omozukai*’s costume before the audience’s eyes or the flying (chūnori) of the *omozukai* on a wire as he handles his puppet.
PUPPET HANDS. There are a number of standard and specialized hands used by bunraku puppets. Some have an immobile thumb while the other four fingers are fused but able to move as a unit at each joint; others have movable thumbs with the other fingers fused and movable only at one position; others have completely articulated fingers, thumbs, and wrists; and some can move only at the wrist. When the puppet’s right hand must do certain delicate business, the omozukai’s own right hand, wearing a white glove to make it look less obvious, appears beneath the puppet’s to do the business, such as sewing or handling a pipe. There are, though, specialized hands for holding a fan or the plectrum of a musical instrument.

A selection of important hand types includes:

- momiji-te: moves at wrist and at three joints in fingers, which move in unison, aside from the thumb. Used by most female puppets.
- kase-te: non-jointed fingers, fused together, with movable wrists. Very common for male and female puppets.
- tsukami-te: “grasp hands,” jointed fingers that can grasp things. The wrist does not move.
- tako-tsukami: “octopus grasp,” a type of tsukami-te that also has a movable wrist.
- odori-te: “dancing hands,” fixed fingers and movable wrists, used by dancing male characters.
- koto-de: “koto hands,” with picks affixed to the extended middle and index fingers for playing the koto.
- shamisen-de: “shamisen hands,” one of which holds a plectrum and the other of which is shaped to hold the shamisen neck.
- kakko no te: “small drum hands,” each of which holds a drumstick to beat a small drum affixed to the puppet’s waist.

PUPPET HEAD CARVING. Bunraku puppet heads (kashira) are constructed of blocks of good quality Japanese cypress (hinoki) or paulownia (kiri), which soak for up to three months until their inner oils have dissipated. They are then divided into four parts, avoiding the central part disclosing the age of the wood, and dried for at least five years. For the dōgushi headgrip held by the puppeteer, the toughest type of hinoki is used.
Distortion must be avoided, so determining the face’s seichū-sen (“dead-center line”) is vital. Then the eyes, eyebrows, nose, and mouth are sketched on the block. The carving proceeds with rough precision based on the positioning of the features. At this stage, it is more important to capture the general spirit of the head than its precise measurements.

The next step is to cut the head in half vertically, at a place just before the ears. The wood inside is hollowed out and the movable features (eyes, eyebrows, mouth) are affixed for heads that have them. Springs are made of a type of whale baleen (hige), unique in its flexibility and endurance.

The halves of the head are glued together and the finishing carving touches are made. Japanese paper is pasted over the head, which is then coated with a kind of whitewash (gofun) dissolved in glue. The head is coated a dozen or more times before completion. Then a blend of rouge substances is added in stages to the white base to provide color depending on the character; the whiter the face, the more upright the character. Some, like the akattsura (“red face”), may even have an entirely red countenance. The finish must subtly convey the character’s inner nature when lit from the front and above, so too shiny a surface is not appropriate. The color is often revised for each new production in which the head is used in order to best suggest a specific character.

When the coating is completed, the eyes and eyebrows are painted on in black ink. Male characters have a bluish hue (seitai) added to suggest the shaved portions of the beard and crown. The final touch for female heads is the painting of red lips.

**PUPPET HEADS.** Bunraku now has about 300 heads (kashira) in actual use. In the early days of the puppet theatre, heads were prepared for each character appearing in a new play. However, revivals gradually replaced new play production and techniques became standardized. This included the use of previously carved heads for roles of the same general type. The chief categories are *tachiyaku* and *onnagata* heads. The heads represent old and young, male and female, and good and bad characters. They must immediately suggest the nature of the character, so certain conventions have come into use. Sometimes, the same character may be represented by several
heads during a performance to show differing aspects of the character. Many female heads have a tiny needle (kuchibari) protruding from the lower lip. The size of the heads varies according to the puppet but they are proportionally small in relation to the size of the entire puppet.

The names of the heads and their categories first appeared in print in two books published around the turn of the 19th century. However, most names derive from plays written during the golden age of puppet theatre from the mid-1710s through the mid-1760s, being based either on characters or types that achieved fame during those years. Examples are the bunshichi and the genta. In addition, there are heads named for age-based character groupings, such as the waka otoko or babâ.

Today, in addition to about 30 special heads, there are about 40 types varied by their wigs and coloration so that they may be worn by a number of different characters. Some are seen only in jidai mono, some only in sewa mono, and some in both; some are used only by good characters, some only by bad, and some by both. About 20 may be used by only a single character.

The facial movements possible have specific names: (a) nemuri: opening and closing the eyes; (b) aochi: moving the eyebrows up and down; (c) kuchiake: opening and closing the mouth; (d) yorime or yokome: eyes looking to right and left. A few puppets even have movable noses.

The head has a neck (nodogi) to which is attached a wooden head-grip (dôgushi) fitted with toggles (kozaru) and a looped string (hikisen, popularly called choi). To operate the mouth, eyes, and eyebrows, the omozukai manipulates toggles on the rear and sides of the dôgushi. The hikisen is used to move the head itself. Normally, the head hangs forward loosely but when the puppeteer pulls the hikisen with his finger, the puppet’s chin rises; when he loosens his grip, the head descends. Operating this movement is the “nodding string” (unazuki no ito), made of the thickest and strongest of shamisen strings. See also PUPPET HEAD CARVING.

The selection of which heads from any category will be used for a specific production or which puppets will be assigned to which puppeteers is the job of veteran puppeteers, the “head distributor” (kashirawari i-in) and the “small distributor” (kowari i-in), respec-
The decision of which heads to use is complex since each has specific characteristics that differ slightly from others of the same type. If a bunshichi is chosen over a genta for a leading role, the person in charge has to decide which of the seven or so bunshichi heads available is the best, based on the character, scene, and chief puppeteer’s interpretation. Sometimes the same character uses different heads in different scenes according to what the character must express in each scene. The distributor will not want too many similar heads appearing during a single program so he will look for variety. When the decision is made, the distributor writes the name of the character and the chief puppeteer on a twisted piece of Japanese paper, which he attaches to the head’s manipulation cord before sending the head to the wig dresser (tokoyama).

See also PUPPET HEADS: FEMALE; PUPPET HEADS: MALE.

PUPPET HEADS: FEMALE. Female puppet heads (kashira) are called onnagata, the same word used for kabuki actors of female roles. There are fewer female types than males.

Female heads divided by age are (a) old women: babà, waru babà, bakuya; (b) mature women: fuke oyama, shinzô (a lower-grade courtesan), yashio, gabu; (c) young women: keisei, ofuku, musume, sasaya.

Heads used for only a single role include: myûrin (for the nun of that name in Futatsu Chôchô Kuruwa Nikki); oîwa (for the heroine of Tôkaidô Yotsuya Kaidan); futa omote (“double face”), a trick mask with a pretty girl’s face on one side and a fox’s on the other; hannya, a horrific demon’s face, etc.

PUPPET HEADS: MALE. Male puppet heads are called tachiyaku, the same word used for male roles in kabuki.

Male heads divided by age are (a) old men: kiichi, shûto, ôjutô, masamune, shiratayû, sadanoshin, takeuji, and toraô; (b) mature men: bunshichi, kômei, kenbishi, kintoki, danshichi, darasuke, matahei, yukanbei, and sanmaime chari (for comical villains like Bannai in Kanadehon Chûshingura); (c) youths: genta, waka otoko, oniwaka.

Male heads used for only a single role include: sanbasô, oni (“devils”), funewaka, zatô (“blind men” of which there are three
types, all used in a single play), jûrojin, hotei, gaihô, kagekiyo (for that character), hôkaibô (for that character), shûto no gabu, etc.

Of the few trick heads, one is worn by Tadanobu in Yoshitsune Senbon Zakura and has movable ears, suggesting that the character is really a fox. Another is the nashiwari (“split pear”), whose face gets lopped off during a battle, revealing the inside of the head.

Other heads include the detchi (“apprentice”), used by comical apprentices in sewa mono; the futahei, used by simple, honest, and, often, comic characters; the yakanbei, a reddish-faced comic minor villain (hagataki) like Yakanbei in Ashiya Dôman Ôuchi Kagami; and so on. There are many minor heads that have no set features and are designed according to the carver’s tastes.

R

RAKANDAI. Cheap seating placed upstage left on two levels, facing the audience and the actors’ backs, in Edo-period kabuki theatres. It was so named because of the resemblance of the spectators crammed in here to the images of “500 Buddhist avatars” (rakan) found in many temples. See also YOSHINO.

RAKUGO. A narrative art in which a single reciter tells stories, often comic, while seated on a cushion set on a small platform and gesturing with a fan. It is usually part of a variety show (yose). Many of its stories were adapted into popular kabuki plays, especially in the 19th century.

RANBYÔSHI. “Consummate rhythm,” a nô dance, now performed only by the shirabyôshi dancer in Dôjô-ji prior to her leap into the large bell. Requiring perfect timing, it uses heel and toe movements and stamping, and is accompanied by only the kotsuzumi (see KOTSUZUMI AND ÔTSUZUMI) and the fue, with congruent drumbeats and musicians’ kakegoe (usually they are noncongruent). In the Edo period, the term referred to passages that could be performed only with special abilities, including secret knowledge, and was also performed in Higaki and Sôshi Arai Komachi. A performance of ranbyôshi is normally given by a performer to mark his or her commence-
ment as a professional following the conclusion of training. See also MAIGOTO.

RELIGION. The religious background of all forms of traditional Japanese theatre derives from the beliefs of Shinto and Buddhism. Shinto and Buddhist practices intermingled over the centuries and were once less distinct than they are now, although there was never complete syncretism. Still Shinto shrines are often found on the grounds of Buddhist temples.

Shinto, which was not known by that name in premodern times, is the indigenous belief system of Japan, predating Buddhism, and emphasizing cultic faith in the existence of a world of spirits or deities (kami) inhabiting our natural surroundings, signified by shrines to house the deities. Such shrines could be simple or elaborate, the latter often having large staffs of priests and priestesses (miko) who performed ritual, shamanistic dances on special occasions. An important class of kami was ancestors, worshipped by their descendants as kami. The most significant ancestor in Japan was the sun goddess who founded the imperial line. Rituals involve the presentation of offerings of various types to the kami in his or her shrine. Much is made of purification rituals when any ceremony is performed concerning the kami, and the result of proper worship is fertility, good feelings, prosperity, and health. Shinto is not concerned with the afterlife.

Many plays have Shinto themes, especially nō and kyōgen plays in which Shinto deities—perhaps the spirits of flora or fauna—appear as characters. Bunraku and kabuki plays are often set at the time of popular Shinto festivals, and they, too, may introduce Shinto-based deities as well as festival dances and songs. The most famous Shinto-influenced nō play is Okina. Early puppet plays were Shinto in nature as well, the puppets being used to teach the public about Shinto deities, and the artists being in the employ of Shinto shrines, most famously at Nishinomiya’s Ebisu Shrine.

By 600, Chinese culture had made significant inroads in Japan, bringing with it Confucianism, established as the moral philosophy of the samurai class during the Edo period. This behavioral system—which was not a religion—demanded a hierarchical chain of lord, vassal, and family loyalties, with the utmost loyalty being to one’s
master; it also dictated, according to the Chinese philosopher Chu Hsi’s interpretation, a four-tiered class system with the samurai at the top, followed by the farmers, the artisans, and the merchant class.

Arriving from the Asian mainland in the late sixth century was Buddhism, which emphasized a respect for living things, mercy, meditative practices, and the search for enlightenment through abandonment of worldly desires. A form of popular Buddhism arose in Japan that expressed faith in the androgynous bodhisattva Kannon and the deity Amida, an earlier manifestation of the historical Buddha, Gautama. Kannon sacrificed his/her eternal bliss to help mankind surmount suffering; he/she figures in many plays. By repeatedly saying the invocation, “Namu Amida Butsu” (“Praise to Amida Buddha”), it was believed one could achieve salvation. This is often seen in all types of plays. Thus, lovers preparing to kill themselves in bunraku and kabuki shinjū mono recite it in hopes of being reborn on a single lotus leaf. Buddhism, unlike Shinto, is death obsessed, one’s fate in the many upper and lower afterworlds dependent on the life one lives on earth. Buddhist priests populate numerous no, kyōgen, bunraku, and kabuki plays, sometimes being taken quite seriously and other times being the butt of laughter.

Zeami, the great nō actor-playwright-theorist, was apparently a follower of Zen Buddhism, which some acknowledge to be the reason for nō’s austere, pared-down aesthetic and meditative quality although others claim that these features are not necessarily indebted to nō, especially if one considers the luxuriousness of nō costumes. It is known that a major type of nō play in which demons are exorcized sprang from a temple and shrine ritual in which a religious figure chased wicked demons from the holy precincts. And one of the most common patterns of nō plays has a traveling priest encounter a humble local person who, after being questioned about his/her identity leaves, only to reappear in the priest’s dream state in their true supernatural identity, which may be that of a Shinto deity or of some suffering soul, perhaps unable to break the bonds of earthly attachment, and seeking salvation through the priest’s intercession or possibly even attacking the priest before being quelled by his holy powers.

During the 17th century, the ko joruri produced many plays with Buddhist themes, including Amida no Munewari, in which Amida substituted him/herself for a human being who would otherwise have
died. This began the trend toward *migawari mono*. As *bunraku* developed, religion receded to the background, providing the local color of the plays, which were essentially secular. A suggestion of Shinto shamanism is found in several plays about foxes who take human form to aid a beloved person, as in “Kuzu no Ha” (*Ashiya Dōman Ōuchi no Kagami*). Kannon plays an important role in the late 19th-century *Tsubosaka Reigenki* when the deity saves the lives of a loving couple who have plunged to their deaths, and gives the man his sight back.

*Kabuki* originated in the Buddhist dances of the shrine maiden *Izumo no Okuni*, who was seeking to raise money for a Shinto shrine, but religion soon took a back seat to erotic displays. *Kabuki* became a predominantly secular form in which religious concerns were secondary, despite the many priests and even religious services depicted. A famous play about a priest is *Narukami*, about a holy Buddhist priest of that name who is seduced by a beautiful woman and grows so enraged he is transformed into the powerful deity Fudo. Many rural Shinto shrines possess rustic *kabuki stages*, and performances are still given during annual festivals, the original purpose of performing for the gods having been replaced by the delights offered to human spectators.

**RENDAI.** Tall, narrow, black property stands located directly upstage of the *tesuri* on *bunraku* stages for placement of props used during a scene. A *kaishaku* or junior *puppeteer* moves them about as needed. *Rendai* are also employed to rest a puppet’s feet on during lengthy scenes to lessen the burden on the puppeteers.

**RENGIN.** A type of concert recital of *no* in which a group of *actors* chants (*uta*) without musical accompaniment.

**RENJÛ.** Well-organized theatergoing “fan clubs” that supported their favorite *kabuki actors* during the Edo period. The fans (*hiiki*) wore distinctive clothing and followed traditional customs, and often presented gifts during the performance to the stars they favored.

**RENMEI.** The formalized billing or “name lists” of *kabuki* performers and writers used during the Edo period. There were a number of sys-
tems for presenting the names on kanban and in banzuke, each based on the relative importance of those named. There were also variations depending on specific circumstances. See also KAKIDASHI; NAKAJIKU.

RENRIBIKI. A convention seen in kabuki kaidan mono when a ghost tries to restrain the escape of a frightened character. The ghost holds its hands so that they droop from the wrist and seems to pull on the air; the fleeing person acts as though something is pulling him by the hair. Examples are in Kasane and Tôkaidô Yotsuya Kaidan.

RIEN. The “pear garden,” a reference to the theatrical world that derives from China’s T’ang dynasty, when Emperor Hsüan Tsung’s (also known as Ming Huang) court entertainers trained in such a place. In the Edo period, it came to be applied in Japan to kabuki.

RÔBA. Also rôjo, a type of nô mask used for “old women.” Whereas the uba mask simply indicates old age, as with the female tree spirit in Takasago, the rôba depicts someone who was a beauty in her youth. Variations of the rôba are named for the characters themselves, as with the komachi, higaki, or yamanba.

RÔMUSHA MONO. A subcategory of nibanme mono nô plays in which the shite is an “aging samurai,” which brings an additional touch of pathos to the performance. In Yorimasa and Sanemori, the shite wears a mask known by the character’s name (that of the title), and he first appears as the ghost of the character who appears in the second part (nochiba). In Tomonaga, the middle-aged woman who first appears as the shite (maejite) is a different character from the ghost of Tomonaga, the nochijite (see SHITE), making it one of the rare plays with this pattern. See also DRAMATIC STRUCTURE: NÔ.

RONGI. A “discussion” dialogue in nô chanted to hiranori rhythm that has several types. It often comes in the first half (maeba) after the kuse and before the nakairi, and is between the shite and waki, as in Hachi no Ki. Or it may also come between the shite and the
jiutai, as in Takasago, when the shite reveals or hints at his or her true identity. See also MONDÔ.

RÔNIN. Samurai whose connection to their lord has been severed and who drift like “wave men.” They are common characters, both as villains and heroes, in bunraku and kabuki plays. Among famous examples are the 47 masterless samurai who take revenge on their late master’s enemy in Kanadehon Chûshingura. Many rônin characters are forced to leave their lord’s employ and disguise themselves as commoners (yatsushi) so that they can search for a missing or lost heirloom (oie no chôhô).

ROPPÔ. A stylized hanamichi exit in kabuki, named for the “six directions” (heaven, earth, east, west, north, and south) in which the actor seems to be moving as he bounds off, arms and legs making exaggeratedly large movements. The term appeared in kabuki during the early Edo period when actors were influenced by the behavior of the flamboyant otokodate. (See NANNAN; TANZEN.) The movement is meant to demonstrate the character’s power.

Most of the variations are in aragoto style, including the tobi roppô (“flying roppô”), performed by Umeomaru in “Kuruma Biki” (Sugawara Denjû Tenarai Kagami) and Benkei in Kanjincho; the katate roppô (“one-handed roppô”), seen in Tenjiku Tokubei Ikoku Banashi and Ibaraki; the kitsune roppô (“fox roppô”), performed by Fox-Tadanobu in Yoshitsune Senbon Zakura; the keisei roppô (“courtesan roppô”), seen in Miyajima Danmari (see DANMARI); the yûrei (“ghost roppô”); and the oyogi roppô (“swimming roppô”).

Some roppô appear not as exits but as bold movements performed in the context of a play, as for example when Fuwa and Nagoya in “Saya-ate” (see FUWA NAGOYA MONO) perform the tanzen roppô (“before the bathhouse roppô”).

Bunraku uses roppô to describe a certain movement of the feet, and Japanese folk theatre (minzoku geinô) uses it to denote ritualistic stamping intended to frighten evil spirits in the earth.

RYÛ. See SCHOOLS OF NÔ AND KYÔGEN.

RYÛHA. See SCHOOLS OF NÔ AND KYÔGEN.
RYŪJIN MAKI. A theatricalized suō robe worn in bunraku and kabuki by certain officials in jidai mono, such as Genba in “Terakoya” (Sugawara Denju Tenarai Kagami). The right sleeve is off the shoulder and fixed at the rear of the costume, where it is folded to resemble a strip of dried abalone. The left sleeve, which bears a large mon, is stretched stiffly with bamboo splints. See also COSTUMES: BUNRAKU AND KABUKI.

SADANOSHIN. Male puppet head used for refined, compassionate old men like Takemura Sadanoshin, Shigenoi’s father, in Koi Nyôbo Somewake Tazuna, and Hanzai in Katsuragawa Renri Biki. He has a light beige face and eyes that close.

SADO SHIMA CHÔGORÔ. Two generations of kabuki actors. Ōagô Sumiyoshiya (Chôgorô II). Chôgorô I (1700–57) was a Kamigata actor who excelled at wagoto and jitsugoto (see TACHIYAKU) roles, as well as dancing. His Sadoshima Nikki (Sadoshima’s Diary) is an important book about the life of an 18th-century actor. He and Nakamura Utaemon I were responsible for innovations that combined kabuki and bunraku techniques.

SAGEUTA. A short “low-pitched song” chanted in nô in congruent rhythm and in the lower register. It often precedes a rongi or ageuta.

SAGI RYÛ. One of the three main schools of kyôgen during the Edo period, along with the Ôkura ryû and Izumi ryû. Its founder was Roami, who lived during the mid-14th century, and who is mentioned in the Sarugaku Dangi. The actual founder of the school was its 10th head (sôke), Sagi Niemon Sôgen (1560–1650); the school officially began when it was ordered by Tokugawa Ieyasu to affiliate with the Kanze ryû. The lineage of the school’s leaders lasted through 18 generations of actors named Niemon or Gonnojô. During the Meiji period, Gonnojô XIX (1824–95) moved about from city to city until around 1882. Meanwhile, Sagi actor Namekawa Shôsaburô (1820–1901) got involved with the Azuma Nô Kyôgen troupe that
attempted during the late Meiji period to combine no and kabuki. The school also became associated with Meiji-period kabuki performance. These associations led to the Sagi being shunned by the nô and kyôgen world and practically disappearing into the backwaters of provincial venues, such as Yamaguchi and Niigata Prefectures, where it was rediscovered as a regional performing art in the mid-1990s and named an Important Intangible Cultural Property. It is not, however, considered part of the mainstream kyôgen world.

SAJIKI. The “gallery” seating on either side and at the rear of traditional bunraku and kabuki theatres. It was considered the best seating in the house, presumably because of the view of the hanamichi. Elevated sajiki for the nobility at festivals date back to the middle ages and were later incorporated into kanjin nô during the Kamakura and Muromachi periods. In early kabuki, there was a single level of roofed sajiki placed on either side of the doma, with screens helping to provide privacy for the audience. Later, blinds would serve the same purpose.

When roofed-in theatres arrived in the mid-1720s, sajiki were set up on either side of the auditorium on two stories, one directly over the other. Audience right seating was in the higashi sajiki (“eastern gallery”), left seating was the nishi sajiki (“western gallery”), and seats at the rear of the house were in the mukô sajiki (“beyond gallery”). (See ÔMUKÔ.) (Interestingly, the old Kanamaru-za in Kotohira calls its audience right gallery the nishi sajiki and the opposite one the higashi sajiki.) The nikai sajiki (“second-story gallery”) nearest the stage was considered the best. The seats on the lower level were called uzura sajiki. (See RAKANDAI; YOSHINO.) A few theatres, like the Kabuki-za and the Shinbashi Enbujô, preserve the tatami seating of the old days, but chairs are used in most sajiki today.

SAKATA TÔJÛRO. Four generations of kabuki actors. Yagô Kuwanaya (Tôjûrô I); Yamashiroya (Tôjûrô I–III); Hiiragiya (Tôjûrô II–III). Tôjûrô I (1647–1709) was the greatest Kamigata actor of his day. In 1678, he became a star when he played Izaemon in Yûgiri Nagori no Shôgatsu, a role he performed in 18 productions. A pure nimaike based in Kyoto, he excelled at nimaike. Chikamatsu Monzaemon
wrote many plays for him for a decade, beginning in 1693. His wagoto style is often contrasted with the aragoto of his Edo contemporary, Ichikawa Danjûrô I.

Nakamura Ganjirô III became Tôjûrô IV in 2005.

SAKURADA JISUKE. Four generations of Edo playwrights. Jisuke I (1734–1806), who spent several years in Kamigata before returning to Edo, was a prolific dramatist who wrote for Ichikawa Danzô III, Ichikawa Danjûrô IV, and Matsumoto Kôshirô V. Some think him kabuki’s most literary playwright, which may be why more of his plays are not revived. Those still seen include Gohiiki Kanjinchô, Date Kurabe Okuni Kabuki, and Banzuin Chôbei Shôjûrô no Manaita, while dances include Modori Kago, Yoshiwara Suzume, and Kumo Hyôshimai.

Jisuke II (1768–1829) took that name in 1808. He specialized in henge mono, and his still-produced work includes Genta, Sarashime, Shiokumi, Toba-e, Shitadashi Sanbasô (see SANBASÔ MONO), and Asazuma Bune.

Jisuke III (1802–77) took the name in 1833 and was best at adapting old plays. His still seen work includes Akegarasu Hana no Nureginu, Kore wa Hyôban Ukina no Yomiuri, Noriaibune, and Donsuku.

SAKURAMA SAJIN (1835–1917). Nô actor of the Konparu ryû, born into the venerable Sakurama family of Kumamoto and known for many years as Sakurama Banma. He became Sajin in 1901. After a childhood in which he gained repute as a prodigy, he was ordered by his clan leader to go to Edo when he was 21 to be trained by Nakamura Heizô. His activity in Tokyo on behalf of nô during the Meiji period was significant, and he played for the imperial family on various occasions. He, Umewaka Minoru, and Hôshô Kurô were considered the three greatest nô artists of the day. His farewell appearance, in 1915, was as the shite in part one (maeba) of Takasago.

His style is said to have been “magnificent” and “dazzling,” and his foot movements were considered especially beautiful. Among Sakurama Sajin’s greatest roles were those in Dôjô-ji, Kantan, Mochizuki, and Shakkyô. He is credited with having revived the Konparu school. See also SCHOOLS OF NÔ AND KYÔGEN.
SAKUSA BEYA. The backstage (gakuya) “playwrights’ room,” where kabuki’s literary staff (kyōgenkata) does its work. The sakusha beya is found adjacent to the tōdori’s room. In it, the writers, who now rarely actually write new plays, copy the actors’ kakinuki and prepare promptbooks and scripts. It contains an altar dedicated to Sugawara Michizane (Tenjin), the patron god of writers.

SAN BABA. The three major “old lady roles” (babā) in bunraku and kabuki jidai mono: Koshiji, in Honchō Nijūshikō; Mimyō in “Moritsuna Jinya” (Ōmi Genji Senjin Yakata); and Kakuji in “Dōmyō-ji” (Sugawara Denju Tenarai Kagami). Some replace the Koshiji in Shinshū Kawanakajima Kassen with the one named above, while others include Enju in Hiragana Seisuiki. Each is a courageous woman who fights for the stability of her family.

SANBANME MONO. The “third-group plays” on a classical five-play no program, where it corresponds to the jo (“woman”) segment of the shin dan jo kyō ki (or shin nan nyo kyō ki) sequence. It also corresponds to the second ha section of the jo-ha-kyū rhythmic structure of a no program. Such plays—considered by Zeami the most important—are narrowly identified as onna mono (“women plays”) or kazura (also katsura) mono (“wig plays”). The wigs in the latter signify that the shite are female, since male actors wear wigs to play women’s roles. However, women in no are not played with the realistic vocal and physical qualities performed by kabuki onnagata, aside from some lightening of the voice at certain moments.

Some sanbanme plays are rõjo mono (“old women’s plays”), in which the characters are elderly human beings, as opposed to those in which old women turn out to be spirits. Three such plays are known as the san rõjo, or “three old ladies”—Higaki, Sekidera Komachi, and Obasute—and are treated with the greatest respect. Actually, despite the above terms, a small number of third-group plays have male shite and thus are otoko mono. Regardless of gender, the shite is an imaginary, fictitious character, a spirit or angel, or based on an historical figure.

Despite the lack of dance in Ohara Gokō and Genji Kuyō, most plays in this grouping depend upon exquisite dance (mai), with occa-
sional touches of dramatic development and realistic poses. These are the most poetic nō plays and those richest in yûgen.

The “orthodox sanbanme plays” are hon sanbanme mono, but when plays from another group are performed in place of them they are ryaku sanbanme mono (“alternative third-group plays”). In most cases, the broad sanbanme subdivisions daishō chû no mai mono, daishō jo no mai mono, mainashi mono, taiko chû no mai mono, and taiko jo no mai mono take their names from the dance featured in them. In these names, chû no mai and jo no mai (“medium dance” and “quiet dance”) are the names of dance types, daishō (“large and small”) refers to accompaniment using the kotsuzumi and ōtsuzumi drums but without the taiko, and taiko refers to the stick drum being used in addition to the fue and hand drums.

SANBASÔ MONO. A group of “Sanbasô pieces,” dances that may go back to kabuki’s earliest days and that represent an adaptation of the auspicious nō play Okina to be presented at annual Edo-period events, such as the kaomise and hatsuharu programs, the openings of new theatres, and, as a daily purification rite, at dawn, even when few if any spectators were present. Variations appeared, some for tachiyaku, others for onnagata. Each major theatre (ōshibai) had its own version for the daily performance, a practice that disappeared in the late 19th century.

The four best-known Sanbasô mono are Ayatsuri Sanbasô, Kotoribuki Sanbasô, Shiki Sanbasô, and Shitadashi Sanbasô.

SANDAN. A “three-step” platform, about three feet wide, used in kabuki scenery with the takaashi no nijû platform arrangement seen in jidai mono and shosagoto. When used in the latter it has red carpeting and is placed at center stage in the closing minutes to allow a tachiyaku to cut a mie on it. The nidan is a version for onnagata.

SANGAI. The “third floor” backstage (gakuya) in Edo-period kabuki theatres, reserved for the tachiyaku. It included the zagashira’s dressing room at its inmost location, while outside the zagashira’s room was the large, communal space, with a hearth, called the ōbeya; it was used by the actors at the bottom of the hierarchy (see HAÏYÛ NO KAIKYÛ), one of whose nicknames was sangai.
SANGAKU. “Miscellaneous music,” an early form of Japanese performance that originated on the Asian continent and that arrived in Japan via China during the Nara period. It eventually included a wide assortment of entertainments, including sword handling, mime, singing, dancing, acrobatics, fortune telling, dengaku, and jugglery. All classes enjoyed these entertainments, which were seen at court and at sports competitions. The performers gained the patronage of temples and shrines and performed at festivals. Sangaku was the immediate predecessor of sarugaku, which evolved into Nō and kyōgen.

SAN HIME. The “three princess” roles considered bunraku and kabuki’s most important. Each princess (hime) is famous for her beauty and fidelity to her lover. Two of them are so passionately devoted that they bring about miracles. They are Princess Yaegaki in Honchō Nijūshikō, Princess Yuki in “Kinkaku-ji” (Gion Sairei Shinkoki), and Princess Toki in Kamakura Sandaiki. See also AKAHIME.

SANJŪ. A gidayū bushi melodic pattern heard in bunraku and kabuki when the chanter and shamisen player (chobo) combination changes during a scene, and the scenery changes as well. The music links the end of the former scene with that of the new scene. In both okuri and sanjū, the melody of the last line sung to close the previous scene by one chanter is repeated by the new chanter, who sings the final part of the line to begin the new scene.

SANMAIME. A humorous, supporting kabuki role-type (yakugara) whose name, suggesting the third of a group of flat items, arose because such characters were given on the third kanban displayed in front of old-time theatres. Comic villains are sanmaime gataki (see KATAKIYAKU). Sanmaime and those who play them are also called dōkegata. Examples include Tōhachi in “Genyadana” Yowa Nasake Ukina no Yokogushi and Sagisaka Bannai in Kanadehon Chūshingura. See also SARUWAKA.

SANMAIME SAKUSHA. The third-ranking resident bunraku and kabuki house playwright at Edo-period theatres. He shared duties similar to those of the second-ranking writer, the nimaime sakusha, and wrote under the direction of the tate sakusha.
SANNIN-ZUKAI. The “three-man puppeteer” system used in bunraku, unique in world puppetry. It consists of a chief puppeteer (omo-zukai) who operates the head and right arm, a left arm puppeteer (hidarizukai), and a leg puppeteer (ashizukai). Yoshida Bunzaburô devised the method and Yoshida Saburobei inaugurated it in 1734 during a performance of a scene in “Ninin Yakko” (Ashtya Dôman Ôuchi Kagami) when the porters Yakanbei and Yakanbei, who look just like one another, have to carry on their shoulders a palanquin bearing Princess Kuzunoha and Abe Dôshi. (See also DEZUKAI.) Previously, puppets used as bearers would hold the palanquin pole with the left hand but the difficulty of carrying the puppet and holding the pole finally made it necessary for an additional person to control the left hand for gripping the pole. This led to the idea of having three men manipulate each puppet. At first, though, not all puppets were so operated, only those with special needs. It was not until the late 18th century, after years of practice and innovation, that performances came to resemble the kind of three-man technique now used.

Before the sannin-zukai approach, a one-man system (hitori-zukai) was used; each puppeteer handled a single puppet, held over his head by thrusting both hands inside the puppet from underneath the kimono. This was tsukkomi or sashikomi (“thrusting”).

SAN NO KIRI. The “third-act conclusion” of a bunraku play (see DRAMATIC STRUCTURE: BUNRAKU AND KABUKI). In the standard five-act structure, the third act is the climactic one, and invariably ends with a suicide or killing. The kiri is the most difficult part and is reserved for only the leading chanters. Major examples include the scene of Sakuramaru’s suicide in Sugawara Denju Tenarai Kagami and the suicide of Kanpei in Kanadehon Chûshingura.

SAN NYÔBÔ. Kabuki’s “three wives,” the representative roles for married women (nyôbô): Otoku in Keisei Hangonkô, Otane in Honchô Nijûshikô, and Sekijo in Nanban Tetsu Gotô no Menuki. The only similarity among these women is their marital status.

SANRIATE. A small, triangular or semicircular, red or yellow kneepad-like kabuki costume element tied around the knee to hide cau-
tery scars at the sanri, a point below the kneecap where moxa is burned to cure various ailments. Examples include Tsumahei in *Shin Usuyuki Monogatari* and Genba in “Terakoya” (*Sugawara Denju Tenarai Kagami*).

**SANSAGARI.** One of the three basic *shamisen* tunings (see *HON-CHÔSHI*; *NIAGARI*), consisting of two fourths.

**SANTAI.** The “three roles” of old man (*rôtai*), warrior (*guntai*), and woman (*jotai*) that Zeami believed to be the foundation of all *nô* acting. See also *MONOMANE*; *SARUGAKU DANGI*; *SHIKADÔ*.

**SARUGAKU.** Sarugaku (“monkey music”), more formally known as *sarugaku no nô*, is the early name of *nô*. In the *Kadensho*, Zeami describes the etymology of the word by noting that the right-side element in the Chinese character for god (*kami*)—the first character in the word *kagura* (“shrine music”)—is itself a character meaning “to speak,” and that it is pronounced *saru*, which represents the hour of the monkey (4 to 6 p.m.); in the seventh century Prince Shôtoku, who had asked Hata no Kôkatsu to create 66 entertainments as a way of bringing peace to the land, took the word for this horary sign, added *gaku* (music) to it, and created *sarugaku*, which Zeami says also means “to speak of pleasure.” Later commentators believe Zeami described the word’s origins thusly as a way of giving it more respectability than it had when considered as something that somehow resembled the behavior of monkeys. Scholars believe the term actually evolved from *sangaku*, the “miscellaneous arts,” to which the 66 entertainments corresponded. See also *NÔGAKU*.

**SARUGAKU DANGI.** “Talks on Sarugaku,” counted as one of Zeami’s secret treatises (*hiden*) although actually a collection of notes by Zeami’s son Motoyoshi based on his father’s comments, possibly over many years, and organized according to specific topics; a portion includes Motoyoshi’s own ideas, which often makes it difficult to determine whose words are represented. Most of it is believed to have been written in (or by) 1430 but a small amount is supplementary and was added later by unknown hands. The document consists of 31 major sections, an introduction, and supplements.
Altogether there are 225 subsections. The document is essentially a collection of straightforward comments on a variety of historical and practical issues and is not theoretically oriented. It is extremely important for the knowledge it provides regarding 14th- and 15th-century no, many of whose plays and artists it mentions. The work was rediscovered in a secondhand bookseller’s in 1905.

The introduction—which begins by stressing sarugaku’s dependence on monomane, in conjunction with mastery of the dual arts, nikiyoku, and the three fundamental roles, santai—covers such things as dengaku performance and memories of its finest actors, especially Kiami, Zōami, and Inuō; the acting of Ômi sarugaku; recollections of Kan’ami and his influence on Zeami; and comments on Zeami’s acting. A general list of the principal topics discussed (often with anecdotal recollections and reference to particular plays) in the 31 sections of the main text would include the following (some are covered in multiple sections): the conventions of dance and gesture; performance instructions, including how to adjust in response to audience behavior; levels of achievement; actors’ cries or interjections; technical commentary on vocal music of various types; playwriting; stage construction for a kanjin no (which differed in certain marked ways from today’s no stage); notes on performing Okina; costumes and properties; kyōgen actors; other actors; masks and mask makers; troupes; Zeami’s responses to people’s revelatory dreams; dengaku’s origins; takigi no; how actors should conduct themselves; training; actors’ religious duties; and a code of rules.

SARU GUMA. An exaggerated kabuki makeup invented by Nakamura Denkurō I in 1690 and considered the oldest extant kumadori. He created this “monkey makeup” for the role of Asahina in a play about the Soga brothers (see SOGA MONO), so it is also called asahina no guma. It has three lines drawn horizontally across the forehead; from the outer tips of the eyebrows a line descends past the eyes to the cheeks and then sweeps outward toward the ears.

SARUWAKA. Comical actors and their skits during kabuki’s earliest days; also old-time street and folk performers. A major performer was Saruwaka Kanzaburō (see NAKAMURA KANZABURŌ), builder of Edo’s first permanent theatre, the Saruwaka-za (predeces-
SARUWAKA-ChoÈ, in 1624. The saruwaka sometimes served as an intermediary in arranging teahouse assignations for lovers in the days of onna kabuki. Later, the traditional “congratulatory production” (kotobuki kōgyō) at the Nakamura-za was a kyōgen-like dance called Saruwaka. Its manuscript, dating from the early 17th century, is the oldest such document in kabuki. Other saruwaka dances also were created. The saruwaka was eventually absorbed by the dōkegata.

SARUWAKA-CHÔ. Also Saruwaka-machi, the new theatre district to which the bunraku and kabuki theatres of Edo were forced to move in 1842, and where they remained until 1872. The Tenpô reforms of 1841 decreed that theatres had to relocate from their traditional locales in the heart of the city to the Seiten-chô area in Asakusa, on Edo’s outskirts, not far from the Yoshiwara brothel district. The new district was christened Saruwaka-chô in memory of kabuki pioneer Saruwaka Kanzaburo (see NAKAMURA KANZABURÔ). The first to move, in 1842, were the Nakamura-za (and the Satsuma-za puppet theatre), and the Ichimura-za (and the Yuki-za puppet theatre). In 1843, the Kawasaki-za (then serving as hikae yagura for the Morita-za), transferred. Restrictions were placed on the freedom of movement of all theatre personnel. In 1872, the Morita-za moved back to the city’s center, in Shintomi-chô, Tsukiji. The Nakamura-za (under the name Saruwaka-za) moved to Torigoe-chô in 1884, and, in 1894, the Ichimura-za moved to Shiayta.

SASHI. A nô recitative-like verse shôdan accompanied by percussion, which usually precedes an uta section, as well as the kuse; it can also be in dialogue form. It is usually heard in the first ha dan (see JO-HA-KYÛ), but may be performed elsewhere as well.

SASHIDASHI. An old-fashioned kabuki lighting method whereby in pre-candle days stars entering on the hanamichi were illuminated by a candle attached to the end of a long, red handle held before and behind them by kurogo or kôken, creating a spotlight effect. Nowadays, the method is used only in plays attempting to recapture the feeling of old-time kabuki, examples being Izaemon’s entrance in
**Kuruwa Bunshô**, or the ghostly entrance through the suppon trap of Takiyasha in *Masakado*. See also SASHIGANE.

**SASHIGANE.** A bunraku and kabuki property consisting of black, flexible poles to the ends of which are affixed flying creatures like birds or butterflies, or phosphorescent souls or foxfires, so that they can be manipulated by kôken or kurogo. Butterflies appear thusly in *Kagami Jishi* and a hawk is used in *Sekino To*. In *Kenuki*, a pair of huge tweezers dance around as if being controlled by a magnet.

Another sashigane is the narrow armature fitted into the left arm of a bunraku puppet so that the hidarizukai can manipulate its strings to make the arm and hand move properly.

**SASHINUKI.** A type of hakama gathered at the ankles like pantaloons and worn in kabuki and nô beneath a kariginu or nôshi. Okina in *Sanbasô* (see SANBASÔ MONO) wears it. See also COSTUMES: KABUKI; COSTUMES: NÔ.

**SATSUKI KYÔGEN.** Satsuki is an old word for the fifth month on the premodern calendar, so satsuki kyôgen were Edo-period “fifth-month plays.” They were performed for 20 days, beginning on the festival day celebrated on the fifth day of the fifth month, most of them being follow-ups to the Soga brother stories (see SOGA MONO) enacted in hatsuharu kyôgen. They could also be sequels to revenge plays (adauchi kyôgen) in which other characters figured. Eventually, kaidan mono and plays featuring keren effects became popular satsuki kyôgen. See also KÔGYÔ.

**SATSUMA JÔUN (1595–1672).** The founder of Edo jôruri. Originally called Toraya Jirôbei, he studied with the blind musician Sawazumi Kengyô, founded his own school of chanting, shortened the 12-part dramatic structure of earlier jôruri to six parts, and moved from Kamigata to Edo where he established a puppet theatre at Nakabashi. His vigorous style caught on in the brash new city, and his performances were accompanied by innovations in puppetry and stagecraft, making him the foremost jôruri artist of his time. His style even spread to the more refined city of Kyoto. Favored by a powerful feudal lord, he took the title Satsumadayû, then the name Jôn. He
SAWAMURA SŌJURō. Nine generations of kabuki actors. Yagō Kinokuniya. Sōjūrō I (1685–1756), moved from Osaka to Edo in 1718, taking the name that year, but changing to Sawamura Chōjūrō in 1747. That year his acting in a play based on the story of the 47 rōnin (see CHUSHINGURA MONO) created the basis for the character of Ōboshi Yuranosuke in Kanadehon Chūshingura a year later. In 1753, he became Suketakaya Takasuke I. He was a versatile actor, wrote 10 plays, and had other artistic skills.

Sōjūrō III (1753–1801), who took the name in 1771, is said to have been the best Yuranosuke ever.

Sōjūrō V (1802–53) took the name in 1844, later becoming Chōjūrō V and Suketakaya Takasuke III. A romantic actor and a top dancer, he was also highly skilled at nontheatrical arts.

Sōjūrō VI (1838–86), son of Sōjūrō V, never formally became Sōjūrō VI. He was a versatile actor considered on a par with Ichikawa Danjūrō IX and Onoe Kikugorō V.

Sōjūrō VII (1875–1949) took the name in 1908. He was a member of the first company at the Teikoku Gekijō, excelling as an onnagata and at wagoto acting and dance. His best roles are in the kōga jūshu collection.

Sōjūrō VIII (1908–75), son of Sōjūrō VII, and adopted son of Ichikawa Sadanji II before a dispute led him to return to the Sawamura line. A leading onnagata, he became Sōjūrō VIII in 1953.

Sōjūrō IX (1933–2001), son of Sōjūrō VIII, was a popular postwar actor but he abandoned kabuki in 1960 for the movies. He returned in 1963, being active in the young company playing at Tōyoko Hall. Sōjūrō VIII, who took the name in 1976, was outstanding at onnagata and nimaike.

SAWAMURA TANOSUKE. Six generations of kabuki actors. Yagō Kinokuniya. Tanosuke I was Sawamura Sōjūrō III.

Tanosuke III (1845–78), son of Sōjūrō V, took the name in 1859. He was 15 when he became the leading onnagata at the Morita-za, and he inspired a number of female fashions. From 1867 to 1870, he underwent a series of operations by the foreign physician Hepburn.
who amputated his gangrenous left foot, right foot, and right hand. Still, he remained on stage until 1872, but, having lost his mind, died at 33.

Tanosuke VI (1932–), son of Tanosuke V, debuted in 1941 as Sawamura Yoshijirô IV. In 1964, he became Tanosuke VI. Although not physically attractive, he became a successful onnagata. In 2002, he was designated a Living National Treasure.

SAWARI. A highly emotional gidayû bushi passage in a bunraku or kabuki play or jôruri recital. The chanter or actor expresses the lines with profound emotion and tonal beauty. Originally it pointed to the emotion-laden sequences called kudoki or to other emotionally rich sections. Other musical forms than gidayû bushi also use sawari to refer to passionate passages.

SCENERY. Nô and kyôgen use no scenery per se, although they often employ scenic pieces called tsukuri mono (see PROPERTIES: NÔ). Bunraku and kabuki, however, make abundant use of settings, some of them quite spectacular. The term ôdôgu comprises not only the painted scenery and platforming, but also such permanent scenic devices as the mawari butai, seri, maku, etc. Most of what follows is about kabuki.

Early kabuki production was very similar to nô so scenery was not essential. With the arrival in 1664 of multiact plays (tsuzuki kyôgen), it became increasingly common to indicate the different locales through scenic means. The appearance of the hikimaku at just this time helped to separate major scenes. Around the same time, Hasegawa Kanbei I (?–1659) of Edo began to specialize in kabuki scenery; he founded a line of scenery specialists that continued for 12 generations into the late 19th century. Such artisans introduced and perfected a host of special scenic techniques, such as gandôgaeshi, hikiwari, hikidôgu, aorigaeshi, waridôgu, dengakugaeshi, butsudan-gaeshi, hashi bako, and shamoji.

The realism of scenic backgrounds began to increase rapidly in the 1840s, when locales were painted on flats in the kakiwari technique (see HARI MONO). Major advances in scenic sophistication occurred during the Meiji era when Western influence was introduced in the architecture and lighting (both gas and electricity) of theatres such as
the Shintomi-za (see MORITA-ZA) and the Kabuki-za. Sets became larger and more colorful, as well as more realistic and technically advanced. Many devices, such as the mawari butai, were now moved by electrical motors.

Most kabuki sets are composed of hari mono and nijû of different sizes. Platforming, however, does not play a significant role in bunraku because of the physical needs of the bunraku stage. All bunraku and kabuki scenic components are more or less modularized and rearranged as needed for different plays. (See JÔSHIKI.) Standardized sets show seas, rivers, restaurants, battle camps, brothels, palaces, mansions, townspeople’s and farmers’ homes, palaces, shops, riverside embankments, forests, temples, shrines, mountainous areas, valleys, and so on. Some show only interiors or exteriors, while others combine both. A typical house setting consists of an exterior area (including the hanamichi) at stage right, a gated entranceway at right center, and the house itself occupying center to stage left. The shôji yatai, a small room, frequently is attached at stage left.

SCHOOLS OF NÔ AND KYÔGEN. Nô artists have belonged to specific schools (ryûha or ryû) or styles of performance since their origins as Yamato sarugaku za in the Kamakura period; there are references to ryû as artistic lines as early as Zeami’s writings. The difference between a za and a ryû is that the former was an independent company of professional actors, led by a tayû, performing music, dance, and chants of its own creation. A ryû (or ryûgi), on the other hand, is a school of specialized artists, such as shite, waki, kyôgen, and musicians of each of the four standard instruments (see KITA RYÛ; MUSIC: KYÔGEN; MUSIC: NÔ). Thus, a ryû would not create its own works. Nor would an artist of one type of ryû also study and perform (except as an amateur) the art of another ryû. In early nô, performers were all-around artists, but that practice was abandoned long ago in favor of specialization. The establishment of ryû became especially apparent during the Edo period when nô became the official art—later deemed the “ceremonial art” (shigaku)—of the samurai class with four schools of shite to which a fifth, the Kita, was added, in the first half of the 17th century.

There are a number of differences among the schools, ranging for actors from details of performance to textual variations to overall
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style, while for musicians the differences are in the musical scores or performance techniques. Some plays have different titles in different schools; thus, Adachigahara is called that by the Kanze ryû but it is Kurozuka to the other schools; in some cases, a play’s title is pronounced the same but is written with different characters. And each school’s repertory differs in size, the Kanze having the most, the Konparu the least. Kyôgen schools also have striking differences. Apart from certain special circumstances, there is little mixing of schools in a performance; thus a shite actor of one school does not perform with a jiutai made up of shite actors from another school. However, when it comes to mixing schools of artists from different specialties, there is considerable freedom. Thus, a play may have a Kanze shite, a Fukuo waki, an Izumi kyoôgen kata, a Morita fue player, a Kanze kotsuzumi player, a Kadono ôtsuzumi player, etc., making it possible for up to 3,600 different combinations. Sometimes this means that variations exist between the text used by the shite and that used by the waki, so adjustments have to be made.

When a ryû has a branch family, the head of the main family is called sôke or iemoto, a position established by the shogunate during the Edo period.

Today, the Kanze is by far the largest and most powerful school of shite, the Hôshô being second largest, while the Kita is the smallest. These ryû also have hierarchically arranged subgroups or branch families. There are 24 ryû in nô, three in kyôgen (although one is no longer very important). Moreover, the Kanze ryû of shite and the Ôkura ryû and Izumi ryû of kyôgen have several different leaders associated with branch schools or factions associated with specific families. Schools for nô and kyôgen artists are listed below:

• shite and shitezure (see TSURE): Kanze, Hôshô, Konparu, Kongô, Kita. The Kanze and Hôshô are kamigakari, which indicates that they originated in Kyoto; the other schools are called shimogakari, meaning that they began in Nara.
• waki and wakizure: Shimogasaki (or Shimo), Hôshô (shimogakari), Takayasu (shimogakari), Fukuô (kamigakari); Shundô and Shindô are defunct.
• fue: Isso, Morita, Fujita; Kasuga is defunct.
• taiko: Konparu and Kanze.
SECOND-GROUP PLAYS

- kotsuzumi: Kô (two branches), Kanze, Ôkura, Kokusei.
- ottsuzumi: Ôkura, Takayasu, Kadono, Hôshô, Isshi.
- kyôgen: Ôkura, Izumi; Sagi (thought defunct but recently rediscovered).

Members of different nô schools sometimes appear in joint productions, but this is the exception, not the rule. Only in unusual cases—such as emergencies—will, for example, shite from more than one school work together in the same presentation, with one playing the shite and the others assigned to play the tsure or participate in the jiutai. There are clearly problems that have to be resolved in joint productions with regard to which school’s method is used by the shite, the chorus, and the musicians so as to create a unified performance. Such cooperative ventures are more likely to succeed when newly written nô plays are produced (see MODERN NÔ AND KYÔGEN PLAYS). Kyôgen also allows different schools of actors to share the stage but they too must agree on a unified approach. But, despite certain set conventions, since kyôgen is usually focused on dialogue, differences of approach are easier to resolve than in nô.

SECOND-GROUP PLAYS. See NIBANME MONO.

SEGAWA JOKÔ. Five generations of Edo kabuki playwrights. Jokô III (1806–81) took the name in 1850. Although he had a major collaboration with Ichikawa Kodanji IV, it was soon overshadowed by Kawatake Mokuami’s success with Kodanji. He was best at oie kyôgen and sewa mono and also adapted novels and kôdan. Critics consider his plays too detailed and tedious. One of his more unusual plays had the subject of Commodore Matthew Perry’s 1853 “opening” of Japan. His still-performed plays include Higashiyama Sakura Soshi and Yowa Nasake Ukina no Yokogushi.

SEGAWA KIKUNOJÔ. Six generations of kabuki actors. Yagô Hamamuraya. Kikunojô I (1693?–1749), a legendary onnagata, took the name in 1712. By the 1740s, he was deemed the best onnagata in Kyoto, Osaka, and Edo. He lived offstage as a woman, and his popularity was seen when a hat named after him became de rigueur for wearing to the theatre. He preserved his ideas on acting in the Onnagata Hiden (Female Impersonator’s Secrets).
Kikunoino II (1741–73) acceded to the name in 1756. At 17, he was the *tate onnagata* at the *Nakamura-za*. Many contemporary fashions were named after his *haimyō* (Rōkō).

Kikunoino III (1751–1810) moved to Edo from Osaka in 1773, joining the Segawa family and taking the name a year later. He was one of the greatest actors of his day in both male and female roles, especially the latter, and was a master at *henge mono*. His 1790 salary, earned at two theatres, was the huge sum of 1,850 ryo. In 1801, he became Segawa Rokō, altering this to Segawa Senjo in 1807. In 1808, he was one of the rare *onnagata* to become a *zagashira*.

**SEKAI.** The “worlds” that form the fixed backgrounds and characters used as the foundation of numerous *bunraku* and *kabuki* plays. Traditional dramaturgy created plays as a tapestry combining the woof of the *sekai* and the warp of the *shukō*. A fixed number of *sekai* came into being, those for *jidai mono* being derived from familiar historical narratives, such as the *Ise Monogatari*, *Gikeiki*, *Taiheiki*, *Heike Monogatari*, etc. ([see LITERARY SOURCES](#)). The same characters and situations were reinterpreted and placed in new dramatic circumstances or novel versions of the familiar ones. For *sewa mono*, *sekai* came from widely known events, using either real names or fictionalized versions of them. Among the most common were the stories of Seigen and Princess Sakura, Kagamiyama, Sumidagawa, Osome and Hisamatsu, Yaoya Oshichi and Kichisa, Yūgiri and Izaemon, etc.

The 19th century saw the *kabuki* practice develop of mixing two or more *sekai* in the same work ([see NAIMAZE](#)), which led to intriguing treatments of standard stories, and led to rather complex intermingled plotlines.

**SEKI SANJŪRŌ.** Six generations of *kabuki* actors. *Yagō* Sekiya, Tachibanaya, Owariya (Sanjūrō I–VII); Harimaya (Sanjūrō II); Tachibana (Sanjūrō III). Sanjūrō II (1786–1839) took the name in 1807. One of the great *wajitsu* stars of his day, he was nicknamed Meijin (“Expert”) Seki. His career was balanced between *Kamigata* and Edo.

Sanjūrō III (1805–70) was a brilliant dancer and specialist in *jitsu-aku* roles ([see KATAKIYAKU](#)), who, as a disciple of Ichikawa Danjūrō VII, held various Ichikawa names before becoming Sanjūrō III in
1840. His resemblance to Matsumoto Kōshirō V inspired his nickname of “Nose” or “Hana no Sanjūrō.” Kawatake Mokuami claimed that he was the best actor he had seen.

SEKKYŌ BUSHI. An early form of performance, also known as sekkyō jôruri and saimon, offering the recital of didactic religious stories accompanied by shamisen and puppets. It became popular at crowded locations in Kamigata in the early Edo period and later became especially popular in Edo into the late 17th century. It even had its own theatres. It has been suggested that jôruri overshadowed it because of its focus on heroes who resolved their dilemmas by their Buddhist virtue rather than by violence, while jôruri heroes defeated their foes by destroying them.

SEMEBA. Bunraku and kabuki “torture scenes” in which someone good, typically a pretty young woman or handsome young man, is forced to suffer by cruel means. Stage torture is typically highly stylized (see ZANKOKU NO BI); the conventionalized methods include the yukiwame (“snow torture”) of Hibari Yama Hime Sutematsu and Akegarasu Hana no Nureginu, the kotozame (“koto torture”) of Dan no Ura Kabuto Gunki, and the gōmon (“third-degree”) of Higashiyama Sakura Sōshi.

SENGEN NOBORI. Long, vertical, white silk banners attached to poles and placed outside Kamigata theatres to attract passersby. They bore the play’s title and the size of recent audiences. Each 10 days during a run, a new banner was formally introduced on stage, marched down the hanamichi, and placed outside so that the length of the run would be strikingly illustrated. See also NOBORI.

SEN RYŌ YAKUSHA. Edo-period actors who earned the large salary of “1,000 ryō” a season. Among the first actors to achieve it were onnagata Yoshizawa Ayame I and Ichikawa Danjūrō II, during the early 18th century. However, such great sums pushed theatres into perpetual debt. Governmental reforms proscribed such salaries on several occasions, one being as part of the late 18th-century Kansei reforms, which instituted a 500-ryō limit. Still, the practice kept being reintroduced and, in 1829, perhaps half-a-dozen actors
were paid 1,000 ryō or more. Crude estimates put the modern equivalent at around $1 million a year.

**SENSHŪRAKU.** A production’s closing day, literally “A thousand autumns’ pleasure.” One explanation of its origin says it was the name of the final piece in an ancient court music (gagaku) performance concluding a Buddhist ceremony, while another says it comes from the line “senshūraku tami no nade” (“A thousand autumns rejoice the people’s hearts”) at the end of the nō play Takasago. Opening day is shonichi. See also UTSU.

**SENSÔ MONO.** A series of kabuki and shinpa “war dramas” mainly about Japanese wars during the Meiji period, i.e., the domestic Seinan War of 1874–77, the Sino-Japanese War, and the Russo-Japanese War. Twentieth-century conflicts, such as the Manchurian Incident and World War II, reached the shin kabuki stage. Like their predecessors, such dramas were driven by propagandistic motives.

**SEPPUKU.** Male characters in bunraku and kabuki often find themselves in dire situations from which their only way to escape is seppuku (also harakiri), suicide by disembowelment. It can be performed in a stylized way or in a manner suggesting the extreme pain suffered by the character, the latter being much like a modori scene in which the dying villain turns out to be good and explains the reasons for his hitherto bad behavior. (See TEOIGOTO.) Two famous examples occur in Kanadehon Chūshingura, one when Enya Hangan is forced to commit ritual suicide, and does so all in white in a highly ritualized scene during which no visible blood is shed. The other is that of Kanpei in Act 6 when he kills himself as a matter of choice to expunge the crime of killing his father-in-law he mistakenly believes he has committed. This is a bloody scene in which not only his costume becomes reddened but also his face as he wipes his gory hand across his cheek. Although seppuku bears a certain degree of honor for those who perform it, some non-samurai characters also enact it, as in “Numazu” (Igagoe Dōchū Sugoroku) when the porter Heisaku kills himself as a way of eliciting information about the whereabouts of his enemy so that Heisaku’s son can overhear it and act accordingly. See also KAGEBARA.
SERI. The elevator traps that are essential parts of a well-equipped kabuki stage. Most kabuki theatres have a large trap (ôzeri) upstage and a small one (kozeri) downstage. The downstage trap typically lifts actors in tableaux into view, while the upstage one lifts large, spectacular scenic units, such as a temple or palace. The latter technique is called seridashi ("trap emerging"), while the raising of actors is usually seriage ("trap raising"). Serisage and serioshi refer to the descending of sets and actors, respectively. These shifts are done as the audience watches, adding to the theatrical effect. Another trap is the suppon, on the hanamichi.

Crude examples of manually operated elevator traps existed during the Hôei period (1704–10), but they were perfected by playwright Namiki Shôzô beginning in 1753 at Osaka’s Ônishi Shibai. Bunraku began using traps in 1757.

SERIFU. The kabuki actor’s spoken words, usually his dialogue, but also his monologues and soliloquies. Kabuki’s many speech conventions include akutai, kudoki, kuriage, monogatari, nori, sutezerifu, tsurane, wari zerifu, watari zerifu, and yakuharai.

SEWA MONO. “Domestic dramas” or “contemporary-life plays,” also sewa-kyôgen and sewa-jôruri. These are bunraku and kabuki plays that focus on the lives and manners of commoners—shopkeepers, merchants, and farmers—mainly during the Edo or early Meiji periods. Some believe the earliest kabuki sketches, set in the brothel districts, were incipient sewa mono, but the genre is usually said to have originated in the keiseigai ("courtesan buying") plays (see KAMI-GATA KYÔGEN; SHIMABARA KYÔGEN) of the later 17th century. The first example in bunraku—where the word was coined and the genre may be said to have seriously begun—was in 1703 with Chikamatsu Monzaemon’s Sonezaki Shinjû, which established a three-act (or “scene”) dramatic structure as the standard for sewa mono in contrast to five acts for jidai mono. Act 1 was ue ("above"), Act 2 naka ("middle"), and Act 3 shita ("below"). The plays were tightly knit dramatizations of actual human-interest stories without the elaborate plotting of the history plays. Critics say that it was as if the first and fifth acts of a jidai mono had been removed, leaving only the
second, third, and fourth acts; this is reminiscent of nô’s jo-ha-kyû pattern.

Sewa mono opened the stage, previously focused on historical and religious tales, to the everyday lives of middle- and lower-class citizens who find that their emotional needs conflict with the demands of a repressive feudal society based on Confucian principles (see RELIGION). Many are about young townsmen (merchants, clerks, apprentices) who fall in love with courtesans and thereby endanger their family and business stability, resulting in the illicit lovers resolving their conflict between giri and ninjô by committing lovers’ suicide (shinjû), which itself gave rise to the subgenre of shinjû mono. As this suggests, the world of the brothel districts was inextricably bound to the lives of the townsmen. Courtesans and geisha are among the most frequent sewa mono heroines. Representative examples are Shinjû Ten no Amijima, Shinpan Utazaimon, Meido no Hikyaku, and Hade Sugata Onna no Maiginu. Among the other sewa mono subgenres that evolved were kyôkaku mono, about otokodate; shiranami mono, about bandits; and sumô mono, about sumo wrestlers. In 19th-century Edo, Tsuruya Nanboku IV and Kawatake Mokuami perfected the important genre of kizewa mono, and Mokuami also pioneered zangiri mono. See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

The purpose of sewa mono was not to search deeply into social or psychological issues, but to idealize and beautify. It was, to paraphrase a famous concept of Chikamatsu’s, the art of presenting that membrane that lies between truth and fiction. These plays—many of which are based on actual events—are important as both literature and documents of contemporary life. These are briskly paced, realistic plays, often performed with minimal vocal or movement stylization. Later, playwrights began to interweave elements from the jidai mono subgenre of oie kyôgen into these domestic dramas, creating a hybrid called jidai-sewa mono (“history-domestic dramas”) or han-jidai mono (“half-history dramas”), as in Sesshû Gappô ga Tsuji.

SHAGIRI. A kabuki ceremonial music using taiko, ōdaiko, and fue, played when the curtain closes on a scene, and in some versions at the opening of plays. There are a variety of variations, each with its own name. See also GEZA; NARI MONO.
SHAKKYŌ MONO. A group of kabuki (buyō) dances centering on a fantastical lion (shishi) figure, and continuing an ancient tradition of Japanese shishi mai (“lion dances”) folk performances, where the shishi could also be a boar or deer and in which ritual purposes related to fertility played a part. The chief source of kabuki’s lion dances is the no play Shakkyō, about a priest making a pilgrimage through China who is about to cross a stone bridge (shakkyō) when he meets a child who soon vanishes, after which a colorful lion (performed by the actor who played the child) appears and dances surrounded by peonies.

Shakkyō mono began appearing in kabuki at the end of the 17th century, when acrobatic onnagata specialized in them. During the 18th century, as onnagata dancing advanced, shakkyō became showcases for performers. In these two-part dances, the onnagata first appeared as a courtesan or princess dancing with a hand puppet of a lion; in part two, the actor portrayed a frenzied but elegant lioness, her character conveyed by slipping one sleeve off a shoulder and wearing a special hat constructed of two open fans placed one over the other, a long-haired wig, and carrying a stick with peonies attached. In the 1770s, tachiyaku began to produce these pieces, bringing great power to the dancing, with colorful kumadori, long, trailing, white or red manes, and wearing a yoten with a baren fringe.

During the late 19th century, the costuming began to resemble that of no. The great examples include Ren Jishi and Kagami Jishi. Other lion dances not counted among shakkyō mono include Echigo Jishi, which presents street dancers, while works like Kioi Jishi are connected to shrine performances. See also SHOSAGOTO.

SHAKUHACHI. A large, bamboo, end-blown flute, often played in kabuki geza music, and used as a property by a number of important otokodate characters who carry it tucked in their obi, from which it can be removed for use as a weapon. Sukeroku in Sukeroku Yukari no Edo Zakura is such a character. During the Edo period, these instruments were associated with wandering priests called komuso who spied for the government with the aid of face-concealing sedge hats, the kind worn by kabuki characters when they go incognito.

SHAMISEN. The chief theatrical musical instrument of the Edo period, the shamisen (“three-flavor strings”) derives from a three-stringed
Chinese instrument called the sangen ("three strings"), still its alternate name. It most likely came to Japan through the Ryūkyū Islands (Okinawa) in the mid-16th century, or arrived through Kyūshū in the early 1590s. The former theory holds that it quickly became the improved sanshin ("three strings"), which used a snakeskin-covered sound box, for which it soon came to be called jabisen ("snakeskin strings"). Evolving into the shamisen, it changed to cat or dog skin. Originally played with bow, this was changed to a large, triangular plectrum (bachi)—first wood, later ivory, and now often synthetic. The plectrum's striking of the sound box makes the shamisen partly a percussion instrument. The strings themselves run over two removable bridges. The first (koma), which lifts the strings over the sound box, was traditionally of ivory but is now wood or plastic. The second bridge (kami koma), nearer to the large wooden or ivory tuning pegs at the neck's upper end, was formerly bamboo but is now often gold.

Although the shamisen replaced the four-stringed, mandolin-like biwa in joruri performance in the late 16th or early 17th century, the music might not have maintained its popularity had it and its narrative component not joined with another performance element, puppetry, early in the 17th century. A purely aural experience now also became visual.

Both Sawazumi Kengyō and Takino Kengyō, blind court performers of the biwa, who were also chanters, are credited with making the improvements that helped introduce the shamisen into joruri. There is a belief that a disciple of Sawazumi named Menukiya Chōzaburō, a metalsmith, had a Kyoto hit when he joined with puppeteer Hikita Shigedayū of Nishinomiya to perform to the accompaniment of a popular new song. The emperor witnessed it and granted Hikita the honorary name Awaji no jō. Another view is that around the same time, one Miyako (aka Sanjō) no Jirōbei performed a piece with Nishinomiya ebisu kaki puppets in the dry bed of Kyoto's Kamo River at Shijō. Yet another opinion believes that from the early 1590s into the early 1600s, Jirōbei and a puppeteer disciple—the future Satsuma Jōun—performed joruri in Kyoto while Nishinomiya puppeteers manipulated puppets between curtains stretched from the top and bottom of a stage. These events were happening at the precise
moment when, in Kyoto, Izumo no Okuni was performing the dances that were the seed of kabuki.

There evolved three different shamisen whose chief differences were the thickness of their neck: the futazao (“wide neck”), chūzao (“medium neck”), and hosozao (“narrow neck”). The futazao, used in bunraku, and also called the gidayū shamisen, creates a deep, echoing sound. The sound of the shamisen differs according to the voice of the chanter whom it accompanies. Thus, a gidayū bushi chanter’s voice can be likened to a basso, while a kiyomoto singer’s voice has a soprano quality. Donald Keene declares of the shamisen’s relationship to the chanter: “it is primarily accompaniment to the voice, and not a solo instrument. It is tuned to no basic fixed pitch, but can be modulated at will to blend with the voice of the singer” (1965, 51).

The chūzao is used in tokiwazu, kiyomoto, shinnai, and miyazono; the hosozao in nagauta, hauta, kouta, and katō bushi. Actually, though, schools within these musical styles differ slightly from one another in the width of their shamisen necks, so there are a considerable variety of widths available. See also See GEZA; HONCHÔSHI; KAKEAI; NARI MONO; NIAGARI; SANSAGARI; SHAMISEN PLAYERS.

SHAMISEN PLAYERS. The shamisen player (shamisen hiki or tayû tsuke) in bunraku sits on the yuka extension at stage right. He is at the stage left side of the chanter and sits on a single, flat cushion while his partner, on thick cushions, towers over him. The same arrangement is true of the chobo combination in kabuki. Many players appear only with a particular chanter. In contrast to the remarkable expressiveness of the chanter, the shamisen players keep a consistently neutral expression on their faces. They belong to one of three remaining schools, the Nozawa, the Tsuruzawa, and the Takezawa. Kabuki shamisen players also appear in the onstage orchestral ensembles (degatari) of kiyomoto, nagauta, or tokiwazu music, or perform offstage in the geza.

The earliest bunraku players were blind musicians held in fairly low esteem. Their names were not even printed in programs until 1744. Their music originally merely punctuated the chanter’s narration of the text but as gidayū bushi advanced shamisen music became
increasingly sophisticated. In 1757, the first treatise on shamisen playing was published. Although into the 1760s the music for a play was the creation of the chanter, shamisen players gradually took over this responsibility, beginning with the contributions of Tsuruzawa Bunzō (?–1807), whose stardom helped the musicians rise in the company hierarchy. Now, says C. Andrew Gerstle, “the shamisen invaded the text and began to independently express the essence of the words along with the chanter’s voice” (1990, 115). By the late 19th century, a shamisen player, Toyozawa Danpei II, was so admired for his skill and creativity that he became troupe leader (monshita), a position typically held by chanters.

While the gidayū chanter always has a script before him, even if he knows the text by heart, the shamisen player uses no score, having learned his musical repertoire entirely by rote, which requires a prodigious memory. His task, says A. C. Scott (1963, 47) “is to accompany and underline the expression of the narrator [chanter], regulate the timing of the puppets’ movements, and convey mood and atmosphere to the audience. . . .” He is considered the conductor of the performance and is often referred to as the “wife” of the chanter, whose performance he so deftly controls.

SHAMOJI. A kabuki stage device, reminiscent of a “ladle,” used to make actors playing ghosts or spirits seem to be gliding on air. It consists of a small, wheeled platform attached to a long wooden bar that moves it into position. Examples appear in Tōkaidō Yotsuya Kaidan, Sagi Musume, and Kyō Ningyō.

SHIBAI. This word, often used as a synonym for kabuki, or even theatre in general, is a reminder of when audiences would “sit on the grass” to watch all sorts of outdoors performances, including sumo. In the Edo period, theatres were called shibai goya (“theatre stall”). Among common expressions using shibai are kabuki shibai (“kabuki theatre”), ningyō shibai (“puppet theatre”), shibai-e (“theatre pictures”), and shibai jaya (“theatre teahouses”).

SHIBAI JAYA. The “theatre teahouses” that served kabuki playhouses as restaurants and lounges from the Edo period through the 1920s. They served food and drink, acted as ticket agents, and provided the-
atregoers with party facilities. The long intermissions made them extremely popular resorts, especially those abutting the theatre on either side, to which patrons seated in the side *sajiki* could easily repair. By 1697, Osaka had 58 and that number increased considerably in the 17th century. Edo, in 1714, had 16 in one theatre street and 50 in its two others, but the *Ejima Ikushima incident* of that year established a prohibition against renting out private rooms to playgoers. *Actors* and their guests still met in the teahouses, but their behavior was scrutinized for propriety. There were about 150 Edo theatre teahouses by the early 19th century, but the numbers declined during the Meiji era. The introduction of Western ticket-selling methods at the *Teikoku Gekijô* in 1911 also hurt teahouse business, as did the appearance of actual ticket agencies.

**SHIBAI MACHI.** Edo-period *bunraku* and *kabuki* theatres were allowed to produce only in these designated “theatre districts,” regardless of the city, the purpose being to make easier the government’s job of supervising their activities and to help prevent the danger of fire from spreading. At certain times, theatre personnel, including the stars, had to live within Shijô district, near the Kamo River, the main theatre locale of Kyoto; Dôtonbori was the chief theatre district of Osaka; and, during the Edo period, Edo’s chief theatre areas—all near one another—were Sakai-chô, Fukuya-chô, and Kobiki-chô. In 1841, the *Tenpô reforms* moved Edo’s theatres to Saruwaka-chô in the outlying Asakusa section. They remained there until the early Meiji period when, starting with the Shintomi-za (*see* MORITA-ZA) in 1872, *kabuki* playhouses began to migrate back to more central sections of Tokyo.

**SHIBYÔSHI.** The four instruments of *no* music: *fue*, *taiko*, *kotsuzumi*, and *ôtsuzumi*.

**SHICHIGOCHO.** The standard “seven-five syllable meter” of heightened theatrical dialogue. *See also* LANGUAGE.

**SHICHISAN.** A location on the *hanamichi* called “seven-three” because it is three-tenths of the distance from the *stage* to the rear of
the runway. Highlight moments of acting occur here during entrances (deba) and exits (hikkomi). The suppon trap is located here.

**SHIDAI.** A nô shôdan consisting of a three-line chanted passage of shichigochô (although the third line may be in seven-four meter), in congruent rhythm, performed in most cases by the shite, waki, or tsure after entering to the similarly named shidai music, which consists of quiet music played by fue, kotsuzumi, and ôtsuzumi. It may also be chanted by the actor or jiutai prior to a kuri, sashi, or kuse sequence. When a solo entering actor performs it, he stops at the jōza and chants while facing the kagami ita, but when a group enters, they face each other on the stage proper to chant it. After the shidai is chanted, the second line is repeated in a low tone by the jiutai in noncongruent rhythm. This is called jidori.

**SHIGAYAMA RYÛ.** The oldest school of kabuki buyô (see BUYÔ NO RYÛHA), founded by 17th-century Edo choreographer (furitsukeshi; see FURITSUKE) Shigayama Mansaku II, and long associated with the Nakamura-za. The family line produced nine theatre-connected male iemoto before being taken over by a succession of women and losing its theatrical relationship. The acting line of Nakamura Nakazô provided the representative Shigayama performers, especially Nakazô I, the first tachiyaku to break the stronghold of onnagata on kabuki dance.

**SHIJIMAGOTO.** Of the four principal categories of nô shôdan, the one devoted to “silent pieces,” where nothing is said and no music is played. These include su no de, su no nakairi, and su no monogi. The first is for silent entrances, the second for silent exits, and the last for silent onstage costume changes. See also HAYASHIGOTO; KATARIGOTO; UTAIGOTO.

**SHIGUSA.** The innate movements and gestures of kabuki acting. It is related to shina (“quality”) and konashi (“carriage”), differing from them in being unconscious rather than the product of specific choices. It therefore implies personal characteristics outside the actor’s ability to manipulate them. See also FURI; NIN.
SHIKADÔ. *The True Path to the Flower*, a 1420 secret treatise (*hiden*) by Zeami, written in five brief sections:

- “Two Basic Arts, three Role Types”: the actor must learn the importance of mastering *nikyoku* and *santai*;
- “An Art That Remains External”: the actor cannot be a master unless he exceeds mere imitation and internalizes his art;
- “Perfect Freedom”: the master actor can use even unorthodox or impure approaches within his art, but the beginning actor imitates such artistry only at his peril because he lacks the master’s artistic maturity;
- “Skin, Flesh, and Bone”: the basic elements of *no* artistry, although few if any possess them all: skin (i.e., Sight)—beautiful stage appearance, combining bone and flesh; bone (i.e., Heart)—inborn ability; flesh (i.e., Sound)—mastery of song and dance; and
- “Substance and Function”: if, for example, *hana* is the substance and its fragrance the function, the actor must grasp the substance of *no* and let the function emerge of itself; actors too often try to imitate the function, which is impossible because it does not exist independently.

SHIKAKE. Special-effect stage devices, including properties, scenery, wigs, and costumes. Thus, there are props that really break when necessary, and those that simply look as if they are breaking. Special-effects prop masters also create effects to make people or birds fly (*chûnori*), or to make animals like snakes move, decapitated heads and fish on platters come to life, crabs to crawl, arrows to pierce characters’ heads, toads to transform into humans, faces and limbs to get lopped off, plants to wither, etc. Scenery also can employ *shikake* effects, as when houses collapse (*yatai kuzushi*). Among interesting techniques are the *butsudan-gaeshi*, *hashi bako*, and *shamoji*, seen in *kaidan mono* like Tôkaidô Yotsuya Kaidan. See also BUKKAERI; GANDÔGAESHI; GATTARI; HAYAGAWARI; HIKI DÔGU; HIKINUKI; KEREN; TOITAGAESHI.

SHIKATA JÔRURI. A performance in which a single artist performs *jôruri* while both playing the *shamisen* and chanting the text.
SHIKE. The casual strands of hair hanging loosely near the ears on the wigs of certain men and women in bunraku and kabuki. One can tell from their arrangement something about the character’s state of mind, including his or her romantic nature, fear, or nervousness.

SHIKIGAKU. Nō’s designation as the “ceremonial art” or “ritual theatre” of the Tokugawa shogunate. The standard explanation of shikigaku holds that the concept came into being from the fourth month of 1603, when nō was performed at Kyoto’s Nijō Castle in honor of Tokugawa Ieyasu’s becoming shogun; subsequently, a ceremonial performance featuring all schools of nō became regular whenever a new shogun took office. Moreover, from 1626, when Emperor Go-mizu no o viewed nō at Nijō Castle, nō was often seen at imperial banquets. In 1613, nō began to be performed at official religious events sponsored by the shogunate. These performances resulted, it is said, in nō being recognized as the ceremonial art of the regime, which also involved its active cultivation by the warrior class. Approximately 350 actors received government protection; they were even elevated to samurai status. Nō produced no outstanding plays during this period, but its artistic qualities were placed on the highest level, which enabled it to survive the downfall of the regime. The final official performance of nō for the shogun was in 1658; it was attended by the English envoy, Sir Ernest Satow.

This background gave rise to the widespread belief that, under the auspices of official supervision, nō was formalized and regulated to the point that it became a “ritual theatre.” In The Ethos of Nōh, however, Eric Rath argues that this ritualization is a myth, noting, among other things, the absence of the word “shikigaku” in Edo-period documents. He demonstrates how the concept of ritual theatre was created during the Meiji period through the concerted efforts of various individuals and agencies in order to establish nō as a form that served nationalistic and militaristic goals.

SHIKIRIBA. A managerial office that looked after a kabuki theatre’s affairs and also sold tickets to the kiriotoshi section. It lasted into the Meiji era. In Kamigata, it was the kanjōba. It was a small, slightly raised room found between the nezumi kido to the left of the theatre’s facade and the entrance to the stage right sajiki. Its employees
were responsible for setting up the *tsumi mono* displays (see also *Hiiki*), and decorating the ceremonial palanquin used during fifth-month Soga Festivals, etc. Today’s equivalent is the *gekijô jimushô* ("theatre office"), which mainly looks after publicity matters, but also oversees the perishable food and beverage used as *kabuki* properties, the *kamishimo* worn by the musicians, etc. See also *Kôgyô*.

**SHIMABARA KYÔGEN.** Also *shimabara kabuki*, or simply *shimabara*, this refers to two things: first, performances by the prostitutes of Kyoto’s Shimabara brothel district during the time of *yûjo kabuki*, used to publicize the actresses’ charms; second, a kind of *kabuki* play that arose in the third quarter of the century in which, while reflecting contemporary customs, such as homosexuality (*shudôgoto*) and martial arts (*budôgoto*), the stage served as a guide to Shimabara with themes about *keiseigai*, i.e., the purchasing or ransoming of prostitutes. “Shimabara” often appeared in the plays’ titles.

Much as in the *chaya asobi no odori* ("visit-to-the-teahouse dances") of *Izumo no Okuni*, where young men sought sexual encounters at teahouse-brothels, the hero would go visit a teahouse and engage in repartee with the proprietress or a prostitute. A prostitute’s dance would be a featured sequence. Another highlight was a love scene (*nureba*) between the romantic leads. The performances implied that the favors of the *actor* playing the prostitute could be purchased. An affront to public morality, these performances were proscribed in 1655 and 1664, but, apart from alteration of the titles, the proscriptions seem not to have been put into practice. The late 17th and early 18th centuries saw increasing sophistication in plays set in the district, and their stories were often integrated into *oie kyôgen*. See also *Kamigata Kyôgen*; *Yûjo no Koi*; *Yûjo to Nyôbo*.

**SHIMAI.** A type of concert recital of *nô* showing an outstanding highlight—such as the *kuse* from *Hagoromo*—that is shorter than those used in *mai bayashi*, lasting perhaps five minutes. It is danced to the accompaniment of choral recitation only, without *nô* music, *nô* costume, or *nô* mask. The *jiutai*, reduced in size, sits where the musicians usually do, facing forward. Often, the seated *shûte* chants (*utai*) a couple of introductory lines, followed by a choral passage, and then
SHINJU MONO. The numerous bunraku and kabuki plays featuring “lovers’ suicide” or “double suicide,” often based on recent actual events (see ICHIYAZUKE KYÔGEN). The first kabuki examples rise to dance. Although usually performed solo, there are times when two or three actors participate. They usually wear montsuki and hakama but a regular kimono or even a summer weight yukata is acceptable. A fan and white tabi are required.

SHIMOTE. In bunraku and kabuki, “stage right” from the actor’s point of view.

SHINBASHI ENBUJÔ. A Tokyo theatre, seating 1,428, often used for bunraku, kabuki, shinpa, and other forms of Japanese theatre. It was inaugurated in 1925 as a theatre for geisha, who still perform there annually. It has been managed by Shôchiku since 1940. Bombed in 1945, it was reopened in 1948, and was reconstructed from 1979 to 1981. The building it shares with other enterprises has 16 stories aboveground and five below. The proscenium arch is about 65 feet wide by 24 feet high; the stage depth is about 62 feet.

SHINBUTSU. “Gods and Buddhas,” groups of kyôgen masks and nô masks. The former include the daikoku, ebisu, fukujin (or fuku no kami), bishamon, kaminari, and hakuzôsu, all named for particular deities. They bear friendly, approachable expressions. In addition, there are subordinate shrine deities who appear in aikyôgen roles and wear the noborihige. Nô examples, which are more imposing, include theshintai, shaka, and fudô.

SHIN DAN JO KYÔ KI. Also shin nan nyo kyô ki, a simplified way of referring to the five-play arrangement of a formal nô program by using the Chinese pronunciation of the words for “deity” (kami = shin), “man” (otoko = dan), “woman” (onna = jo), “madness” (kurui = kyô), and “demon” (oni = ki).

SHIN JO NO MAI. “God quiet dances,” a kind of solemn nô dance performed by deities. See also MAIGOTO; SHIN NO JO NO MAI MONO.

SHINJÛ MONO. The numerous bunraku and kabuki plays featuring “lovers’ suicide” or “double suicide,” often based on recent actual events (see ICHIYAZUKE KYÔGEN). The first kabuki examples
appeared in Osaka in 1683, based on the recent love suicides at Iku-
tama of the Shinmachi district courtesan Yamatoya Ichinôjô and her
boyfriend, the dry goods merchant Gose no Chôbei. At least 15 addi-
tional shinjû mono were produced by kabuki before the end of the
century. The pioneer bunraku example was Chikamatsu Monzaem-
mon’s Sonezaki Shinjû (1703), also the first sewa mono puppet play.
In jidai mono, such suicides normally result from a case of “love
between enemies” (kataki dôshi no koi), while in sewa mono the
cause is likely to be “forbidden love” (yurusarenai koi) concerning
an affair between a courtesan and a prodigal son, typically married
or betrothed. Sewa mono lovers believe that only in death can they
find true union. Money problems are commonly involved and the
plots involve not only the couple but the family of the hero and his
wife or fiancée. Such plays depict the restrictions on love in a feudal
society where all marriages were arranged.

Among the great shinjû mono are Shinjû Ten no Amijima, Shinjû
Yoi Gôshin, Katsuragawa Renri no Shigarami, Chikagoro Kawara
no Tatehiki, etc. Some led to subgenres of their own featuring the
same hero and heroine. Beginning as a Kamigata fad, shinjû mono
caught on in Edo as well.

Despite its widespread romantic image, the authorities harshly
treated real life double suicides. Lovers’ corpses were put on public
display or their living relatives were shown naked for several days,
seriously shaming the families involved. Still, the plays glamorized
these tragedies, leading to many more suicides and forcing the gov-
ernment to prohibit dramatizations of actual shinjû. When the pro-
scription was lifted in the 1740s, few new examples appeared.

One way around the restrictions was to place the stories in the dis-
tant past. These plays focused on lovers who were usually preoccu-
pied with retrieving a family heirloom (see OIE NO CHÔHÔ). When
plot circumstances pushed them to kill themselves, a sudden reversal
would occur and they would be saved.

**SHIN KABUKI.** “New kabuki,” the modern genre that came into being
around the turn of the 20th century when scholars and literary artists
not part of the traditional playwriting system attempted to write dra-
mas that reflected European dramatic standards. The degree to which
they use traditional kabuki conventions varies, although hayagawari,
mie, keren, kumadori, etc., are usually avoided. Usually, music is heard only when the context justifies it. These works were influenced by the reform movements (see ENGEKI KAIRYŌ UNDÔ) that emerged during the Meiji period. Early manifestations were the katsureki mono pioneered by Ichikawa Danjûrô IX and Kawatake Mokuami, and zangiri mono, which reflected everyday life in a rapidly changing Japan.

A major advance was made with Tsubouchi Shôyô’s Kiri Hitoha, considered the first actual shin kabuki play, although not staged until 1904. Before long, writers like Mori Ògai, Matsui Shôô, Takayasu Gekko, Yamazaki Shikô, Oka Onitarô, and Okamoto Kidô began writing shin kabuki plays. Kabuki began to reveal more accurate representations of history, deeper psychological characterization, and greater stage realism. Other major prewar writers joined the trend, including Yamamoto Yuzô, Kikuchi Kan, Tanizaki Junichirô, Mayama Seika, Ikeda Daigo, Okamura Shikô, and Uno Nobuo. In the postwar period, shin kabuki playwrights attempted to foster the antifeudalism demanded by the Occupation authorities. Few postwar examples are as respected as their predecessors. See also PLAY CATEGORIES: KABUKI.

SHIN KABUKI JÛHACHIBAN. The “New Kabuki 18,” an ie no gei collection established by Ichikawa Danjûrô IX to commemorate the great roles of his career, as opposed to those of his predecessors in the line, represented in the kabuki jûhachiban collected by Danjûrô VII. Two plays Danjûrô VII would have included in a shin kabuki jûhachiban he was assembling were included in the new collection. Danjûrô IX originally aimed at 18 plays but he added 15 more, bringing the total to 32. Jûhachiban (“number 18”) can signify an artistic forte, exclusive of the number of items included. Most of Danjûrô IX’s choices come from katsureki mono dances: a good number are derived from nô and kyôgen, most in the matsubame mono style.

The selections are (short, popular titles precede formal titles): Tora no Maki (Kiichi Hôgen Sanryaku no Maki), Renshô no Monogatari (Ichinotani Gaika no Kôutai), Jishin Gató (Zôho Momoyama Monogatari), Harinuki Zutsu Sanada no Nyûjô, Koshîgoejô (Nambantetsu Gotô no Menuki), Sakai no Taiko (Taiko no Oto Chiyû no Sanryaku), Shikigawa Mondo (Youchi no Soga Kariba no Akebono), Kibi Daijin
(Kibi Daijin Shina Banashi), “Sanemori Kangen” (Natorigusa Heike Monogatari), Egara Mondo (Hoshizukiyo Kenmon Jikki), Tsuri Gitsune, Nakamitsu (Nidai Genji Homare Migawari), Takatoki (Hōjō Kudai Meika Isaoshi), Funa Benkei, Yamabushi Settai (Senzai Soga Genji Ishizue), Shizuka Hōrakumai (Senzai Soga Genji Ishizue), Ise no Saburō (Mibae Genji Michinoku Nikki), Momijigari, Tako no Tametomo (Nani Ōshima Homare no Tsuyuyumi), Mongaku Kanjinchō (Nachi no Taki Chikai no Mongaku), Hidari Shotō (Meisaku Hidari Shotō), Köya Monogurui, Nakakuni, Suō Otoshi, Onna Kusunoki (Motomezuka Migawari Nitta), Kagami Jishi, Shin Nanatsumen, Ninin Bakama, Mukai Shōgen, Fukitori Zuma, Shihei no Shichi Warai (Tenmangū Natane no Gokū), Ômori Hikoshichi.

SHIN KABUKI-ZA. A 1,771-seat Osaka theatre, a short distance from the Dōtonbori district, which opened in 1958. Although intended to replace the Osaka Kabuki-za as Osaka’s central kabuki theatre, it now produces kabuki only sporadically. It has a spectacular Momoyama-style exterior and maintains traditional sajiki seating. Although well equipped, it has no mawari butai.

SHINKO ENGEKI JISSHU. “Collection of 10 New and Old Plays,” the ie no gei collection of kabuki’s Onoe family, established by Onoe Kikugorō V. He died before all the choices were made, however, only nine plays having been selected, so the 10th was chosen by Kikugorō VI, when he revived Migawari Zazen in 1912. The collection emphasizes the Onoe line’s specialty of plays dealing with demons, magic, and transformations.

The selections are Rakan, Kodera no Neko, Tsuchigumo, Ibaraki, Hitotsuya, Modori Bashi, Kiku Jidō, Hagoromo, Osakabe-hime, and Migawari Zazen.

SHINNAI BUSHI. A style of Edo shamisen music created toward the end of the 18th century and derived from the bungo bushi style of jōruri by Tsuruga Shinnai, a disciple of bungo bushi’s creator. It differed from other schools by its infusion of a strongly suggestive tone into its kudoki passages. Shinnai was frequently heard in kabuki in its early years, but eventually was heard mainly in nontheatrical performances. Of the small number of works in which it is still heard,
the best known is Wakagi no Adanagusa. In some sewa mono, it is played offstage in the geza.

**SHIN NO JO NO MAI MONO.** A division of the hatsubanme mono category of nō, featuring long, slow, stately nō “god quiet dances” of old deities, imbued with nobility, strength, and quietude, and using taiko drumming. It includes four plays featuring old deities: Oimatsu, Haku Rakuten, Hōjōgawa, and Saoyama, the only one with a female deity. See also CHŪ NO MAI MONO; GAKU MONO; HATARAKI MONO; KAMI MAI MONO.

**SHINOBUE.** Also takebue, a transverse bamboo flute played in kabuki’s nagauta ensemble. The standard type has seven holes, but there are examples with five and six as well. See also FUE; NARI MONO.

**SHI NO KIRI.** Originally the conclusion (kiri) of a bunraku play’s fourth act, but now mainly used to signify the Kawatsura Hōgen mansion scene in the fourth act of Yoshitsune Senbon Zakura.

**SHINPA.** The “new school” of Japanese drama born in the late 19th century as a response to a need for a modern theatre influenced by Western dramaturgy. Kabuki found itself unable to reflect the new ideas flooding into Japan. The term was coined in 1897, with kabuki being referred to as kyūha (“old school”). It began in the early 1890s as a mainly amateur endeavor, with liberal political overtones challenging the Meiji government, being known then as sōshi shibai, sōshi being a kind of young political activist. Among the many early innovators were Sudo Sadanori (1867–1907) and Kawakami Otojirō (1864–1911), who became shinpa’s first star and whose actress wife, a former geisha named Kawakami Sadayakko (1871–1946), became an international sensation when they toured to Europe. His productions allowed traditional onnagata to share the stage with real actresses, and incorporated various Western techniques. Kawakami’s plays depicting the Sino-Japanese war (1894–95) offered serious competition to kabuki. Eventually, many kabuki actors of note appeared in shinpa and its playwrights were often the same as those writing for shin kabuki. By the 1920s, it began to lose ground to shingeki, which was modeled closely on modern European drama.
Today, it is best known for sentimental plays depicting Meiji-period characters and situations.

**SHIN TAKADOMA.** The elevated box seats running along the sides of late Meiji-period and early 20th-century kabuki theatres, directly in front of the lower sajiki. They were “new” (shin) because they were added to the takadoma already in place.

**SHINUKI.** Part of a kabuki dance involving several characters where individuals “step forth” to perform solo. Examples are in Noriaibune and Utsubo Zaru. Also, scenes in solo dances when the performer does an emotionally rich or scenically descriptive sequence unrelated to the main theme. An example is in Kairaishi. (See BUYÔ; SHOSAGOTO.) Finally, shinuki occur in tachimawari when attackers step forth individually to do battle, are routed, and replaced by someone else.

**SHIRABE.** The haunting nó music heard wafting from the kagami no ma to signal the imminence of the performance. It is often described as the musicians tuning their instruments, although it is intended that the audience hear it.

**SHIRABYÔSHI.** A medieval entertainer and her dance. Although there were both male and female shirabyôshi, nó and kabuki present only the latter, who dressed as men in suikan, a kind of white robe, and carried short swords. Examples include Shizuka Gozen in various plays, and Hanako in Musume Dôjô-ji. See also OTOKO MAI.

**SHIRADAYÛ.** Male puppet head used for gentle, simple, somewhat comical old men, usually rustics. His name comes from that of the father of the triplets in Sugawara Denju Tenarai Kagami. The light beige face has no movable parts.

**SHIRAI MATSUJIRÔ (1877–1951).** One of the two cofounders of Shôchiku, the other being his twin brother, Ôtani Takejirô.

**SHIRANAMI MONO.** A subgroup of 19th-century kabuki kizewa mono whose heroes are romantic bandits. Shiranami (“white
waves”) comes from a Chinese word for robbers who had their stronghold in “White Wave Valley.” Kôdan stories were adapted for kabuki by Kawatake Mokuami, called the shiranami sakusha (“bandit playwright”), for Ichikawa Kodanji IV, the shiranami yakusha (“bandit actor”). Among their shiranami collaborations were Miyakodori Nagare no Shiranami, Nezumi Komon Haru no Shingata, Amimoyô Tôrô no Kikukiri, Kosode Soga Azami no Ironui, Sannin Kichisa Kurusa no Hatsugai, Kanzen Chôaku Nozoki Karakuri, and Fune e Uchikomu Hashi Ma no Shiranami. The great Aotozôshi Hana no Nishiki-e, however, was written for someone else. Mokuami also wrote later shiranami mono that are still produced, including Shimachidori Tsuki no Shiranami and Shisen Ryô Koban no Umenoha. The criminals are decent men who are torn between giri and ninjô, and who are entwined in the workings of karma (ingga).

SHIRASE. A double-beat “warning” cue made in kabuki by the kyôgen-kata with the hyôshigi clappers when the stage revolves, scenery is shifted, or the narrative music speeds up.

SHIRASU. The “white pebbles” forming the border running along the downstage edge of a nô stage and hashigakari. The border is a reminder of pre-1881 days when spectators sat out of doors, separated from the roofed stage by similar pebbles. Not all nô stages have such white pebbles, though. The oldest extant stage, at the Nishi Hongan-ji Temple in Nara, has black ones. The three-stepped staircase called shirasu bashigo (“white pebble ladder”) or kizahashi is situated in the pebbles at the center of the main stage area. Three small pine trees sit in the shirasu below the hashigakari.

SHIRISHIKI. The small wooden stool set beneath the bunraku chant-er’s buttocks, with a small pillow to support him, increase his stature, and take pressure off his legs during a performance. It comes in different heights according to the size of the performer. It is called an aibiki when used by nagauta musicians in kabuki.

SHIRONURI. “White painting,” the application of makeup using oshiroi and the male roles that employ it. Often, the hue of whiteness
reflects the relative goodness of the character. The three principal shironuri types for tachiyaku are wagoto, such as Izaemon in Kuruwa Bunshô; jitsugoto, such as Sanemori in Genpei Nunobiki no Taki; and wakashu, such as Sakuramaru in Sugawara Denju Tenarai Kagami. Despite their obvious differences, all are attractive and righteous. Some seemingly shironuri types, like the iroaku (see KATAKYAKU), are sensually appealing but internally corrupt. Iemon in Tôkaidô Yotsuya Kaidan is an example. See also YAKUGARA.

SHISHIMAI. A colorful nó “lion dance” using the taiko in its music, and performed to a difficult tempo. It is seen in kyôgen, nó, and kabuki. The “lion” is based on the imaginary shishi creature, and employs violent head movements, bending of the upper body, and many other unconventional movements to suggest romping about among peonies. Nó examples include Uchito Môde and Shakkyô, while kyôgen performs shishimai in Echigo Mukô and Shishi Mukô, but with different music and movements from nó. See also SHAKKYÔ MONO.

SHITE. The “doer” who is the principal actor (and character) in a nó play, sometimes called the protagonist. His foil is generally the waki. In two-part plays, the shite is maejite (“before-shite”) in the first part and nochijite (“after-shite”) in the second. Thus, the maejite in Atsumori is a rush cutter, and the nochijite is Atsumori’s ghost. In a one-part nó, the shite remains the same throughout, like the angel in Hagoromo. The maejite and nochijite are usually the same character, but sometimes they are different, as in Funa Benkei, where the maejite is a woman, Shizuka, and the nochijite is the ghost of the warrior Tomomori. Shite that wear nó masks are women, old men and women, ghosts, demons, deities, and children. Except for certain later plays, the shite is generally the personification of a strong emotion rather than a recognizable individual. With a tiny number of exceptions (like the title characters in Shunkan and Kagekiyo), living (or supposedly living) men, such as priests and warriors, do not wear masks (hitamen). The shite often is accompanied by tsure and tomo. Kyôgen also has shite, but such characters are not always the chief ones in a play. See also DRAMATIC STRUCTURE: NÔ; KYÔGEN-KATA.
SHITE BASHIRA. The “shite pillar,” located upstage right on a no stage, where the hashigakari joins the main stage. The entering shite stops at the nearby jōza (or nanoriza) position.

SHITTOGOTO. Also rinkigoto, “jealousy business,” a kabuki onna-gata specialty ranking alongside nuregoto (see NUREBA) and the portrayal of women warriors (onna budō; see also BUDÔGOTO). Jealous women are important characters, especially those who appear as vengeful spirits in kaidan mono like Tōkaidō Yotsuya Kaidan.

SHIZOME. A kabuki ceremonial event enacted during the first three days of the New Year at Edo-period hatsuharu productions. The program would include Okina Watashi, modeled on Okina, with Okina played by the zamoto, Senzai by the wakadayû, and Sanbasô (see SANBASÔ MONO) by the zagashira or choreographer (furitsukeshi; see FURITSUKE). At the conclusion, a ceremony was held in which a scroll was read aloud, the words providing the title (nadai) of the main play and its acts, and the cast list. Then came a koyaku dance. Actors in the Ichikawa Danjûrô line would do a special bit in which they demonstrated a mie associated with the family.

SHIZUMEORI. Also shizumeori ôgi, “closed-tip fans” carried by the no jiutai and kōken and, when used in concert recitals of no, bear images representing the school of no to which the bearer belongs. Thus a swirling water pattern represents the Kanze ryû, five-fold clouds the Hôshô, five planets the Konparu, nine planets the Kongô, and three clouds the Kita. They are also carried by the shite, tsure, and waki when they wear the suô robe in kamishimo style (see COSTUMES: NÔ). These fans have only 10 ribs. Many no kyôgenkata carry them, but specific characters usually carry the chûkei.

Concert recitals are danced with the shizumeori, not the chûkei, but those used for female dances have black ribs, not bone. The shizumeori carried by musicians, since they do not have to open, are smaller than those used by the actors. When the jiutai begins to chant (utai), its members raise their fans simultaneously and hold them vertically, the wooden end resting on the floor. See also PROPERTIES: NÔ.
SHÔCHIKU. The theatrical, film, and general entertainment conglomerate that controls all major kabuki productions, and formerly managed bunraku as well. Its chief rival is Tôhô. Shôchiku was founded in Kyoto in 1902 by the twin brothers Shirai Matsujirô and Ôtani Takejirô, who began as peanut vendors. The matsu in Matsujirô and the take in Takejirô, read according to Chinese pronunciation, created the word Shôchiku. The company took root in Kamigata and, by 1909, owned Kyoto’s Minami-za and Osaka’s Naka-za and Bunraku-za, among other venues. Shirai remained in Kamigata when Ôtani moved to Tokyo in 1910, where he proceeded to acquire such theatres as the Shintomi-za (see MORITA-ZA) and the Hongô-za and to have all major shinpa actors under contract. By 1914, Shôchiku ran the Kabuki-za and controlled many of Tokyo’s leading kabuki actors. In 1919, the company’s corporate offices were established in Tokyo’s Tsukiji section. By 1923, Shôchiku ruled kabuki and shinpa, and its hunger for additional theatres continued to grow as did its interest in other forms of entertainment.

The postwar period witnessed the rehabilitation of the company’s bombed out theatres and the successful preservation of Japan’s classical theatres. Foreign tours of kabuki also were instituted.

SHÔDAN. The 100 or so “modules” or building blocks of which a nô play is composed. Plays are constructed of spoken or prose shôdan (katarigoto); chanted or verse shôdan (utaigoto); musical shôdan (hayashigoto); and silent shôdan (shijimagoto). Thus, katarigoto would include katari, nanori, mondô, tsukizerifu, etc. Utaigoto examples include ageuta, kakeai, kiri, kodoki, machi utai, rongi, shidai, sageuta, kuri, kuse, michiyuki, noriji, issei, waka, säji, etc. Hayashigoto would include jo no mai, chú no mai, hayamai, oitoko mai, kami mai, kagura, gaku, kakko, iroe, kakeri, hayabue, ôbeshi, sagariha, issei, deha, shidai, etc. Shijimagoto would include su no de, su no nakairi, and su monogi.

SHÔHON. Also daihon, daicho, kyakuhon, and, in Kamigata, kamigata nehon. Principally, a premodern play script written with a brush in the Kantei ryû style. There are yokohon (“horizontal books”) and tatehon (“vertical books”). The shôhon was the “correct book” corrected and approved, in bunraku by the chanter and in kabuki by the
zagashira and zamoto. (See MARUHON.) Each act was placed in a separate book with a cover bearing the month of the performance, the title, the scene, and the actors. Speeches were listed by actors’ names, not characters’. The oldest extant example is for an Osaka play produced in 1710.

Shôhon may also refer to old woodblock-printed books containing jôruri texts set to music; old scripts for dances produced in katô bushi, itchû bushi, tokiwazu, tominoto, and kiyomoto, and nagauta (nagauta shôhon); and old woodblock books including a collection of stage speeches (serifuzukushi) or popular songs.

SHÔJI YATAI. A bunraku and kabuki scenery element (jôshiki ôdôgu) representing a small room enclosed with sliding doors and found in sets showing palaces, shrines, temples, castles, and battle camps, as well as townsman’s and farmers’ houses and businesses.

SHÔNE. A kabuki character’s fundamental human nature; the word was used even by the nô master Zeami. The subtle details of the actor’s performance convey the character’s shone; a wrong gesture can reveal a misinterpretation of the role. The word implies all aspects of the character’s behavior, the so-called “given circumstances” that dictate someone’s actions at any moment.

SHONICHI. The “opening day” of a production. In premodern times, the company would visit the zagashira’s home to hear a speech of good wishes. After the performance, there would be a banquet for his disciples. Today’s main actors meet backstage to offer each other mutual congratulations and to pray for good luck. See also KÔGYÔ; SHIZOME.

SHOSA BUTAI. The kabuki “dance stage” formed from a set of nijû platforms, perhaps six inches high, placed on the regular stage floor and hanamichi for dances and highly stylized jidai mono, including aragoto pieces. Actors can slide their tabi along them easily; when stamped on, they produce loud reverberations.

SHOSAGOTO. The kabuki genre of dance plays (see also BUYÔ), also called buyô geki, furigoto, hyôshigoto, and keigoto. Kabuki emerged
from performances that were more dance than drama, so dance inevi-
tably became a principal component of the form, both in the dance-
influenced acting in straight plays, and in the production of plays that 
were entirely or in substantial part performed as dances.

Kabuki dances, which employ the elements of mai, odori, and 
furi, belong to two major types: 1) dramatically interesting dances 
with strong story lines and developed characters, performed to kiyomoto, tokiwazu, or takemoto accompaniment; and 2) more lyrical, 
non-narrative dances, performed to nagauta music. The latter are 
considered the truest examples of shosagoto because the emphasis is 
more on dance than acting. When shosagoto are performed, a special 
dance stage (shosa butai) is laid over the regular stage and hanami- 
chi, allowing for sliding foot movements and resonant stamping 
movements. In such performances, the accompanying musicians 
appear on stage seated on special platforms. See also DEBAYASHI; 
DEGATARI.

Types of shosagoto include matsubame mono; dances performed 
with highly theatricalized sets and costumes, and often using quick-
changes; and solo dances, many of them the remnants of henge 
mono in which the dancer had to play multiple characters. See also 
MICHIYUKI; ÔGIRI.

SHUDÔGOTO. Short for wakashudô, the “way of beautiful young 
men,” the practice of male same-sex relations common in premodern 
Japan; it formed an important part of kabuki’s historical develop-
ment. It was prevalent in wakashu kabuki, when the young actors 
were also male prostitutes, their behavior causing the ban on 
wakashu kabuki that led to the artistic sophistication of kabuki. Plays 
with homosexual themes lost favor in the early 18th century and little 
remains, although suggestions occasionally may be found, as in 
Kenuki and Act 4 of Kanadehon Chûshingura. Sakura-hime Azuma 
Bunshô reflects homosexuality among Buddhist priests and acolytes. 
See also WAKASHUGATA.

SHÛDÔSHO. “Learning the Way,” a short, secret treatise (hiden) by 
Zeami written in 1430. In it, he discusses how a troupe can work 
together harmoniously, blending its skills, to create a well-balanced 
ensemble. The shite must be the representative performer, one who
excels in all aspects of acting, but his art must be unified with that of everyone else or the effect will be incomplete. Then the *waki*’s artistic responsibilities are explained, both as an individual and troupe member, including his duty not to take precedence over the *shite* when he clearly has greater skill than the *shite*. A famous *fue* player’s performance is described to illustrate how he helped unify an otherwise dissonant performance by the *shite* and *kokata*. The functions of *kyôgenkata* in a *nô* play, when they must act as expositors and not as clowns, are explained next. In a *kyôgen* play, the *kyôgen* actor must not always seek to cause loud laughter but, when appropriate, to raise a gentle smile, which Zeami considers a sign of a higher level of humor. Vulgarity must always be avoided. Finally, Zeami mentions that programs in his time usually contained three *nô* and two *kyôgen*, but that many occasions were witness to as many as 10 plays and that—hinting at the difficulty of the task—it was the actor’s job to perform in them. He then reiterates the role of *jo-ha-kyû* in a five-play *nô* program and the need to consider it no matter how many plays are being produced.

**SHÛGEN NÔ.** A “felicitous *nô*” performed at the end of a *nô* program to provide an auspicious concluding atmosphere. Only the second act (*nochiba*) of the selected play is shown in what is called “half *nô*” (*han* *nô*). It focuses on the dancing of the *nochijite* (see *SHITE*), a beneficent supernatural creature who bestows blessings, such as peace and riches, on the nation. For example, in *Shôjô*, a water sprite living in China, who is fond of sake, symbolizes long life and prosperity. The *shûgen* version begins with the *waki*’s *machi utai* (see also *YÔKYOKU*) from the second half. For *Iwafune*, the *nochijite* is a dragon god who bestows treasures from China and Korea on Sumiyoshi Bay. *Shôjô* and *Iwafune* are *gobanme mono*; sometimes, however, *hatsubanme mono* like *Takasago* and *Yôrô* are performed in *shûgen* *nô* style; some believe that *gobanme mono* are best because they are designed to conclude a program.

**SHÛGYOKU TOKKA.** “Finding Gems and Gaining the Flower,” a secret treatise (*hiden*) by *Zeami*, written in 1428. The document is a series of six questions and answers. The latter are often practical advice on acting technique with a layering of Buddhist metaphysics.
Often, Zeami harks back to his earlier writings for examples. The questions concern why a master actor sometimes gives successful performances and sometimes not; whether the appreciative reaction of an audience to both a master actor and a beginner is the same; and what the meanings of certain aesthetic terms are, such as *omoshiroki* (‘‘fascination’’), *yasuki kuari* (‘‘perfect fluency’’), *jōju* (‘‘complete fulfillment’’), and *gaibun* (‘‘sphere of personal accomplishment’’).

**SHUKÔ.** The plot elements of a *bunraku* or *kabuki* play, considered the “horizontal” line in contrast to the “vertical” line of the “world” (*sekai*). The playwright typically selected a *sekai* and its standard plot devices and then displayed his originality by the way he manipulated these to become something unique. This might be enhanced by the mingling (*naimaze*) of two or more *sekai*.

**SHÛMEI.** The formal “name taking” celebrated when a *kabuki* actor’s son (biological or adopted) or pupil assumes a hereditary stage name (*geimei*). The ceremony (*shûmei hiro*) is produced as one of the pieces on a *kabuki* program and can be a significant draw when the name is important enough. All the actors in the company appear in makeup and *kamishimo* and line up across the stage, with those most responsible for the actor’s welfare providing formal words of encouragement (*kōjō*). Occasionally, especially when a child is making his debut, the play he is in stops, the actors address the audience on his behalf, and the play resumes. Actors take not only the name but the ordinal number associated with the succession, although there have been times when two actors held the same name, each with a different number. Often, the name demonstrates that the actor has achieved a certain level of proficiency. An actor may hold one name throughout his career, or may hold many, depending on family and career circumstances. There also have been a number of instances when an actor was given an important name posthumously. Finally, actors who have achieved the highest name in their family have been known to hand it over to a talented son and to take another, perhaps one never held before, so that their offspring can enjoy the fruits of success while the father is still living.

**SHURA NÔ.** See *NIBANME MONO.*
**SHÚTANBA.** “Heartbreaking scenes,” as in the *jidai mono* “Moritsuna Jinya” (*Ômi Genji Senjin Yakata*), when, following the *kubi jiken*, Moritsuna, his wife, his mother, and Koshiro’s mother gather around the boy’s body and lament his passing. Scenes of parting (*wakare*) are especially poignant. In the *sewa mono*, “Sakaya” (*Hade Sugata Onna Maiginu*), Hanshichi’s wife, Osono, his father, and her parents read his farewell letter, in which he says he is going to commit lovers’ suicide (*shinju*; see *SHINJU MONO*) with Sankatsu, a scene made even more heartrending because it is eavesdropped on by Hanshichi and Sankatsu. In some cases, the principals have been united after a long separations; circumstances, however, force them to hide their true identities from their loved ones, and they must part again, this time forever. See also *KOWAKARE; KUDOKI; SAWARI*.

**SHÛTO.** A “father-in-law” puppet head used in *bunraku sewa mono* for older men. It mingles stubbornness with softer qualities. See also *ÔJÛTO*.

**SÔBAN.** A gong used in the *bunraku* and *kabuki* *geza*. It is a metal disk with a rough surface, suspended by ropes within a large wooden frame and struck with a wooden hammer. There is also a somber musical passage called *sôban*. It uses the *ôdaiko* and the *sôban* gong, and is heard mainly at the start of temple scenes. See also *NARI MONO*.

**SOGÁ MONO.** Plays and dances about the Soga brothers, the legendary Soga Jûrô Sukenari and Soga Gorô Tokimune, who, in 1193, performed one of Japan’s most famous revenges, when, after biding their time for 18 years, they killed Kudô no Suketsune, the man responsible for their father’s death. Eventually, their spirits were worshiped as deities. The story has been dramatized in *nô*, *bunraku*, and *kabuki*, where perhaps 300 pieces have treated it. The main source is the *Soga Monogatari* (see LITERARY SOURCES), dating from the late Kamakura period.

The first Soga puppet play was a *ko jôruri*. Before long, the subject had been treated a dozen times by Chikamatsu Monzaemon. *Kabuki* first dramatized the material in 1675. The early tradition of
playing both brothers as aragoto heroes was revised in 1682 when Nakamura Shichisaburō I acted Jūrō in wagoto style, which became standard.

By the 1730s, it was customary for the edo sanza to include a Soga mono on the annual hatsuharu kyôgen because of its auspicious associations, a tradition maintained into the 19th century. Today, the classic example is Kotobuki Soga no Taimen, often produced in January. As in that play, it was the custom to include the name Soga in the title of such plays, and a large number of other conventions associated with the story became familiar.

A major development in the mid-18th century was the telling of the story in two halves, one in jidai mono style, the other in sewa mono style. The townsman hero of the latter, set in contemporary times, would turn out to be Soga Gorō in disguise (see MITATE), the best example being Sukeroku Yukari no Edo Zakura. See also KÔGYÔ.

SOGIMEN. A comical kabuki mask worn in the tachimawari of “Suzugamori” (Ukiyozuka Hiyoku no Inazuma). When its wearer’s face is struck with a sword, the front falls forward as if the face has been sliced off, revealing a stylized image of the inside of the head.

SOKU MIE. All kabuki mie in which the actor stands erect, with his heels touching. One variant is the fudô no mie, performed by Benkei in Kanjinchô, where the pose is modeled on the god Fudô.

SOKUTAI. A bunraku and kabuki costume worn by high-ranking court nobles, and based on clothing worn by imperial court officials in the Heian era. It is worn by Lord Ôkura in Kïichi Hôgen Sanryaku no Maki, and Sadatô in Act 3 of Ôshû Adachigahara.

SONOHACHI BUSHI. Also miyazono bushi, a style of kabuki music created in Kyoto by Miyakoji Sonohachi I (fl. 1735), a disciple of Miyakoji Bungonojô (see BUNGO BUSHI), and perfected by Miyakoji Sonohachi II (?–1785) in the mid-18th century. Its popularity waned after 1811 but, because of its romantic pathos, it is still played in shinjû mono, such as Meido no Hikyaku and Toribeyama Shinjû.
STAGE: BUNRAKU. The bunraku stage resembles the kabuki stage—especially in its being rather wide and low, but it has certain important differences. It is smaller, being around 36 feet wide by 25 feet deep and 15 feet high. A striped, three-color—black, persimmon, and green—draw curtain (jōshikimaku), similar to kabuki’s, hides the set before the play begins. It does not have a mawari butai but it does have elevator traps (less used than in kabuki) and a hanamichi. The large trap (seri) was first seen in 1757 at the Toyotake-za in “Kin-kaku-ji” (Gion Sairei Shinkōki). The hanamichi has been reintroduced into bunraku in recent times after falling out of use for many years. It runs in a trough-like depression with borders at its sides to maintain the illusion of flooring for the puppets’ feet. The three unique bunraku stage elements are the tesuri, funazoko, and yuka. All these architectural innovations, developed over many years, are designed to make it possible for the feet of the puppets, which are floating in the air, to seem as if they are treading terra firma, while also making the crouching of the ashizukai more comfortable.

STAGE: KABUKI. The earliest kabuki stages, which were erected in the dry bed of Kyoto’s Kamo River at the turn of the 17th century, were based on the gable-roofed nō stages, equipped with hashigakari, used in kanjin nō performances. Spectators sat in the unroofed doma, and, when provided, in sajiki on either side of the stage proper. The theatre space was surrounded by a bamboo palisade with a yagura (“drum tower”) over the main entrance. Spectators entered by bending over to pass through the low entrance door (nezumi kidō) so that only one at a time could enter. In 1624, the Saruwaka-za (see NAKAMURA-ZA), the first permanent theatre, was built in Edo.

In the second half of the 17th century, a traveler curtain (hikimaku or jōshiki maku) was introduced, as was scenery, the hashigakari (which was horizontal, not on an angle) was shortened, and a fore-stage (tsuke butai) was added. Early versions of the hanamichi appeared, but were not yet permanent architectural features. The early 18th century saw theatres grow in size, and an elaborate system of kanban created to advertise the productions being shown. In the 1720s, the theatres were roofed, forming a unified structure. The hashigakari widened and became indistinguishable from the stage proper (hon butai), the hanamichi gradually became permanent, and
the backstage (gakuya) area was built in three stories. The main acting area still resembled a nô stage, with its pillars (see DAIJIN BASHIRA) and gable-roof. At one point, there was a nanoridai situated in the doma, attached to the hanamichi, but it was soon discarded. The century also saw the addition of a secondary hanamichi (higashi no ayayumi or kari hanamichi), and a crossover connecting the two runways at the rear of the house. Kamigata theatres of the early 19th century introduced the karaido, a well-like opening at the junction of the main hanamichi and the stage, for certain unusual entrances.

Technical stage devices made strides in the mid-18th century, among them the mawari butai, seri, suppon, and such special techniques as gandōgaeshi, hikiwari, etc. By the end of the century, theatres began to remove the old nô-style pillars and roof from the stage. Additional changes were constantly being made whenever a theatre was reconstructed after a fire, a very frequent occurrence when all theatres were made of wood. During the first third of the 19th century, kabuki theatres achieved their classic form, although their size continued to increase, eventually losing the intimacy that was integrally part of premodern kabuki. One important new architectural revision was the move of the geza music room from stage left to stage right.

In 1872, during the early Meiji period, the Morita-za (later Shin-tomi-za) began to introduce Western features, including the elimination of a forestage, the use of a proscenium, a tin roof, chair seating, etc. In 1911, the first entirely Western-style theatre, the Teikoku Gekijô, was built. After the Great Kantô Earthquake of 1923, theatres universally adopted Western-style seating, although a small number retained tatami-mat seating in the sajiki galleries.

STAGE: NÔ. This is built entirely of Japanese cypress (hinoki) and bears a unique configuration comprising a number of elements with specific technical names. It is a beautiful open space in and of itself and requires no scenic investiture to be appreciated. Viewing it in action, it is easy to understand why it is often referred to as a sacred space joining the phenomenal world to that of the spirits. When scenery is used, it appears mainly in the form of skeletal or symbolic
structures (*tsukuri mono*; see PROPERTIES: NÔ) that only suggest the real object they are intended to represent.

The main acting area is the *butai* (“stage”) or *hon butai* (“main stage”). It is very slightly raked from its rear (*atoza*; see below) to its front. Adorning the rear wall (*kagami ita*) of this acting area is a painting of a pine tree; these paintings range from the traditional ones done in the Kanô style to more formalized examples. The pine tree is generally considered to be a symbol of an ancient one at the Kasuga Shrine in Nara, an important site in early NÔ history (see TAKIGI NÔ). The NÔ stage has been theorized in various theoretical ways, most commonly in terms of the *jo-ha-kyû* rhythmic progression.

There are about 70 NÔ stages in Japan, the oldest, built in 1568, being situated at Itsukushima Shrine just off the island of Miyajima in the Inland Sea, in such a way that when the tide comes in it separates the audience on the shore from the stage itself. The other, dating from around 1595 (sources differ on the year), was built for warlord Toyotomi Hideyoshi on his castle grounds at Momoyama; it was moved to the Nishi Hongan-ji Temple in Kyoto in 1626.

In premodern times, the auditorium seating (*kenjo* or *kensho*) surrounded the main acting area, which is approximately 18 feet square, on three sides, but nowadays—because of space limitations—most NÔ stages are viewed from only two sides. Contemporary NÔ indoor theatres (*nôgakudô*)—the pioneer of which opened in Tokyo’s Shiba Park in 1881—hold 500 to 800 spectators. The effect is like that of a Western thrust stage. In looking directly at the front of the main acting area, the audience sees the raised stage and two square pillars at either side downstage; these are the *metsuke bashira*, on the audience’s left, and the *waki bashira*, on the right. Two more pillars are at either side about two thirds of the distance upstage; these are the *shite bashira*, on the audience’s left, and the *fue bashira*, on the right. On special occasions, ritual paper pendants (*gohei*) are hung between the pillars.

The position taken by the *shite* when he enters the main stage from the *hashigakari* bridgeway and stands next to the *shite bashira* is the *jôza* (*nanoriza* in *kyôgen*). He completes his performance here before departing on the *hashigakari*. The space between the *shite bashira* and *metsuke bashira* is the *waki shômen* (“waki frontage”) because,
to the waki, who sits at the wakiza position facing sideways, this area is a kind of frontage. The actual frontage, seen by the audience facing the metsuke bashira and waki bashira is the shōmen, while the above-mentioned waki shōmen also applies to the frontage as seen by the audience on the side facing the shite bashira and metsuke bashira. A wedge-shaped group of seats between the waki shōmen and shōmen is the chū shōmen ("middle frontage").

The four pillars, which have specific performance functions, support the gabled roof, resembling shrine architecture, over the stage. Such stages were originally built out of doors, usually on the grounds of temples or shrines, but sometimes at private residences. While some continue to exist in outdoor settings, the vast majority are found indoors, where the roofed stage is retained.

In the upstage area beyond the shite bashira and fue bashira is the atozā, a rear space about nine feet wide occupied by the three or four musicians (hayashikata), who sit facing front. Behind them is the kagami ita. In the upstage right corner is the kōkenza, where the kōken for the shite sits. The highly polished floorboards of the main stage run upstage, but the boards of the atozā run sideways.

Adjoining the main acting area at stage left is the jiutaiza, a space about three feet wide for the jiutai members (jiutaikata), who kneel there in two rows of four members (or more) each facing the main acting space. A low railing is behind them. In the upstage left wall of the atozā is the low doorway called kirido guchi for use by the chorus and kōken.

The down center portion of the main stage is the shōsaki, the central area is the shōchû, and the rear area is the daishômae, which corresponds to the place just below where the ôtsuzumi (daï) and kotsuzumi (sho) players sit (see KOTSUZUMI AND ÔTSUZUMI). The space before the jiutai is the jiutai-mae, and that before the fue player is the fueza-mae.

Running at an oblique angle from the shite bashira at stage right is the roofed nô hashigakari, used for entrances and exits, as well as for acting sequences. It has a low railing, is 33 to 52 feet long and six and a half feet wide, and leads into the kagami no ma, from which the actors enter and into which they exit. Separating the kagami no ma from the bridgeway is the agemaku curtain. A pebble border, the shirasu, runs along the bridgeway and around the main
stage. In the portion that borders the bridgeway are three small pines, called, respectively, from the position closest to the stage, first pine tree (ichi no matsu), second pine tree (ni no matsu), and third pine tree (san no matsu). Two more pine trees are often placed on the upstage side of the bridgeway. The pine trees—each about the size of a human being—are said to remind audiences of when actors traversed a tree-lined space between dressing room and stage in no’s early days. A three-step unit (shirasu bashigo or kizahashi) is placed at the front of the main acting area, although no longer used. Originally, actors stepped down from them to receive a lord’s instructions or gifts.

Beneath many stages are 13 or so large jars, usually partially sunk in holes and partially suspended from wires. They are intended to enhance the sound of stamping (and chanting) in the plays. Directly behind the stage is the dressing room (gakuya).

In the modern age, no plays are often given in nontraditional venues, such as contemporary theatres, public halls, and department stores; abroad, such venues as the Temple of Dendor at New York’s Metropolitan Museum of Art, and the Teatro Olimpico in Vicenza, Italy, have proved suitable substitutes. In no’s early days, all that was needed was an open space and a makeshift platform. The standardization of the stage occurred during the Edo period when the stage at Edo Castle became the model on which others were built.

SUAMI. A kabuki costume consisting of a round-necked shirt constructed of interwoven black, silk, and silver thread, designed to suggest chain mail. It is seen on characters such as Nikki Danjō in Meiboku Sendai Hagi.

SUBAYASHI. A concert recital of no in which a dance highlight uses a musical accompaniment but no chanting (utai).

SUETE. Notation in a jôruri script to indicate a sad or highly emotional passage. See also GIDAYÛ BUSHI.

SUGA SENSUKE (?–?). Bunraku playwright who began his career as apprentice to chanter Toyotake Konotayû II at the Toyotake-za. When his literary skills became apparent, he switched to playwriting,
eventually creating 33 plays, some independent and others collaboratively (gassaku). His forte was writing sewa mono and revising old ones, in contrast to the jidai mono of his great contemporary, Chikamatsu Hanji. His chanter training made his writing comprehensible and musically effective. Among his many popular plays are Some Moyô Imose no Kadomatsu, Sesshû Gappô ga Tsuji, Date Musume Kô no Higanoko, and Katsuragawa Renri no Shigarami. In 1772, he retired to Kyoto, but when Konotayû II began producing in 1789 at Osaka’s Kita Horie-za (Toyotake Konomo-za), Sensuke returned to playwriting.

**SUJIGUMA.** An elaborate kabuki kumadori-style makeup devised by Ichikawa Danjûrô II for aragoto. It uses four sets of sweeping red lines. One set is drawn upward to the temples from the inner ends of the eyebrows; another from the cheeks upward to the outer temples; a third from the nostrils to the cheeks; and a fourth from the position between the eyebrows toward the forelock of the wig. Wearers include Gongorô in Shibaraku and Umeô in “Kuruma Biki” (Sugawara Denju Tenarai Kagami).

**SUJÔRURI.** Originally a reference to chanting a jôruri text without shamisen accompaniment; today it means a concert recital of jôruri with accompaniment but without puppets. This makes it imperative for the performers to create the images of characters and action without any visual references, much like a radio drama. It is considered very difficult to pull off successfully, but it is employed as a training method for young performers.

An important Edo-period form of sujôruri featured women performers, who performed in private venues. When laws allowing women to perform publicly were passed in the Meiji period, it enjoyed great success. Known then as onna gidayû (“women’s gidayû”) or musume gidayû (“girls’ gidayû”), it is now commonly known as joryû gidayû (“actresses’ gidayû”). At first, its popularity was linked to its attractive performers but it gradually gained artistic acceptance and even produced a Living National Treasure in Take-moto Tosairo. See also KURUMA NINGYO.

**SUNOKO.** The overhead “drain board” grid located beneath the ceiling on a kabuki stage. In Kamigata, it is budôdana (“grape shelf”). It
assists in the hanging of overhead units, like the *tsurieda*, and is also from whence snow and petals fall.

**SUÔ.** A wide-sleeved outer robe worn as everyday wear by samurai and ordinary men in *nô* and as ceremonial clothing by samurai in *bunraku* and *kabuki* *jidai mono*. In *nô*, it has stencil-dyed designs and is worn with trailing *hakama* (*nagabakama*) or *ōguchi*. When worn with the former it is called *suô otoko*; the latter is *kake suô*.

The *bunraku* and *kabuki* version is called *daimon* and differs in the way its accompanying hat is worn. Also, whereas the *daimon* is always worn with *nagabakama*, the *suô* does not necessarily use them. On the sleeves are oversized *mon*. An exaggerated example is worn by the hero of *Shibaraku*. The plot of *Suô Otoshi* focuses on a *suô*. See also COSTUMES: KABUKI; COSTUMES: NÔ; RYÛJIN MAKI.

**SUPER KABUKI.** The popular “Supaa” *Kabuki* created by Ichikawa Ennosuke III, who thereby tried to move *kabuki* forward into the 21st century. Super *kabuki* stresses the “three S’s”—speed, spectacle, and story. The first example was 1986’s *Yamato Takeru*, a big hit that was followed by a number of other examples, each more spectacular than the last. Traditional *kabuki* conventions mingle with taped, amplified music, ornate and fantastical costumes, scenery, and lighting, with numerous high-tech effects. The language is modern Japanese but the plays derive from famous legends and are not especially innovative.

**SUPPON.** The “snapping turtle” elevator trap fitted into the *kabuki hanamichi* at *shichisan*, normally used for the appearances of magical or supernatural characters, including ghosts. Exceptions include a scene in *Hakata Kojôrô Nami Makura*, when someone is tossed off a stage ship and vanishes into the water (suggested by floor cloths), only to rise a moment later from the *suppon*, where he climbs into a small boat that floats by.

**SURIASHI.** The distinctive “sliding steps” used in *nô* walking (*hakobi*), in which the *tabi*-clad *actor* glides across the polished
wooden floor, lifting his toes and setting them down but not lifting his feet except for when leaps or stamping (hyôshi) are required.

**SURIHAKU.** Women’s nô robes, which are white with gold and silver foil designs printed on them; they fall into two categories. The *ubagihaku* is worn, for example, by the *tsure* in Takasago, and the *urokohaku* is worn by the *nochijite* (see *SHITE*) in Ama. In some roles, an embroidered *nuihaku* folded down at the waist (the *koshimaki* style) is worn over the *surihaku*. Examples are the young male *nochijite* in Atsumori and the female *nochijite* in Dôjô-ji.

The *surihaku*’s colors suggest the wearer’s age; thus, gold foil with red is worn by young women, silver foil without red is for a woman of middle age or older. A fish scale pattern suggests the wearer’s demonic nature.

The style of wearing the outer kimono by simply tying it at the waist with a sash, and draping the upper part to form a “V” at the chest, is called *kinagashi* (“worn flowing”), the dictionary meaning of which is “not dressed up.” This style is also common to the *karaori*. See also COSTUMES: NÔ.

**SUSOKARAGE.** The informal male style of wearing a kimono in *kabuki* by tucking its hem into the *obi* or carrying it in one hand. Doing this protects the robe from dragging along the ground, and, by exposing the legs, provides the wearer with considerable freedom of movement. There is a host of hitching styles, each with a technical name. See also COSTUMES: *KABUKI*.

**SUTEZERIFU.** “Ad-libbing” in *kabuki*. Early *kabuki* was largely improvised (*kuchidate*) but the dialogue (*serifu*) came to be written down by playwrights. There are still, however, a number of sequences where the actors are permitted to ad-lib their words, moments audiences relish because of their spontaneity. It happens more often in *sewa mono* than in *jidai mono*. Some examples were retained and became set parts of the dialogue.

**SU-UTAI.** A type of “plain chant” *concert recital of nô* in which the entire play is chanted (*utai*) by the *shite*, *waki*, *tsure*, and *jiutai* (and the *aikyôgen* when necessary) with the performers seated in place,
but without musicians or dance is presented, the focus being the beauty of the language and vocal music. Occasionally, there is no jiutai and the other actors deliver its words. Su-utai is one of the chief ways in which amateurs practice no and teaching it has long been a source of income for no actors; moreover, its popularity with amateurs during the Edo period was a prime reason for the publication of no scripts (utai bon).

T

**TABI.** The cotton (originally deerskin), bifurcated socks, generally white, worn with Japanese clothing and seen in all forms of classical Japanese theatre. In kyōgen, characters wear yellow or brown-striped yellow tabi (called kyōgen tabi), although the jiutai and kōken wear white. Kabuki has black, purple, and yellow examples. See also COSTUMES: KABUKI; COSTUMES: KYŌGEN; COSTUMES: NÔ; FOOTGEAR.

**TABO.** The arrangement of back hair on kabuki wigs. The principal types are abura tsuki and fukuro tsuki.

**TACHIAI.** A “competitive presentation” for actors or troupes (za) given during temple festivals in the days of sarugaku. Sometimes several actors performed the same dance simultaneously, while at other times the actors performed different dances in succession. Winning a tachiai was vital to an actor and company’s standing.

**TACHIMAWARI.** In no, the various walking sequences with concrete meanings, such as when the fisherman fishes in Akogi, the mountain hag wanders in the mountains in Yamanba, the crazed mother searches for her son in Sumidagawa, etc. The music is usually leisurely but may speed up on occasion. It may also be called iroe or kakeri, depending on the school of no.

In bunraku and kabuki, where it is also called tate, it is the stylized stage combats in which varying numbers of participants engage, as during military battles, killings, arrests, and quarrels. These are choreographed in kabuki by the tateshi. When done on a large scale,
as in Hirakana Seisuki, where the hero battles a crowd of boatmen, tachimawari can be quite spectacular. They are supported by musical accompaniment, accentuated by the beating of tsuke, and filled with special techniques, including somersaults (tonbo) and headstands, mie and tableaux, a wide variety of weapons (both realistic and greatly exaggerated), and many specific movement and poses. In large-scale tachimawari, the focus is always on a single hero or heroine battling with a band of identically dressed opponents. Among the movements and poses are bunshichi, when a fighter thrusts his sword to either side of his enemy; chidori, when the hero dodges a line of attackers, as they pass by him one by one, in alternating patterns to his left and right; giba, when a person who is struck leaps in the air and lands on his rear end with legs apart, etc. See also BUDO¯GOTO; KOROSHIBA; SHINUKI; TORITE; YOTEN.

TACHIMI. The “stand and see” section located at the rear of the top balcony at Tokyo’s Kabuki-za. Spectators can purchase reduced price seats here to see one act of an all day or evening program. Its distance and angle prevent one from being able to see action on the hanamichi.

TACHISHABERI. The “standing and speaking” convention in nô that contrasts with the seated or igatari type of aikyôgen. (See ASHI-RAIAI; KATARIAI.) It features the ai delivering his monologue standing near the shite bashira in the jôza position (see STAGE: NÔ). Unlike the igatari, there is no dialogue with the waki. In the massha-ai (“subsidiary-shrine interlude”) variation, which often appears in ceremonial hatsubanme mono, the ai are secondary deities who serve an important god and who enter to the spirited music called raijo, speak of the main god, chant (utai), and dance; tengu goblins and hermits also perform this kind of aikyôgen. The other variation is hayauchi-ai (“messenger interlude”), which features messengers who enter to music played in a quick tempo to make a report, as in Hachi no Ki.

TACHIYAKU. Also tateyaku, the leading male roles in kabuki and their actors. Since actors “stood” (tachi or tate), this word differentiated them from the seated (ji) musicians, but it also came to separate
male-role actors from female-role actors (*onnagata*) as well as from various types of non-leading male roles (see *YAKUGARA*), such as villains (*katakiyaku*), old men (*oyajigata*), and comic characters (*dōkegata*). Types of *tachiyaku* include *aragotoshi* (see *ARAGOTO*); *nimaiame* (see also *SHIRONURI*; *WAGOTO*); *sabakiyaku*, mature men of judgment and integrity, such as Katsumoto in *Meiboku Ōsendai Hagi* in *Kanadehon Chûshingura*; *shinbōyaku*, men who patiently endure great psychological pressure, such as Mitsugi in *Ise Ondo Koi no Netaba*; and *jitsugotoshi*, strong, capable, and wise men who must navigate through unusually tragic circumstances, like Yuranosuke in *Kanadehon Chûshingura*. Some role types (*yakugara*) overlap in the same character, and there are specially mixed types, such as the *wajitsu* who combines *wagoto* and *jitsugotoshi* qualities. The truest *tachiyaku* representatives are the *jitsugotoshi*, since the term was, historically, most often applied to men of righteous, thoughtful, and practical natures.

**TAIKO.** A large, flat-looking drum, about eight and a half inches in diameter, with a Zelkova wood body and cowhide drumheads struck with two wooden drumsticks (*bachi*). It appears in *nō* and *kabuki*. The essential construction resembles that of the *kotsuzumi* and *ōtsuzumi* but because its cords are very tight it cannot be tuned freely during the performance; thus, variations in sound must be produced by the way the drumsticks strike it. The *taiko* sits on a floor stand and is struck on a small deerskin patch pasted at the drumhead center. It is placed to face left on a 60-degree angle, with its left side slightly higher than its right. The drummer kneels upstage of it.

In *nō*, it appears mainly in plays whose *shite* is a supernatural being, such as deity, a ghost, or some sort of demon, giving the name *taiko mono* to such works. Thus, it is always used in *hatsubanme* and *gobanme mono*, where it accompanies the *shite*’s second-act (*nochiba*) dance. However, it may also be heard at the appearance of ghosts in *nibanme mono* and for angels and other supernatural beings in *sanbanme mono*. It is considered, for all its seeming simplicity, an extremely difficult drum to master because of its two-handed rhythm. Beating it with small, tightly controlled movements is *kizami*, while striking it with large, dramatic overhand strokes is *kashira*. See also MUSIC: *NŌ*; *SHIBYŌSHI*. 
TAIKO CHÛ NO MAI. “Stick drum medium dances,” lively nô dances performed by female spirits. See also MAIGOTO; TAIKO CHÛ NO MAI.

TAIKO CHÛ NO MAI MONO. A subdivision of the sanbanme mono (“third-group plays”) nô category containing three plays in which there is a taiko chû no mai dance and little drama or realism. Numbers in parentheses indicate other groups to which these plays may be assigned: Yoshino Tenjin (1, 4), about a heavenly female, and Kochô (4) and Hatsuyuki (4), each about a nature spirit. See also DAISHÔ CHÛ NO MAI; DAISHÔ JO NO MAI; IROE MONO; TAIKO JO NO MAI MONO.

TAIKO JO NO MAI. A nô “introductory dance,” accompanied by the taiko, that is livelier, brighter, and more joyful than a daishô jo no mai, and is often a long dance by vegetation spirits, angels, youthful male ghosts, and old tree spirits. See also MAIGOTO; TAIKO JO NO MAI MONO.

TAIKO JO NO MAI MONO. A subdivision of the sanbanme mono (“third-group play”) nô category, containing one young woman play, Seigan-ji; two plays about female deities, Kazuraki (1, 4) and Hagoromo (1, 4, 5); plays about nature spirits, Kakitsubata, Mutsura, Fuji, Ume (1), Yugyô Yanagi, and Saïgyô Zakura (4); two kijin mono (“noblemen’s plays”: also otoko mono): Oshio, Unrin-in (4); and one play about an old woman, Obasute. Numbers in parentheses indicate other nô groupings to which these plays sometimes are assigned. These works, which include a taiko jo no mai dance, are considered more colorful than those in the taiko chû no mai grouping. See also DAISHÔ CHÛ NO MAI; DAISHÔ JO NO MAI; IROE MONO; TAIKO CHÛ NO MAI MONO; TAIKO JO NO MAI.

TAIKO MONO. “Taiko plays,” nô dances that use the taiko in their accompaniment. See also MAIGOTO.

TAKADOMA. “Raised pit” box seats situated in front of the lower sajiki on either side of an Edo-period kabuki theatre. They were
lower than the *sajiki* but higher than the *doma*. See also *SHIN TAKA-DOMA*.

**TAKECHI KABUKI.** Takechi Tetsuji (1912–88) was a stage and film director and critic who, in the postwar years, staged a series of experimental *kabuki* productions in the *Kamigata* area that came to be known by this name. He produced mainly *gidayū kyōgen* in unique interpretations based on thorough critical analyses of the play’s social circumstances and psychological perceptions. The plays emphasized texts over *actors*, and sought to pay respect to the original scripts. In the troupe were the rising young Kamigata stars, the future *Jitsukawa Enjaku III*, the future *Nakamura Tomijūrō V*, and the future *Nakamura Ganjirō III*. They opened in Osaka in December 1949 at Osaka’s *Bunraku-za*. In 1950, their management was taken over by *Shōchiku*. Eventually, 25 plays were produced. The influence on postwar *kabuki* was significant.

**TAKEDA IZUMO.** Three generations of *bunraku* playwrights. Izumo I (?–1747) was a manager and playwright whose father produced *karakuri* puppet shows in Osaka. In 1705, while still in his teens, he succeeded *Takemoto Gidayū* as manager of the *Takemoto-za*. His management helped the Takemoto-za not only to survive but to flourish. He had a hand in *Chikamatsu Monzaemon*’s great success with *Kokusenya Kassen*, altered the nature of puppet theatre performance from a primarily aural experience to a visual one, added *karakuri* methods, introduced both *degatari* and *dezukai*, increased the realism of *scenery* and *bunraku costumes*, and oversaw the development of the *sannin-zukai* system. His other achievements include luring playwright *Namiki Sōsuke* from the rival *Toyotake-za*. With instructions from Chikamatsu, Izumo began to write plays in 1723, composing 11 on his own, including *Ashiya Dojima Ouchi Kagami*, as well as a dozen collaborations (*gassaku*). Nothing is known of his work from 1729–34 although he may have been working at another theatre.

Izumo II (1691–1756), son of Izumo I, was also a playwright and Takemoto-za manager. He is often called Takeda Koizumo. Working with Sōsuke and *Miyoshi Shōraku*, he collaborated on the three greatest *bunraku* masterpieces, *Sugawara Denju Tenarai Kagami*,
Kanadehon Chûshingura, and Yoshitsune Senbon Zakura. His other collaborations include the classic Shin Usuyuki Monogatari, Hirakana Seisuiki, Natsu Matsuri Naniwa Kagami, Shin Usuyuki Monogatari, and Futatsu Chôchô Kurawa Nikki. Questions exist regarding his precise contributions, some believing his name was added for publicity purposes only. Izumo II helped formalize the gassaku system and was instrumental in increasing the number of acts in a play from the standard five, which led to rather complex plots. (See DRAMATIC STRUCTURE: BUNRAKU AND KABUKI.) He was involved in the famous Kanadehon Chûshingura contretemps of 1748 (see TAKEMOTO KONOTAYÛ; YOSHIDA BUNZABURÔ).

TAKEMOTO GIDAYÛ (1651–1714). This foundational bunraku chanter was raised as a farmer near Osaka’s Tennô-ji with the name Gorôbei. A student of Shimizu Rihei (a student of Inoue Harima no jô), he debuted in 1674 in Rihei’s Osaka theatre. In 1677, he joined the Kyoto company of ko jûruri chanter Kidayû (the future Uji Kaga no jô). That year he changed his name to Shimizu Ridayû. He later left the troupe and eventually fused the Harima and Kidayû styles, while adding elements from other popular forms. Known for his sonorous voice and perfect enunciation, he created the gidayû bushi style, which eventually became a synonym for jûruri.

He formed a partnership with shamisen player Osaki Gen’emon (later Takezawa Gen’emon), puppeteer Yoshida Saburobei, and producer Takeya Shôhei, and they performed at provincial locations. He took the first character from the latter’s name and called himself Takemoto Gidayû. In 1684, the trio opened the Takemoto-za in Osaka’s Dôtonbori district with Chikamatsu Monzaemon’s Yotsugi Soga, a play originally written for Uji Kaga no jô.

In 1685, Uji rivaled the upstarts with his own theatre. After initial success, the Takemoto-za did less well with its follow-up production. However, Uji’s theatre burned down, leaving Gidayû as Osaka’s leading chanter. His partnership with Chikamatsu was cemented in 1686 with Shusse Kagekiyo, marking the transition from ko jûruri to shin jûruri (“new jûruri”) or toryû jûruri (“up-to-date jûruri”).

In 1698, the emperor granted Gidayû the honorary name Takemoto Chikugo no jô Fujiwara Hironori. In 1703, Chikamatsu’s revolution-
ary shinjū mono, Sonezaki Shinjū, was produced, saving the theatre from ruin. Gidayū soon retired from management.

Gidayū’s lack of business skills had put the theatre in jeopardy. He also failed to retain the services of the young chanter, Takemoto Uneme, who left in 1703 to set up the rival Toyotake-za under the name Toyotake Wakatayu. In 1705, the management was turned over to Takeda Izumo I. Chikamatsu became resident playwright and Tatsumatsu Hachirobei head puppeteer, with Takezawa Gen’emon as master shamisen player. Their first production introduced the important conventions of degatari and dezukai, as well as karakuri puppets. Success ensued until Gidayū’s death.

Gidayū also published collections of his work and treatises on jōruri, one of which, Jōkyō Yonen Gidayū Danmonoshū (The 1687 Collection of Gidayū’s Jōruri Scenes), became a text for later chanters. In it, he outlined the dramatic structure of a five-act play, basing it on the structure of a no program.

Gidayū II (1691–1744), disciple of Gidayū I, disappointed at his lack of opportunities, deserted to the Toyotake-za where he chanted under the name Wakatake Masatayu, but returned to the Takemoto-za in 1712. He became the chief chanter after Gidayū I died, calling himself Takemoto Masatayu, and, in 1715, had an epochal success performing Chikamatsu’s long-run hit Kokusenya Kassen, written for him. He had a weaker voice than his master but was popular because of his deep interpretive powers, psychological insights, and emotional depth, especially in Chikamatsu’s shinjū mono. He became Gidayū II in 1734 and, in 1735, was given the honorary name of Takemoto Kazusa no shojo by the emperor because of his outstanding performance of Chikamatsu’s Gosho Zakura Horikawa Youchi.

TAKEMOTO HARUTAYU (1808–77). A bunraku chanter and former sumo wrestler known for his physical bulk, powerful voice, and remarkable breath control, which allowed him to perform long and arduous roles while never relinquishing his vocal flexibility. Adopted by Takemoto Harutayu IV in 1842, a year later he became Harutayu V. In 1872, he joined the new Bunraku-za, where he became chief chanter (monshita). He retired in 1874 but returned to the stage in 1877 only to become fatally ill not long afterward. He is credited with having saved bunraku from dire consequences when, after the
death of the great Takemoto Nagatodayû, he partnered the brilliant shamisen player Toyozawa Danpei II and achieved enormous success. Takemoto Settsu no daijo was a disciple.

TAKEMOTO KONOTAYÛ I (1700–68). A bunraku chanter, famed for a voice that was beautiful but not very strong, yet outstanding in scenes of deep emotion. Because of a famous dispute with puppeteer Yoshida Bunzaburô during the premier of Kanadehon Chûshingura in 1748, he left the Takemoto-za for the Toyotake-za and changed his name from Mutsuitayû to Konotayû. A year later, he had a major success with another play and received the honorary name Toyotake Chikuzen no shojô Fujiwara Tamemasa from the emperor. Five generations held the name.

TAKEMOTO KOSHIIJIDAYÛ. See TAKEMOTO SETTSU NO DAIJÛ.

TAKEMOTO NAGATODAYÛ III (1800–64). A bunraku chanter gifted with a powerful voice and great versatility that helped him succeed in all genres. His career was centered in the Inari Shrine theatre (see BUNRAKU-ZA), where he became the company’s leading performer. His appearance during bunraku’s period of decline was instrumental in reviving the art. He trained many of the finest chanters of the next generation, and had a defining influence on the revolutionary shamisen player Toyozawa Danpei II, whom he made his accompanist in 1856, and on the puppeteer Yoshida Tamazô. A sign of his constant desire to improve was his practice of mingling with the spectators while veiling his face so that he could listen to their criticisms of his work. Invited to Edo in 1860, he declined to perform in the Saruwaka-chô district for fear of competing with kabuki. Instead, he performed in the city proper and had an unparalleled success.

TAKEMOTO ÔSUMIDAYÛ III (1854–1913). A bunraku chanter who, having shown talent as a shamisen player, made his debut in 1872. A physically unattractive man of great size, he had tremendous stamina in performance. Despite no formal education, his diligence led him to gain attention in 1873 when given a major role. Following
the death of Takemoto Harutayū, his master, he studied under the future Takemoto Settsu no daijō, whom he accompanied to Tokyo, gaining popularity there in a variety theatre (yose). Later, he and his new master would be the leading chanters of the age, with Ōsumidayū bettering the older man in his realism but losing out in pathos and charm. He was in the first company at the new Hikoroku-za, and soon received the attention of shamisen player Toyozawa Danpei II, who gave him severe but worthwhile training. He was known for his reckless offstage life. He performed mainly at theatres rivaling the Bunraku-za or on tour. And he never entered a kabuki theatre for fear of its bad influence. In 1894, he became Ōsumidayū at the Inari-za, and thereafter often partnered Danpei.

TAKEMOTO SABUROBEI. A bunraku playwright employed as a puppeteer at the Takemoto-za from 1759 to 1768. After the Takemoto-za went out of business, he moved to the Toyotake-za. His first work was the collaboratively written (gassaku) Hidakagawa Iriai Zakura, after which he wrote mainly in support of Chikamatsu Hanji, contributing to such plays as Ōshū Adachigahara, Honchō Nijūshikō, Ōmi Genji Senjin Yakata, etc. Among his still-performed work is Hade Sugata Onna Maiginui.

TAKEMOTO SETTSU NO DAIJŌ (1836–1917). A bunraku chanter who began as a shamisen player but whose beautiful voice convinced shamisen artist Nozawa Kichibei III that he should switch to chanting. He was first known as Takemoto Nanbutayū but, in 1860, succeeded to Takemoto Koshijidayū II (Koshijidayū I was Kichibei’s father). He gained popularity in Edo after appearing in a variety hall (yose) there. After a period of struggle to find employment in Osaka, where he trained under Takemoto Harutayū, he joined the Bunraku-za in 1872, gaining success after Harutayū’s death and becoming monshita in 1877; his partner was the great shamisen player Toyozawa Danpei II. He introduced the use, whenever possible, of historical names for characters in jidai mono, forbidden during Edo period. This was abandoned in 1891.

In 1885, he had a great success at Tokyo’s new Bunraku-za, and in 1890 enjoyed a seven-month Tokyo engagement performing sujōruri at a yose; a jōruri craze soon swept the city. In 1902, Prince
Komatsu conferred on him the honorary name Settsu no daijō. A year later, he became Takemoto Harutayū VI. He was now the most popular bunraku artist in Japan. Together with Danpei II and puppeteer Yoshida Tamasuke, Settsu no daijō was one of bunraku’s sanshoku (“three colors”) during the Meiji period.

Koshijidayū III (1865–1920), another brilliant chanter, joined the Bunraku-za and became a star at 24. His frequent dalliances with women did not prevent him from pursuing his art, and he was a star in both Osaka and Tokyo. In 1915, he was made monshita.

TAKEMOTO TSUDAYŪ III (1869–1941). A bunraku chanter who helped the art survive after the death of Takemoto Koshijidayū III (see TAKEMOTO SETTSSU NO DAIJŌ). He joined the Bunraku-za in 1884. In 1910, he became Tsudayū III. In 1924, when bunraku’s future looked bleak following Koshijidayū’s death, he became monshita and led the company successfully through the troubled 1930s.

TAKEMOTO-ZA. One of the two principal Osaka bunraku theatres of the 18th century. It was founded on the west side of the Dōtonbori theatre district by chanter Takemoto Gidayū in 1684, with the backing of producer Takeya Shohei, and the support of shamisen player Takezawa Gen’emon and puppeteer Yoshida Saburobei. The successful opening play was Yotsugi Soga by Chikamatsu Monzaemon, originally written for Uji Kaga no jō (see also KO JÔ-URI). In 1686, the theatre witnessed the start of the revolutionary collaboration between Chikamatsu and Gidayū, with Shusse Kagekiyo.

In 1703, Chikamatsu, after working mainly for kabuki, provided the epochal Sonezaki Shinjū, which temporarily rescued the theatre from difficulties. Business improved in 1705 when Gidayū turned over the management to Takeda Izumo I and signed Chikamatsu on as resident dramatist. Izumo’s management introduced various revolutionary innovations and bunraku made rapid progress.

Meanwhile, the Takemoto-za, known for its restrained style of realism, engaged in an intense rivalry with the more flamboyant Toyotake-za (founded in 1703) that lasted until the 1760s. Because of its location, the Takemoto-za was called the Nishi no Shibai (“West-
ern Theatre”) and the Toyotake-za the Higashi no Shibai (“Eastern Theatre”). See also FÚ.

Following Gidayú’s death, when he was succeeded by his disciple, the future Gidayú II, business slipped again but rebounded in 1715 when Chikamatsu’s Kokusenya Kassen ran for 17 months. In subsequent years, many famous plays were produced here starring such great chanter as Takemoto Konotayú and Takemoto Masatayú II and puppeteer Yoshida Bunzaburô. Takeda Izumo II, son of Izumo I, ran the theatre for years. After the deaths of Bunzaburô and Izumo II, the theatre was unable to recover. It shut down in 1767, became a kabuki theatre briefly, and was revived for the puppets from 1769–72 to produce several now classic plays, including Imoseyama Onna no Teikin. Later attempts to revive the theatre failed.

TAKESHIBA KISUI (1847–1923). A kabuki playwright, who studied with Sakurada Jisuke III and Kawatake Mokuami. He became Takeshiba Shinza in 1873, but after being promoted to tate sakusha at the Shintomi-za (see MORITA-ZA) in 1879, he changed to Takeshiba Kisui. From 1894, he was tate sakusha at the Meiji-za, writing for Ichikawa Sadanji I. Among his best-known plays is Kami no Megumi Wagô no Torikumi, written for Onoe Kikugorô V. Very few of his over 70 works are considered memorable, though.

TAKEUJI. Male puppet head, also called heisaku, meant to suggest poor, old men. Heisaku, the porter in Igagoe Dôchû Sugoroku and Yoichibei in Kanadehon Chûshingura, use the takeuji.

TAKEZAWA GEN’EMON. A blind bunraku shamisen player considered the founder of gidayû bushi shamisen music. First known as Osaki Gen’emon, he studied under Inoue Harima no jô after whose death he became the accompanist to the future Takemoto Gidayû, whom he partnered when the Takemoto-za opened in 1684, changing his name to Takezawa Gen’emon, using elements from the names of producer Takeya Shôhei and shamisen pioneer Sawazumi Kengyô. “Zawa” (i.e., “sawa”) subsequently formed part of the name of different families of shamisen players (i.e., Nozawa, Tsuruzawa, Toyozawa, etc.). He partnered Gidayû for over 30 years, retiring when
TAKIGI NÔ. “Torchlight nô,” an old tradition of performing nô out of doors at night lit only by a bonfire. There are now over 200 places in Japan where one can experience it, usually on a summer night, with anywhere from several hundred to several thousand people present. It has been given abroad as well, including in New York’s Central Park. References go back to the earliest days of nô when, presumably, it was presented at firelight banquets held at the Nigatsu-dô of Nara’s Kôfuku-ji Temple in conjunction with an annual festival—the Shunigatsu-e or Shuni-e—which dates to 869. This took place from the first to the 14th of the second month, which, according to the lunar calendar, marked the transition from winter to spring (celebrated at these performances). Being the equivalent of today’s mid-March, it was not summer-like at all. Actors had to be present throughout the entire period.

The earliest record of sarugaku involvement is 1255. After 1301, the principal performances were held on the grass before the Nandaimon (“Great South Gate”) of Kôfuku-ji, from the sixth through the 12th (or longer in case of rain), with the masters of all four Yamato sarugaku troupes (za) participating, although only the Konparu troupe never missed a year. The actors had a number of performance-related obligations during the period, including appearing at Kasuga Wakamiya Shrine, associated with Kôfuku-ji. During the Edo period, all but the Kanze troupe participated (see SCHOOLS OF NÔ AND KYÔGEN). After falling into disuse in the Meiji period, it was revived in the immediate postwar years by volunteers who performed it on May 11 and 12 before the Nandaimon of Kôfuku-ji and at the Wakamiya Shrine. This led to numerous other takigi nô given throughout the country from the summer until early autumn.

The popularity of today’s takigi nô dates to 1950, when it was performed on the grounds of Kyoto’s Heian Jingu Shrine. The idea spread to the Kantô district, with a takigi nô in Kamakura lighting the spark, and it now can be seen not only at its original Nara shrine, but also at venues all over Japan, including Tokyo’s Meiji Shrine. However, it no longer must be seen at a shrine and is just as likely to be enjoyed every summer on temporary stages at large outdoor secu-
lar locations in town and country as a form of festival-like cultural expression. For all its artistic drawbacks, it offers a taste of no as it existed in its earliest days when actors had to adapt to every kind of audience in outdoor settings.

**TAKOTOSUBO.** In premodern kabuki theatres, these “octopus pots” were the inexpensive seating areas in the doma placed between the sides of the thrust stage and the sajiki. Spectators seated here were cut off from the rest of the pit when the curtain closed.

**TAMURA NARIYOSHI (1851–1920).** A kabuki producer who gained control of the Kabuki-za around the turn of the 20th century, and who is best known for establishing a partnership at the Ichimura-za in 1908 between the rising young actors Onoe Kikugorô VI and Nakamura Kichiemon I, whose careers were being hindered by pressures from kabuki veterans (see KIKU-KICHI). One of Tamura’s effective ideas was to have them play the same role on alternating days, increasing audience interest and giving them excellent training opportunities.

Tamura ran both the Kabuki-za and the Ichimura-za until 1913, gaining the nickname Tamura Shogun. The Ichimura-za became so successful that the term “Ichimura-za age” was coined.

**TANZEN.** A kabuki walking technique based on the swaggering manners of dashing young Edo males who strutted about before a popular bathhouse erected in 1625 in front of the mansion of the daimyô Hori Tango no Kami. The bathhouse came to be known as Tanzen (“Before Tan’s”) and was famed for both its waters and the sexual favors offered by its female attendants. Tanzen became a kind of roppô exit but also referred to the stylish clothing and hairdos of the bathhouse frequenters. Tanzen is performed in Sukeroku Yukari no Edo Zakura, Ukiyozuka Hiyoku no Inazuma, and Modori Kago. Dances displaying the tanzen style are called tanzen mono.

**TASUKI.** A strip of cloth or rope used by bunraku and kabuki characters to tie back their large sleeves to free the arms for movement. An exaggerated version is worn by aragoto characters like Gongorô in Shibaraku, this being the chikara or nio dasuki, consisting of thick,
two-color rope, tied to make two great wing-like loops at the actor’s back. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI.

TATE JAMISEN. The “chief shamisen player” in a degatari kabuki ensemble. He sits to the immediate left of the singers on the upper level of the hinadan, at the platform’s center, the other shamisen players being on his left. Directly to his right is the tate uta (“head singer”). These musicians get to perform solos and are responsible for leading their colleagues when the ensemble plays together.

TATE ONNAGATA. Also tate oyama, the “chief female-role specialist” in a kabuki troupe. He is second in rank to the zagashira, although there have been a small number of onnagata who doubled as zagashira. See also HAIYÛ NO KAICYÛ.

TATE SAKUSHA. The “chief playwright” in a bunraku or kabuki company in the premodern period. He headed a company’s literary staff and oversaw the writing of new works or adapting of old ones. His duties included creating the general plot and devising its structure; he also collaborated in kabuki with the zamoto and zagashira on the makeup of the troupe’s repertory. He wrote the most important act of the play and divided the others with the nimai me sakusha and sanmai me sakusha. The tate sakusha’s job included writing the dannmari, ôzume, and sewa mono scenes. He and the nimai me sakusha read the script to the zamoto and zagashira, made the suggested revisions, took part in the casting, read the play (hon yomi) to the company prior to the first regular rehearsal (keiko), designed the kanban and banzuke, and participated in designing the scenery. During rehearsals, he may even have served as something like a director.

TATESHI. The kabuki “fight choreographer,” who devises small and large tachimawari, both barehanded and those with realistic weapons, etc. The job requires knowledge of hundreds of movement and mie patterns (kata) used in stage fighting, many of them acrobatic. He must arrange all the different kinds of fights.

TATSUMATSU HACHIROBEI (?–1734). A bunraku puppeteer who specialized in female puppets (onnagata) and cofounded the
Taketomo-za with Takemoto Gidayû, manipulated the puppet of Osome in Chikamatsu Monzaemon’s revolutionary Sonezaki Shinjû in 1703, and established the dezukai convention in 1705’s Yômei Tennô Shokunin Kagami. He appeared in 1706 at the newly instituted rival theatre, the Toyotake-za. He went to Edo in the early Kyôhô period, where he performed for the shogun. He also took over a theatre run by Edo Handayû and established his own in its place, the Tatsumatsu-za. He was famous for remaining steady no matter how vigorously he moved his puppets. The name continued for three generations.

TATSUOKA MANSAKU (1742–1809). A kabuki playwright, son of an onnagata, who began as an actor but switched to playwriting and became a Kyoto tate sakusha in 1774. He and his teacher, Namiki Gohei I, were the leading Kamigata dramatists of the 1780s, but Gohei I’s departure for Edo in 1794 made Mansaku and Chikamatsu Tokusô the chief local dramatists. He specialized in oie kyôgen type jidai mono. His only still-seen play is one he collaborated (gassaku) on, Tenmangû Natane no Gokû.

TATTSUKE. A knickers-like kind of hakama, the lower part worn like leggings. They were associated with travelers and may be seen on the street entertainer Kakubei in kabuki’s Echigo Jishi. See also COSTUMES: KABUKI.

TAYÛ. A term, loosely meaning “master,” used with varying meanings in nô, bunraku, and kabuki. Beginning as a Chinese term designating certain imperial court officials at Nara during the middle ages, it was adopted by medieval performers at religious institutions who used it as an honorific suffix. During the Edo period, tayû was the term for the highest-ranking courtesans as well as the prostitute-actresses of kabuki’s early days. Kamigata promoters—who evolved into kabuki’s producers—of such dances were called tayûmo (which earlier had meant “procurer”) and their sons were wakadayû (“young tayû). (See NADAI; ZAMOTO.) Kabuki’s tate onnagata, who played the courtesan tayû, also assumed the term.

Jôruri, gidayû bushi, tokiwazu, and kiyomoto musicians were
known as tayû as well. The bunraku chanter is referred to as tayû, which usually forms part of his name, as in Takemoto Gidayû.

The schools of no are hierarchical organizations whose leaders are called sôke (the head of a house’s main line) or iemoto but may also be tayû, a title given to the leaders of the four oldest schools during the Edo period, but denied to the head of the then new Kita ryû. Thus, the leaders were known as Kanze Tayû, Hôshô Tayû, Konparu Tayû and Kongô Tayû.

TEIKOKU GEKIJO. The “Imperial Theatre,” sometimes abbreviated to Teigeki, which opened in Yuraku-chô, Chiyoda-ku, Tokyo, in March 1911. It was the first entirely Western-style Japanese theatre (although it retained a somewhat problematic hanamichi) and boasted a company including Onoe Baikô VI as tate onnagata and the later Matsumoto Kôshirô VII as zagashira. A unique feature was the inclusion of an all-women’s company, which was trained in kabuki and, for several years until the experiment failed, occasionally contributed actresses to kabuki productions.

The 1,700-seat theatre originally was five stories, with a white exterior in Renaissance style. The interior was fashioned after a French opera house, with orchestra and boxes, and Western seats replaced conventional floor and tatami seating. Gone, too, were the shibai jaya, and a reserved-seat system was instituted. In many other ways its administration was modeled after Western methods. It was destroyed in the 1923 earthquake but rebuilt. Shôchiku took it over in 1930, and was succeeded in 1940 by Tôhô. It was demolished in 1964 and rebuilt, reopening in 1966, with 1,926 orchestra seats. Kabuki now appears there only sporadically.

TENCHIJIN NO MIE. A kabuki “heaven, earth, and man” mie in which three characters form a tableau, one high, one in the middle, and one low. In Kanjinchô, Benkei, Togashi, and Yoshitsune strike this mie just before the reading of the subscription list.

TENCHI NO MIE. A kabuki mie in which two conflicting characters pose, one higher up, on an elevation, the other lower. Hisayoshi and Goemon in Sanmon Gosan no Kiri perform this “heaven and earth” pose, with Goemon on a balcony and Hisayoshi beneath it.
**TENNÔDATE.** A kind of scenery employed in kabuki palace scenes, such as “Kawatsura Yakata” (Yoshitsune Senbon Zakura). The set uses a high platform, the takaashi no nijū (see NIJÛ), its upstage walls painted gold, and black railings running along the front of the platform and down the sandan steps. A flame-shaped archway (kato-guchi) is up center, but other decorative elements differ from scene to scene.

**TENNYO NO MAI.** A dance performed by the tsure in waki nô (see HATSUBANME MONO), when the shite is a dragon god or a fierce, protective deity, as in Chikubushima and Arashiyama. In both, the tsure is an old woman. In the former, she is actually the goddess Benzaiten, while in the latter, she is the patron spirit of the local trees. See also MAIGOTO.

**TENPÔ REFORMS.** Strict sumptuary laws promulgated between 1841 and 1843 during the late Tenpô period by the shogunate official Mizuno Tadakuni; they affected all areas of society, including the theatre. Bunraku, for example, was forbidden to produce plays on shrine or temple grounds, and its performers were forced to live in a prescribed section of Osaka’s Dōtonbori district even though the chanters among them had relatively high standing, comparable to that of samurai. (See NAMES.) The rules that prevented them from holding private property particularly irked chanter Takemoto Fudetayu, whose protests regained for chanters the right to own property; the other artists, however, were not so fortunate. In 1843, the reforms were abandoned when Mizuno was dismissed.

Kabuki was severely oppressed by the reforms, with restrictions on scenery, costumes, and properties, and on the private lives of the artists. The edo sanza were forced to move to Saruwaka-chô in out-of-the-way Asakusa. Ichikawa Danjûrô VII was banished from Edo for seven years in 1840 on charges of living too luxuriously and using real armor (yoroi) on stage.

**TENRAN GEKI.** Also tenran kabuki, the “imperial theatre viewing” of April 1887 in which, for four days, kabuki was presented for the first time before an imperial audience, on the grounds of the residence of Foreign Minister Inoue Kaoru. The event immediately
raised the status of kabuki actors, previously considered mere “river-bed beggars” (kawara kojiki). The tenran geki grew out of the activities of the Theatre Reform Movement (Engeki Kairyō Undō), which sought the social and artistic elevation of kabuki in view of the Western influences inundating Japan. The chief artists, under Morita Kanya XII’s supervision, were Ichikawa Danjūrō IX, Onoe Kikugorō V, and Ichikawa Sadanji. The plays were acted out of doors on a temporary stage with the imperial party viewing from a special pavilion.

**TENUGUI.** The oblong cotton “hand towel” commonly carried by numerous kabuki characters and used as one of the actor’s most versatile hand properties. They come in varying sizes and patterns, often bearing the actor’s mon, and their size is about three feet long and a foot wide. They serve as hachimaki, as cloths to mop the brow, fan oneself, wipe away tears, be worn as hoods, etc.

**TEOIGOTO.** Bunraku and kabuki scenes of “wounded business,” in which, using a mixture of realism and stylization, a mortally injured character begins to reveal hitherto repressed information and feelings about himself. The character must do so while expressing agonizing pain, so this is a performance highlight. In Ehon Taikōki, for example, Jūjirō painfully returns to his grandmother’s cottage from the battlefield bloodied from his wounds, sometimes losing consciousness, and recounts what happened during the conflict with Hisayoshi’s forces. This scene contrasts strongly with the earlier scene in which he departed for the war filled with the bravado of youth, making his suffering all the more tragic. Other examples include Satsuki’s death scene in the same play and Kanpei’s suicide in Kanadehon Chūshingura. See also MODORI; ZANKOKU NO BI.

**TESARUGAKU.** Troupes of nō performers made up of samurai and townspeople that flourished from the 15th through the 17th centuries, and, though frequently referred to as amateurs (shirōto), often persisted for several generations and were considered by some as more progressive than the actors in the better-known Yamato troupes (see SCHOOLS OF NŌ AND KYŌGEN); tesarugaku suggests “skilled nō.” Two of the most renowned examples of late 16th-century
troupes were the Shibuya and Toraya. Tesarugaku was first applied to 14th-century actors unaffiliated with regular troupes (za) or religious institutions; in the 15th century it was associated with an eclectic variety of nô performers, including children and women. Tesarugaku troupes came to be viewed as rivals to the Yamato troupes, especially in the late 16th and early 17th centuries, when they were a cheaper alternative for the theatregoing populace. After the Yamato troupes began calling them amateurs as a way of limiting their influence, that appellation eventually became standard when referring to any nô performers outside the Yamato troupes. The major tesarugaku troupes eventually were absorbed into the Yamato troupes.

TESURI. Often abbreviated to te, the three borders or partitions composed of low flats that run horizontally across the bunraku stage. In the early days of puppet theatre a low curtain was suspended on a railing across the lower half of the stage at the front and the puppe-teers stood behind it, holding their puppets over it, with the puppe-teers all but hidden. The railing was called tesuri, which is also the term for the hashigakari railing in nô. In 1705, the dezukai practice of showing the puppeteers was established. Since the puppet’s feet were higher than those of the puppeteer, the puppet seemed to be floating on air; therefore, the puppeteer’s body was hidden from the waist down by using horizontal flats whose upper edge could suggest where the puppet’s feet touched the ground. Each tesuri has a different function and their applicability to performance varies from play to play.

The one nearest the audience is called the third tesuri (san no te or shigezan), is about 10 inches high, and runs the entire width of the stage; the side toward the audience is painted matte black and white with a simple geometric pattern. It is said to serve as a reminder of the early days of bunraku and has no practical purpose.

About four feet upstage of the san no te, and also running all the way across the stage, is the second border (ni no te), rising to about 19 inches. Its finish is of unpainted wood or of a light color harmonizing with the scenery. Behind it is the funazoko, a stage-wide trough 14 inches lower than the stage floor proper. Sometimes the ni no te is placed at a slight angle to the floor. Bunraku’s most important tesuri, its edge represents the tatami floor within interiors, or, for
exteriors, the sand, earth, or waves (representing the sea), each of which is painted on the border as needed.

Several feet upstage of the ni no te is the ichi no te or, more commonly, hon te, which is a little more than a foot higher than the ni no te. This is where a house or similar structure is often erected. The puppeteers here are on a slightly higher level than at the ni no te position. The top edge of the hon te represents the tatami inside a house and the ni no te top edge is the ground outside the house.

When the entire stage is intended to serve as a house structure, the hon te is not used and the ni no te serves for the house area, or the ni no te becomes where the sea or mountain locale is placed. The background can also be of a house or landscape painted on a scenic backdrop or shutters (hikidōgu) operated on runners from offstage; this allows the scene to be shifted quickly before the audience’s eyes. A puppet can look as if it is running by merely making appropriate movements as the scenery moves by slowly upstage. Drops are very common, making a revolving stage (mawari butai) and lighting change unnecessary, although the Kokuritsu Bunraku Gekijō does have a revolving stage.

TEUCHI. The kabuki rhythmic “hand-clapping” routine performed by fans (hiiki) during the ceremonial parts of an Edo-period kaomise production. It also refers to the rhythmic ritual clapping sequence done to signal the conclusion of an agreement.

TÔDORI. The man responsible for supervising all backstage (gakuya) activities in a kabuki theatre. Established in the early 17th century, the position was given to veteran actors thoroughly versed in backstage life. Just as in the Edo period, his office today is a slightly elevated room near the gakuya entrance. In the Edo period, only the tôdori, the zamoto, or the wakadayû could enter it, and the actors bowed to it when passing. The tôdori’s traditional functions included checking the actors’ attendance (see CHAKUTÔ BAN), negotiating financial matters with the front office, casting replacement actors, paging people, posting notices, settling disputes, and making an announcement (kôjô) at the end of play. Today, many of his former responsibilities have been dispersed among other functionaries.
**TOGAKI.** The “stage directions” in kabuki scripts, which always are preceded by the quotative particle “to.” Togaki describe the sets and some stage business. Togaki jôruri are play scripts chanted in gidayû bushi style; narrated passages that describe entrances and exits are preceded by “to.”

**TÔHÔ.** The Tôhô Kabushiki Gaisha (“Tôhô Joint Stock Company”), an entertainment combine whose chief rival has long been Shôchiku. It was founded in 1932 by Kobayashi Ichizô (1873–1957), an executive with the Hanshin Express Railroad, who developed an amusement park, railway terminal department store, and residential district in the town of Takarazuka, now famous for its all-female musical companies. His other prewar major theatrical ventures included control of Tokyo’s Yuraku-za, the Tôhô theatre troupe, the Nihon Gekijô, and the Teikoku Gekijô. Tôhô began its own kabuki company in 1935, hiring a number of rising young actors away from Shôchiku, among them the future Bandô Mitsugorô VIII, the future Nakamura Kanzaburô XVII, and the future Ichikawa Danjûrô XI. Despite some initial success created by lower prices, the company lost money and was closed within three years. Tôhô succeeded, however, with other theatrical ventures and movies, which it entered in 1939.

In the postwar period, the theatre used by the Tokyo Takarazuka company was commandeered by the Occupation forces and called the Ernie Pyle Theatre, to which Japanese were forbidden entry for some years. The company suffered setbacks in the immediate postwar period, but in 1955 Tôhô resumed management of the Tokyo Takarazuka theatre, and reemerged as a theatrical power, with the addition of important theatres to its network.

Another venture into kabuki management lasted from 1961 to 1972, when leading actor Matsumoto Kôshirô VIII and his sons defected from Shôchiku with a group of other stars. Sometimes, it allowed actresses to play classical onnagata roles.

**TOITAGAESHI.** A “reversible rain door” used in Tôkaidô Yotsuya Kaidan’s scene at the Inbô Canal, when the corpses of Oiwa and Kôhei float in lashed to either side of it. Dummies replace the bodies, and the actor (who does a quick makeup change to play both Kôhei
and Oiwa) places his head through a hole above the body to effect an instant transformation when the door is flipped around. *See also KEREN; SHIKAKE.*

**TÔKICHI RYÛ.** A Kamigata calligraphy style used on kabuki kanban and in banzuke; it uses sharp, angular strokes. It was founded by Osaka theatre functionary Nanken Tôkichi. *See also KANTEI RYÛ.*

**TOKIWAZU BUSHI.** One of the major types of kabuki music, which arose as a jôruri style created by Tokiwazu Mojitate (1709–81) following the 1739 banning of bungo bushi. It came to play a significant role in jidai mono, sewa mono, and shosagoto as a narrative style accompanying the action. It uses the midsize chûzao shamisen, making it lighter in tone than gidayû bushi and is more suitable for dance than as a narrative form. Tokiwazu musicians often appear on stage (degatari) dressed in persimmon-colored kamishimo, seated at stage right, using two chanters and three shamisen players. Important tokiwazu scores are heard in Seki no To, Modori Kago, Utsubo Zaru, Masakado, and Momijigari, among dance plays, while straight plays include Sumidagawa Gonichi no Omokage and the michiyuki in Imoseyama Onna Teikin and Kanadehon Chûshingura (Act 8).

**TOKYO GEKIJO.** An 1,893-seat Tokyo theatre built by Shôchiku in 1930 in the Tsukiji section near the Kabuki-za, and versatile enough to serve for movies, kabuki, and Western drama. It survived the bombing of World War II, making it a crucial venue in the postwar years. In 1975, it was rebuilt. It rarely produces kabuki anymore.

**TOME.** The “ending” of a nô or kyôgen play. Kyôgen endings have several variations, which have been divided into three groups: (a) when all complications have been resolved and everything ends
peacefully (shagiri tome [shagiri = a kind of flute music]; warai tome [“laughter ending”], etc.); (b) when things end in unresolved disorder (oikomi tame [“chase ending”], shikari tame [“scolding ending”], etc.); and (c) all others, including serifu tome [“dialogue ending”], utai tame [“singing ending”], etc. A distinction can also be made between how a play is resolved on the stage proper, and the komi, or what happens between then and the actors’ exit through the agemaku.

The standard tome in nō occurs when the shite stamps twice on the hashigakari or at the jōza position (see STAGE: NŌ). There is also the waki dome executed by the waki, who stamps twice after the shite has exited, as in Tsuchigumo. When the ending is signaled by the shite’s weeping (shiori), kata it is called shiori tome, as in Sumidagawa; when the chanting is over but the music continues for a bit, it is nokori tome (“remaining tome”), as in Shakkyō, etc.

TÔMI. Painted scenery backgrounds (kakiwari) in bunraku and kabuki picturing a distant view. They include yama tômi (“mountain vistas”), umi tômi (“sea vistas”), machiya tômi (“rows of houses vistas”), niwa tômi (“garden vistas”), no dômi (“field vistas”), miya tômi (“shrine vistas”), and so on. Tôiri no tômi (“light-entering vistas”) allow light to shine through from lamps or the moon.

Tômi also refers to the convention of having adult actors play a scene in the foreground, followed by the same characters appearing further upstage played by identically clad children to create the perspective effect of distance. This happens most famously in Ichinotani Futaba Gunki when even the horses the actors appear on are reduced in size to emphasize the effect. The effect was first developed in the puppet theatre.

TOMIMOTO BUSHI. A jōruri style created for kabuki dances in 1748 by Tomimoto Mojitayū II, a tokiwazu bushi musician who changed his name to Tomimoto Buzennojo I. When kiyomoto appeared, tomimoto lost popularity. By the Meiji era, the school lacked an iemoto. Kurama Jishi, although a kiyomoto dance, preserves several tomimoto passages.

TOMINAGA HEIBEI. Originally an actor, he became a Kamigata dramatist and is remembered for having been the first to receive
credit for his work in a 1680 banzuke, although some contemporaries thought it improper. Eight of his oie kyogen are extant. He is also known for his acting commentary, Kei Kagami (Mirror for Actors), in the Yakusha Banashi.

TOMO. See TSURE.

TONBO. Also tonbogëri, the “somersaults” performed when kabuki tachimawari attackers are repulsed by the hero. There are about 20 extant types.

TONOKO. A kabuki makeup that provides flesh tones in contrast to the various whiteface (shironuri) or redface (akattsura) styles. Mostly, it is for male characters, especially jitsuaku (see KATAKIYA-KU) and older men in jidai mono. Many nonromantic characters in sewa mono also use it.

TORAIÔ. Male puppet head whose name comes from a character in a 1725 play. The head is used for hateful, avaricious characters like the evil Ono Kudayû in Kanadehon Chûshingura. It is beige and usually has movable eyes, eyebrows, and mouth.

TORITE. In bunraku and kabuki, the black-garbed policemen carrying small metal weapons (jitte) who often attack or surround the hero. In “Terakoya” (Sugawara Denju Tenarai Kagami), they line up across the upstage area, prepared to strike should something go awry during the head inspection (kubi jikken). In “Seizoroi no Ba” (Aotozôshi Hana no Nishiki-e), they engage in a fight with the five bandits.

TÔSHI KYÔGEN. The “complete play performance” of a bunraku or kabuki play, typically a jidai mono, as opposed to the midori practice of producing only selected scenes. The procedure in bunraku from the time of the Takemoto-za was to produce the play from the daijo through the third or fourth act and to add on a concluding sewa mono or jidai mono act. This lasted until 1929, but in 1930, when the Yo-tsuhashi Bunraku-za opened, it began to be abandoned in favor of midori. The performance of all three acts of a sewa mono does not constitute a tôshi kyôgen.
In the postwar years, *bunraku* adopted the two-shows-a-day policy, which made it difficult to produce *tôshi kyôgen* from the *daijo* to the *ôzume*, so something would be cut, although the program would still be called *tôshi*. In some cases, the story would be edited so that selected, closely related scenes were produced, thereby sustaining a sense of consistency during the four-hour time frame; this is known as *han tôshi* (“half *tôshi*”). See also PROGRAMS: KABUKI.

**TÔYOKO HALL.** A small theatre formerly located on the ninth floor of the Tôyoko Department Store (now Tôkyû) in Tokyo’s Shibuya district. Later known as Tôyoko Gekijô, it came to fame as a venue for rising young *kabuki* actors in the 1950s and 1960s, giving rise to the term Tôyoko Kabuki. Its *hanamichi* was truncated and ran along the stage right wall at an angle.

**TOYOTAKE WAKATAYÛ (1681–1764).** *Bunraku* chanter who began his career at the *Takemoto-za* as Takemoto Uneme but, in 1703, after two failed attempts to start his own theatre, founded the *Toyotake-za* as a rival venture. He shared the musical style of his master, *Takemoto Gidayû I*, but differed from it enough to create his own version, which was more technically adroit, colorful, and sorrowful than the internalized, dry, reflective method of *gidayû bushi*. (See FÛ.) For his new venture he took the name Toyotake Wakatayû, thereby founding the Toyotake school.

After his new theatre got off to a sluggish start, he shut it down and toured the provinces, then rejoined Gidayû at the Takemoto-za, and reopened the Toyotake-za in 1706, with former Takemoto-za *puppeteer* Tatsumatsu Hachirobei as his partner and *Ki no Kaion* as resident *playwright*. The emperor honored him with the name Fujiwara Shigekatsu Kôzuke no shôjô in 1718. This great artist—famed for his exquisite voice—combined in himself managerial, financial, chanting, and playwriting abilities. After the fire that destroyed both theatres in 1724, he bought the Arashi no Shibai in Dôtonbori and rebuilt the Toyotake-za. In 1731, the emperor granted him the name Fujiwara Shigeyasu Echizen no shojô. In 1765, a year after he died, the Toyotake-za closed down.

**TOYOTAKE YAMASHIRO NO SHÔJÔ (1878–1967).** A *bunraku* chanter, born in Tokyo, unlike most chanters, who are from Osaka.
This did not stop him from becoming the leading chanter of his time. At 12, he moved to Osaka and studied with Takemoto Tsuyadō II, being called Takemoto Tsubamedayū. Following Shōchiku’s acquisition of bunraku in 1909, he became Toyotake Kōtsubodayū II. In 1932, after Tsuyadō’s death, he became monshita of the Bunraku-za. His honors include being made a member of the Nihon Geijutsuin (Japan Arts Academy) in 1946 and his being granted the honorary name of Yamashiro no shojo by Prince Chichibu in 1947. The same year, he performed “Shigenoi no Kowakare” (Koi Nyōbo Somewake Tazuna) before the emperor.

TOYOTAKE-ZA. One of the two great 18th-century puppet theatres of Osaka’s Dōtonbori district, located on the east of the canal in contrast to its rival, the Takemoto-za, located to the west. It opened in 1703 under the leadership of the young chanter Toyotake Wakatayū I, who had left the Takemoto-za to create this rival venue. He returned briefly to the Takemoto-za but then, with the puppeteer Tatsumatsu Hachirobei as his partner, revived the Toyotake-za in 1706. For a time, the resident playwright at the Toyotake-za, Ki no Kaion, had a brisk rivalry with the Takemoto-za’s Chikamatsu Monzaemon.

Normally in second place to the Takemoto-za, it had a high point in the late 1750s with the long run hit Gion Sairei Shinkōki but fires destroyed it in 1761 and 1763. These, combined with the extravagant lifestyle of Wakatayū (now called Toyotake Echizen no shojo), and his death in 1764, were signs of trouble; in 1765, its history came to an end. It was, however, opened sporadically during the following years. Among the classics it produced during these later years were Tamamo no Mae Asahi no Tamoto, Ichinotani Futaba Gunki, and Hade Sugata Onna Maiginu.

TOYOZA WADANPEI II (1828–98). A bunraku shamisen player, famous for having made various revolutionary technical and aesthetic changes to his art. He was the adopted son of chanter Takemoto Chigadayū, became the pupil of Toyozawa Hirosuke III at 12, and debuted as Toyozawa Rikimatsu. In 1842, he became Toyozawa Ushinosuke, changing to Danpei II in 1844 when he was chosen to be the partner of Takemoto Nagatodayū III. He became the accom-
panist to a string of outstanding chanters (especially Takemoto Hara-
putayû V and Takemoto Koshijidayû [the future Takemoto Settsu no
daijô]) through the Meiji period. In 1883, he became monshita at the
Bunraku-za, where he had been since its 1872 founding. The idea
of naming a shamisen player monshita was controversial as the posi-
tion was traditionally that of a chanter. Therefore, three heads were
named, one each for the shamisen, the puppeteers (Yoshida
Tamazô), and chanters (Koshijidayû). Nevertheless, he transferred
the next year to the new Hikoroku-za, where he trained such greats as
Takemoto Settsu no daijô and Takemoto Ōsumidayû III. He
fell into a coma during a performance and died soon after.

Danpei’s highly regarded compositions include Tsubosaka Rei-
genki and Rôben Sugi Yûrai, whose texts were written by his wife,
Kako Chika. Although devoted to revivals of the classics he was
also a progressive, as seen in an 1891 play he wrote called Nikkô-zan
in which the michiyuki included a Westerner and words in garbled
English. There are many tales of his eccentricities, particularly his
disdain for money.

TÔZAI. “East-West,” the call for attention, like “Hear ye,” that begins
each bunraku performance. It is given by a puppeteer, who appears
in black tunic and veiled hood downstage left, beats two wooden
clappers (hyôshigi) to draw attention, sonorously announces “tôzai,”
recites the names of the chanter and shamisen player, and says tôzai
again, at which the performers raise their faces to the audience. The
chanter prepares his script with great reverence and the puppeteer
says tôzai once more before exiting.

The convention exists in kabuki as well prior to certain bunraku-
derived plays. In Kanadehon Chûshingura, someone is heard saying
it from offstage right seven times, then someone else chants it from
offstage left five times, and finally it is heard from offstage center
three times. Sometimes it is spoken from the stage proper, as in bun-
raku, by a kurogo or by the tôdori, who enters in kamishimo and
kneels to deliver the words.

TSUBO-ORI. A style of wearing the kosode (“small sleeved”) kimono
during the middle ages that was applied to the karaori, worn by
women in nó. The collar is turned back and spread wide at the breast.
Its name, meaning “jar fold,” derives from the way the waist is hiked up and tucked in around the obi, suggesting the shape of a jar. In kabuki, it is worn by women in matsubame mono, such as Shizuka in Funabenkei and Mashiba in Ibaraki. See also COSTUMES: KABUKI; COSTUMES: NÔ.

TSUBOUCHI SHÔYÔ (1859–1935). Shin kabuki playwright who also gained fame as a novelist, scholar, critic, and translator of Shakespeare. He was born in Kamo City, Gifu Prefecture, and raised in Nagoya. From the mid-1880s to 1895, he taught literature at Tôkyô Senmon Gakkô (Tokyo Academy, later Waseda University).

A devoted student of kabuki, but one concerned with reforming some of to make it respectable in the modern world, he focused on history plays (jidai mono) and dance dramas (see BUYÔ). His major plays were Kiri Hitoha (1904) and Hotogisu Kojô no Rakugetsu (1905), which—unlike earlier practice—had been published before reaching the stage, and are considered the forerunners of the shin kabuki style. Tsubouchi is thus considered a bridge between traditional kabuki and modern kabuki. He also advocated for innovations in musical and dance drama (shin buyô or New Dance) in serious essays and in a variety of shin buyô works, a number of which are still performed.

Tsubouchi provided the first complete Japanese translation of Shakespeare’s plays, beginning with Julius Caesar (1884), originally performed in the guise of a kabuki play. He was also a leader in the theatrical reform movement, and founded a group that became the Bungei Kyôkai (Literary Society) in 1906, one of the first modern theatre groups in Japan. In 1928, Waseda University named its new theatre museum for him.

TSUIZEK KÔGYÔ. Since the Edo period, kabuki has regularly produced “memorial performances” on the death anniversary of some famous theatrical figures. They began to gain significant attention in 1905 when the Kabuki-za celebrated the third anniversary of Ichikawa Danjûrô IX’s death.

TSUKE. “Wooden clappers” that are rhythmically beaten in kabuki on a square wooden board (tsukeita) placed on the floor at downstage
left. The job is handled by a kyôgenkata specialist, the tsukeuchi, who dresses in black and does his job while kneeling next to the board. The beats emphasize the movement of the actors, as when they run, fight, strike mie, or say certain lines of dialogue; the tsuke also heighten various kinds of stage action, such as the rising of the seri traps. Among the methods used are hirote (“single hand”), a single beat heard when something drops, someone is slapped, etc.; batan, a double beat used when a sword strikes someone or a person falls, etc. See also BATTARI; BATABATA.

TSUKIZERIFU. “Arrival dialogue,” in nô the announcement by the waki of his arrival at a destination at the end of a michiyuki.

TSUME NINGYÔ. Crudely made, minor, walk-on bunraku puppets, typically with a comical yet homely everyman quality, handled by only one puppeteer (in contrast to the standard sannin-zukai system) and representing a host of characters, like policemen, travelers, retainers, ladies-in-waiting, peasants, court ladies, etc. Instead of listing the names of the puppeteers, the printed program simply says ōzei (“crowd”). The puppeteer operates only the head and left arm; the other arm remains lifeless and is sewn to the puppet’s kimono.

Despite the simplicity of these puppets, puppeteers insist that skill is required to immediately establish their characters through walking style, posture, and pace.

TSUMEYORI. A stylized acting method frequently seen in jidai mono or shosagoto during confrontations between hostile individuals or groups as they prepare to fight by moving with a sliding shuffle-step. Examples are the confrontation between Yoshitsune and Midaroku in “Kumagai Jinya” (Ichinotani Futaba Gunki) and between Togashi and his men and Benkei in Kanjincho.

TSUMI MONO. The Edo-period kabuki convention of promoting a production by decoratively stacking outside the theatre large quantities of merchandise, including sake barrels, bales of rice, sacks of charcoal, etc., donated by organized groups of supporters. (See HIKI; RENJÛ.) Today, commercial companies supply the products as an advertising device.
TSUNAGI. The brief interlude or “tying together” between scenes of a kabuki play as a set is changed behind the closed curtain and the tsuke are beaten lightly or music is played. See also MAKUAI.

TSUNBO SAJIKI. This “deaf man’s gallery” is the seating at the rear part of the second-story sajiki in Edo-period kabuki theatres. The name suggests the difficulty of hearing the actors from these seats.

TSUNOGAKI. An allusive two-line comment suggesting the theme and contents of a bunraku or kabuki play. This “horn writing” was painted on a title kanban during the Edo period. Examples include “Older sister Miyagino / Younger sister Shinobu” for Gotaiheiki Shiroishi Banashi; “Takeda Shingen / Naga Shingen,” a reference to the families who figure in Honchô Nijûshikô; “Sakaro no Matsu / Ebira no Umi,” a reference to characters in Hirakana Seisuiki, etc.

TSURANE. Long monologues in kabuki associated with aragoto entries on the hanamichi, where the hero proudly describes, in rhythmic speech filled with allusive wordplay, his background, purpose, and virtues. Originally, the actors themselves wrote these speeches. The speeches have an underlying ritual purpose, the overcoming of evil and the bestowal of good fortune, including the welcoming of the new season in kaomise performances. Gōgō in Shibaraku delivers the representative example. Another speech classified as tsurane is the medicine peddler’s tongue-twisting spiel in Urō-uri. See also LANGUAGE; WARI ZERIFU; WATARÌ ZERIFU; YAKU-HARAI.

TSURE. The “companions” who often accompany the shite or waki in nô, embodying such roles as colleagues or attendants. Those that accompany the shite are shitezure. Those accompanying the waki are wakizure. The actors themselves are, respectively, either shite or waki. One or more lesser companions called tomo may also accompany some shite. Tsure and tomo are, in most cases, the least developed of all nô characters, although some tsure have substantial roles, like the wife in Hachi no Ki and the female tree spirit in Takasago. The wakizure may take significant action, as do the warriors who
fight the spider spirit in Tsuchigumo. In some cases, they are also given specific character names, like Asagao in Yuya.

**TSURIEDA.** The decorative borders of “hanging branches” or artificial flowers suspended over the stage in kabuki’s more stylized pieces, often contributing a strong seasonal feeling. Sukeroku Yukari no Edo Zakura uses cherry blossoms, while Momijigari has maple leaves. See also SCENERY.

**TSURUYA NANBOKU IV.** Three generations of actors and three of playwrights. The only one of historical import was Nanboku IV (1755–1829), one of kabuki’s three or four greatest dramatists. He began writing as a minarai sakusha in 1775 and struggled under different names for many years, gaining little recognition until he rose to become a tate sakusha in 1803 at age 49. But true fame did not come until his 1804 Tenjiku Tokubei Ikoku Banashi, with its use of real water effects (hon mizu) and quick changes (hayagawari). Over the next quarter century, he wrote for the great stars of the day (especially Onoe Matsusuke I, Onoe Kikugorō III, and Ichikawa Danjūrō VII), published numerous illustrated books, and became Nanboku IV in 1812 when he married into Nanboku III’s family.

Although he wrote all types of plays, he was most renowned for his sewa mono, and especially the subdivisions of kizewa mono and kaidan mono, both of which he pioneered. These plays, although aesthetically always striking in their mixture of the grotesque and the realistic, reflected the decadence of their time in their ability to capture the lowliest of living standards and the most horrific ghosts and murderous violence. Many of kabuki’s unique special effects (keren) were first created for them. Among his many still-produced classics are Ehon Gappō ga Tsuji, Kasane, Osome Hisamatsu Ukina no Yomiuri, Sakura-hime Azuma Bunshō, and Tōkaidō Yotsuya Kaidō, Japan’s greatest ghost play.

**TSUUCHI JIHEI.** Four generations of kabuki playwrights. Jihei I was a late 17th-century Osaka actor who wrote under this name from 1688. After a period of activity in Osaka, he had a successful career in Edo and, in 1703, was considered one of the top dramatists of the day, along with Chikamatsu Monzaemon and Kaneko Kichizae-
mon. He may have introduced Kamigata methods into Edo playwriting.

Jihei II (1673–1760), son of Jihei I, wrote around 200 plays over half a century. He initiated the standard Edo “four-act play” and pioneered the writing of jidai-sewa mono (see also NAIMAZE), a peculiarly Edo style. Plays he wrote for Ichikawa Danjūrō II in 1713 and 1716 were the predecessors of what developed into Sukeroku Yukari no Edo Zakura. Late in life he became Tsuuchi Eishi I. He was also known as a Zen master called Donsū.

**TSUYOGIN.** Also gōgin, the “dynamic mode chanting” method in nō used to express boldness, excitement, or profound emotion. It is much less melodic than its counterpart, yowagin. Rhythm is privileged over melody, and it has a narrow pitch range, varying more through levels of intensity than through melodic range. It did not appear in early nō and was first introduced during the Genroku period; the version heard today dates from the mid- to late 19th century. It is heard mainly throughout hatsubanme mono, in the kiri part of nibanme mono, and in the second half of gobanme mono. Some plays are chanted entirely in tsuyogin while others mingle it with yowagin. See also MUSIC: NŌ; UTAI; YŌKYOKU.

**TSUZUKI KYÔGEN.** Following a period in which early kabuki consisted of one-act, mainly dance-type plays (hanare kyôgen), “continuous-act plays” came to be written during the second half of the 17th century once yarō kabuki was established and there was a need for serious artistic development. The first two-act play (niban tsuzuki) may have been Fukui Yagozaemon’s Hinin Katakiuchi, shown in Osaka in 1664. Toward the end of the century, Kamigata started presenting three-act plays (sanban tsuzuki) and Edo offered four-acters (yonban tsuzuki) and five-acters (goban tsuzuki). See also DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; PLAYWRIGHTS: BUNRAKU AND KABUKI.

**TSUZUMI.** Drums, specifically the kotsumu and ôtsuzumi heard in all forms of traditional Japanese theatre. See also GEZA; MUSIC: NŌ; NARI MONO.
UCHAI HATARAKI. A subdivision of the hatarakigoto category of maigoto used in no plays. They are fight sequences between evil demons and samurai or heavenly beings in gobanme mono in which the fue joins in the rhythm of the taiko. Examples are in Tsuchigumo and Momijigari.

UCHIKAKE. A formal, embroidered, trailing over-robe with padded hems, worn over their outer kimono by samurai wives in bunraku and kabuki. Masaoka in Meiboku Sendai Hagi is an example. See also COSTUMES: BUNRAKU; COSTUMES: KABUKI.

UEMURA BUNRAKUKEN (1751–1810). Also known as Uemura Bunrakken, a theatre manager thought to have been born Masai (or Masaki) Yohei on the island of Awaji, well known for its puppet theatre tradition. The name Uemura derives from that of Awaji’s Uemura Gen’no jô puppet troupe. He seems to have moved to Osaka sometime in the late 18th century. Around 1800, he established a jôruri school and a successful puppet theatre in Osaka at Kôzu Shinchi called the Kôzu Shinchô no Seki. His style was reminiscent of that in Awaji and was considered refreshingly novel.

The second in his line, his adopted son, produced puppet plays at the Inari Shrine from 1811 until being closed down in 1842 by the Tenpô reforms. His work and that of two more generations bearing the same name (or a variation) led to the word bunraku becoming synonymous with the puppet theatre, especially after being used in the name of the new Bunraku-za in 1872.

UJI KAGA NO JÔ (1635–1708). The last great Kamigata chanter of ko jôruri. He abandoned nô chanting (utai) when he was refused artistic secrets because he was not a family member, and became the pupil of Isejima Kunai, a master of Satsuma Jôn’s style. He artfully blended the virile style of Inoue Harima no jô with the music of nô and the medieval styles called heikyoku and kôwakamai. He performed in the dry riverbed at Kyoto’s Shijô in 1675 under the name Uji Kidayû, but changed to Uji Kaga no jô in 1677. In 1678, he published his collected works, including his notation, and they
were used as practice texts for amateur chanters. Later, attempting to compete in Osaka against his former student, Takemoto Gidayû, he came up short with his first offering but did better with his second. After his theatre burned down, however, he moved back to Kyoto.

Extremely influential, he is remembered as the first chanter to have successfully blended yôkyoku and jôruri. Many of his works were based on nô plays, which gave jôruri a hitherto unknown literary cachet. He also increased the element of realism by borrowing from kabuki, especially for scenes set in the brothel district. Moreover, he wrote a short treatise explaining jôruri as musical theatre in terms suggesting its structural relationship to a nô program. Chikamatsu Monzaemon began his career writing plays for Uji, and these are said to have revealed indebtedness to nô. As a result, jôruri expression grew varied and classically elegant, appealing to Kyoto’s refined tastes.

Moreover, Kaga no jô’s jôruri used kabuki plots so that it became more realistic and three-dimensional. The kabuki influence led to a more logical foundation and more believable characters than ko jôruri, with its superhuman and fantastical persons, had known. Kaga no jô thus moved toward the kind of modern sensibility that resulted in the sewa mono of Chikamatsu and Gidayû.

UKON GENZAEMON. A kabuki actor during the wakashu kabuki period who is said to have founded onnagata acting. He moved to Edo from Kamigata in 1652. When wakashu kabuki was banned and actors had to shave their forelocks, he devised the murasaki bôshi covering for the bald area.

UMA. The artificial horses used in kabuki. Most are rather realistic. Two men fit inside the framework (nuigurumi) and, apart from the rear man’s legs bending forward rather than backward, closely resemble real animals. A gauze-covered portion in the neck lets the front man look out, and another such place at the stomach provides the same service for the rear man. Glass or marble is used for the eyes and real hair for the tail and mane. The basic colors are white, chestnut, brown, and black. The low-ranking actors who play the front and rear legs are called uma no ashi and, although the term has a pejorative connotation, connoisseurs respect these hidden actors.
when they execute their important function well. See also PROPERTIES: BUNRAKU AND KABUKI; HAIYÛ NO KAIKYÛ.

UMEWAKA MINORU (1828–1901). A nô actor of shite roles who, something of a prodigy, was adopted into the Umewaka family, a tsure branch of the Kanze ryû. The Meiji Restoration of 1868 placed nô, the shogunate’s shikigaku, in a precarious position. Numerous actors left the profession, but Umewaka persevered, performing on a makeshift stage using cryptomeria wood (sugi) rather than Japanese cypress (hinoki) and five silk bundling cloths (furoshiki) for theagemaku. In 1877, he was invited to perform for the imperial family, the program including Tsuchigumo and other pieces. This led to his appearing for the family on several later occasions, and helped restore confidence in nô’s future.

Eventually, he became one of the three great masters of the Meiji period, along with Sakurama Sajin and Hôshô Kuro. He excelled especially in Matsukaze and Shikichi Ôchi. At 78, he made his farewell performance. His sons, Mansaburô (1868–1946) and Rokurô (later Minoru; 1878–1958), also became great actors.

UNO NOBUO (1904–91). A shin kabuki playwright who wrote many respected plays, such as Hitoyo and Kôdan Yomiya no Ame. Nobuo was appreciated for his ability to evoke the life of the Edo townsman in modern terms, using a richly emotional style and strong seasonal qualities. He also made popular adaptations of the novel Jiisan Baasan and Chikamatsu Monzaemon’s Sonezaki Shinjû. He was elected to the Nihon Geijutsuin (Japan Arts Academy) in 1972.

URA KATA. The backstage personnel of bunraku and kabuki. (See also OMOTE KATA.) These include the people who work on all the production elements, technical and artistic.

USUDORO. In bunraku and kabuki, a light beating of the offstage drums in dorodoro fashion to create a spooky atmosphere in ghost scenes. See also GEZA.

UTA. In a gidayû bushi script, a notation to indicate when a “song” melody has been incorporated into the chanting.
In nô, _uta_ is a chanted verse passage, one type of which is the _ageuta_ ("raised song"), chanted in the upper register, while the other type is the _sageuta_ ("lowered song"), chanted in the lower register. It is chanted by the _shite_, the _waki_, or the _jiutai_. See also _YÔKYOKU_.

**UTAI.** _Nô_-style chanting. (See also _UTAI BON_; _YÔKYOKU_.) Also, a notation in a _jôruri_ script to indicate _nô_-style chanting.

**UTAI BON.** The "chant book," or "play book," containing all the words of a _nô_ play. Traditional _utai bon_ are used for both practice and performance, and may be pocket-sized. They are published in both Japanese and Western-style bindings. Differing from school to school in minor ways, they generally contain five plays each, but much larger editions include over 100 plays. Two such volumes can contain practically the entire repertory. Stage directions and _aikyô-gen_ sections are omitted, but simple musical notation are placed alongside the words, and there are line drawings of the _actors’_ positions in important scenes at the top of the pages. Pictures of _masks_, _costumes_, and _properties_ may also be included.

_Utai bon_ began to appear in the 16th century when _uta_ became widely popular in what are loosely called amateur performances (tesarugaku) by aristocrats, samurai, and wealthy townsfolk. _Nô_ actors were forced to make a living by teaching their art—especially _su-utai_ outside of production—and _utai bon_ were essential aids. As printing advanced their number and quality grew, especially during the Edo period when people had increased leisure time and income. Kyoto was the original center of _utai bon_ publishing, but later Osaka and Edo became important as well. By the late 17th century, over 500 _utai bon_ were in print, and there were even collections of excerpts, _koutai bon_ ("small chant books") or _dokugin-shû_ ("solo chant collection"), for use at social gatherings. Those containing an entire play are _ban utai bon_ ("program piece chant books").

Most _utai bon_ reflect the melodic notation of the _Kanze ryû_, whose _music_ had the widest appeal. _Utai bon_ are published not only by schools of _shite_, but by those of _waki_ and _kyôgen_ as well.

**UTAIGOTO.** Of the four principal categories of _nô shôdan_, the one devoted to chanted (_uta_ ) verse passages. It includes _ageuta_, _issei_,
kakeai, kiri, kudoki, kuri, kuse, machi utai, michiyuki, rongi, sageuta, sashi, shidai, and waka. See also HAYASHIGOTO; KATARIGOTO; SHIJIMAGOTO.

UTEI ENBA (1742–1822). An Edo bunraku playwright, poet, writer of comic stories (kokkeibon and sharebon), who was a master builder by trade. He was instrumental in the development of the storytelling art of rakugo. Moreover, he had a close artistic and personal relationship with the great kabuki actor Ichikawa Danjūrō V, and one of his various artistic names was Danshūrō. His Hana no Edo Kabuki Nendaiki (Flower of Edo Kabuki Chronology, 1811–15) is an important document. He began his career as a puppet theatre dramatist in 1779 with his collaboration on Date Kurabe Okuni Kabuki, based on a recent kabuki play and produced at the Hizen-za. Among his few other plays was Gotaiheiki Shiroishi Banashi.

UTTE KAE. The alternation of bunraku puppeteers for the same puppet during the performance of a scene. It is also known by the English term “double casting.”

UZURA. The lower-level sajiki seating at both sides of Edo-period kabuki theatres, whose protective fronting of horizontal wooden crossbars was thought to resemble a “quail’s” cage (uzura kago).

WAGOTO. The delicate “soft style” of kabuki acting used by various romantic male characters. The actor behaves in a somewhat effeminate manner, but more or less realistic manner, in contrast to the overtly masculine aragoto style. The approach was established in the early play category called keiseigai (see KAMIGATA KYŌGEN; SHIMABARA KYŌGEN) by Sakata Tōjūrō I of Kamigata and Nakamura Shichisaburō I of Edo. It came to be most closely associated with Kamigata sewa mono, but examples are found in jidaï mono and even in aragoto. Sukeroku in Sukeroku Yukari no Edo Zakura is a combination of wagoto and aragoto, while Nan Yohei in Futatsu
Chôchô Kuruwa Nikki has elements of both wagoto and jitsugoto. See also NIMAIME; TACHIYAKU; YAKUGARA.

WAJITSU. A male kabuki role-type (yakugara) that is part wagoto and part jitsugoto (see TACHIYAKU), a product of the increasing complexity of kabuki characterization that began in the late 17th century when role-types began to be mixed. Ranpei in Yamatogana Ariwara Keizu is a wajitsu.

WAKADAYÛ. Kabuki’s “young masters” of the Edo period, typically the sons of the regular producer (tayû or zamoto). When the celebratory Okina Watashi was produced at the annual kaomise production for the opening of the spring season (see YAYOI KYÔGEN), the zamoto played Okina and the wakadayû acted Senzai. Sometimes he also took the roles of elevated persons, like Lord Ashikaga Tadayoshi in the prologue of Kanadehon Chûshingura.

WAKA OTOKO. “Young man,” a puppet head type used for handsome adolescents who—in the main—still wear their forelocks, such as Jûjirô in Ehon Taikôki. It is used for innocent, noble youths and boys experiencing first love, and is white. It does not have movable eyes and eyebrows. Hisamatsu in Shinpan Utazaimon and Koganosuke in Imoseyama Onna Teikin are examples.

WAKARE. Playwrights of bunraku and kabuki often emphasized tragic feelings by creating scenes of “separation,” such as between parents and children (kowakare). The emotion is further intensified when the parting follows a scene in which the participants have only just been reunited. Thus, in “Gappô Anjitsu” (Sesshû Gappô ga Tsuji), Tamate’s mother is overjoyed to see her daughter again and to learn that she is not dead; shortly afterwards, however, she must suffer when Tamate kills herself. In “Numazu” (Igagoe Dôchû Sugoroku), Heisaku accidentally meets his son, Jûbei, from whom he has been separated since Jûbei’s childhood. Unfortunately, the plot soon has him kill himself for Jûbei’s sake.

In Sugawara Denju Tenarai Kagami, there are three separate scenes in which a father and his son are separated by death. And there is also this play’s “Shôjô Nagori,” in which Sugawara separates
from his adopted daughter Princess Kariya, but in which no one dies. See also SHUTANBA.

WAKASHUGATA. Both the kabuki actors who specialize in playing sexually attractive adolescent males and the characters themselves. It is a role-type (yakugara) within the nimaime category. In early kabuki, the wakashugata often suggested someone with homosexual leanings (see SHUDOGOTO). Good examples of wakashugata include Rikiya in Kanadehon Chushingura and Hidetarō in Kenuki. See also IROKO.

WAKASHU KABUKI. The “boys’ kabuki” that grew up alongside onna kabuki in the early 17th century and continued after the latter was proscribed in 1629. The attractive adolescent actors performed dances, kyōgen-influenced sketches, and acrobatics in the dry bed of Kyoto’s Kamo River. They also performed in their own Edo theatre after the opening of the Saruwaka-za (see NAKAMURA-ZA) in 1624. A prominent attraction was their beautifully coiffed forelocks, a sign of youth in an age when males began shaving their crowns upon celebrating their coming of age. Most were prostitutes who used the stage as a way of advertising their charms. In the early 1650s, there was a decline in public morality that led to disruptions in the theatre caused by rivalries for the boys’ attentions. The social fabric was unraveling, it seemed, so wakashu kabuki was banned in 1652. See also SHUDOGOTO; YARO KABUKI.

WAKATAKE FUEMI (?–?). A bunraku playwright alleged also to have been the Toyotake-za puppeteer Wakatake Tōkurō, who served at that theatre for much of the 18th century. His name appears from 1759 to 1799, apart from an eight-year gap from the time of first closing of the Toyotake-za, which has led some scholars to believe there were two writers with the same name. Fuemi I would have been active from 1751 to 1764, writing eight plays in collaboration (gassaku) with others.

Fuemi II would have come on the scene at the Horie-za in 1772, collaborating with Suga Sensuke and others until his name vanishes in 1793. Famous plays he had a hand in include Koi Bikyaku Yamato Ōrai and Sesshū Gappō ga Tsuji.
WAKI. The “side person” in nô who serves as the secondary or supporting actor (and character) to the shite, and who may be referred to as the antagonist to the shite’s protagonist although they only rarely—as in Ataka—have the conflicted relationship suggested by those terms. The waki, always an unmasked male, normally represents the objective position of the audience, asking questions of the shite and of the kyôgenkata that elicit the information on which the dramatic action is based. In many cases, the waki is a traveling Buddhist priest, but he may be a mountain ascetic (yamabushi), a villager, a court official, a fisherman, a barrier guard, a government official, a Chinese general, an imperial envoy, a Shinto priest, etc. Only in a small number of cases does he have a name. Although typically cipher-like without much individuality, in some later plays he is as dramatically active—if not more so—than the shite, who might serve to support him, a reversal of the usual procedure.

WAKI BASHIRA. The “waki pillar” is located downstage left on the main acting area of the nô stage, and is so named because it is near where the waki actor normally takes his position (at the wakiza) after making his entrance. It is also called the daijin bashira, as the waki often enacts the role of a daijin (“imperial court counselor”). There also is a waki bashira in kabuki, where it is a vestigial reminder of the early kabuki stage’s nô influence. It is a pillar that supports the raised platform area on stage left.

WAKI KYÔGEN. In kabuki, a celebratory dance that was normally produced following Kotobuki Sanbasô (see SANBASÔ MONO) during the Edo period. Nô has a category called waki nô (see HATSUBANME MONO) and kyôgen one called waki kyôgen (see PLAY CATEGORIES: KYÔGEN), which inspired kabuki’s use of this related term where it suggests an auxiliary (waki) function in contrast to the primary one represented by the Sanbasô offering. Each Edo theatre had its own waki kyôgen, but in Kamigata these were not fixed.

WAKI NÔ. See HATSUBANME MONO.

WARANBEGUSA. “Children’s Talk,” a work written in the 17th century by kyôgen master Ôkura Toraakira, and considered the princi-
pal document in the history of kyôgen. Originally called Mukashi Gatari Shô (Excerpts from Old Stories), it is in five volumes and 89 sections (number 88 is missing). Toraakira, basing his ideas on those of his father, Torakiyo, follows various of Zeami’s precepts, and emphasizes the importance of monomane, where, unlike the high-status and divine characters of nô, kyôgen depicts everyday persons, and even aristocrats are fairly ordinary. The depiction, of course, must maintain the dignity and aesthetic taste established by the nô plays on the nô program (see Yûgen) and there must be nothing coarse enacted.

Toraakira also notes how nô is often concerned with the world beyond sensory cognition while kyôgen is about the material world around us, with just the kinds of people one is likely to encounter. He discounts kyôgen’s place as a moralistic art, and stresses its ability to put everyone on the same human plane, with departures from common sense being incitements to amusement. And such amusement is never to be crude or overdone, but should rather be pleasant, and, when appropriate, even touching in its expression of human truths. Toraakira also writes about kyôgen history, including the assertion that kyôgen owes its unification out of diverse elements to the priest Gen’e (d. 1350), which modern scholars sometimes question; his own experiences; takigi nô at the Kasuga Shrine in Nara; the judging of kyôgen masks; the lineage of the four older schools of nô; various things about sarugaku, etc.

WARIDÔGU. A kabuki scenic technique whereby settings are changed by placing them on rolling platforms that can be rolled off to stage left and right. See also SCENERY.

WARI ZERIFU. Kabuki’s “divided dialogue” convention, used when two characters speak related passages antiphonally, the last line being delivered simultaneously. (See also WATARI ZERIFU.) Examples are in the fire-tower scene in Sannin Kichiza Kuruwa no Hatsugai and “Saya-ate” (Ukiyozuka Hiyoku no Inazuma). See also LANGUAGE; SERIFU; TSURANE.

WARU BABÄ. Head type for villainous women puppets. This “evil old lady” has no movable features and is noted for her coarse, drooping,
concave eyes and jutting chin. It is less hateful-looking than comic
and is used for such women as Omasa in Go Taiheki Shiroishi
Banashi, Iemon’s wife in Shinjū Yō Gōshin, and Okaya in Akegarasu
Yuki no Akebono, the latter two being women who mistreat their
daughters-in-law. See also PUPPET HEADS: FEMALE.

WARUMI. Brief sections in kabuki shosagoto or plays when a man
behaves in an overtly effeminate manner. Examples include Tōhachi
in Yowa Nasake Ukina no Yakogushi and Chōkurō in Sumidagawa
Gonichi no Omokage. Dance examples include Kisen in Rokkasen,
Asahina in Kusazuri Biki, and Sekibei in Seki no To.

WATARI ZERIFU. Kabuki’s “pass-along dialogue” convention, used
when a single speech in shichigocho meter is divided up among sev-
eral speakers, the last line being delivered simultaneously. Examples
are in “Seizoroi no Ba” (Aotozōshi Hana no Nishiki-e) and Soga
Moyō Tateshi no Goshozome. See also LANGUAGE; SERIFU;
TSURANE; WARI ZERIFU.

WIGS: KABUKI. Wigs (katsura) are worn by all human characters in
kabuki and range from the extremely realistic to the utterly theatrical.
They have evolved from the symbolic kyōgen-influenced binan (see
WIGS: KYÔGEN AND NÔ) worn by comic female characters in early
kabuki plays into items requiring extremely high levels of skill
to construct by specialists, a development that arose during the period
of yarō kabuki in the second half of the 17th century, when all
kabuki actors were forced to shave off their forelocks (maegami).
The first important steps were made in female wigs, but eventually,
as role-types (yakugara) developed, wigs were created that not only
delineated gender but also indicated qualities such as age, occupa-
tion, social status, and personality. Technical perfection was achieved
by the mid-18th century.

Many male wigs include a portion that reveals the shaved crown,
whose shape varies importantly from role to role. This portion is gen-
erally simulated with a piece of habutae silk made up to match the
character’s skin tone, and often including coloration to indicate the
blueness created by shaving. Regardless of the crown, wigs are con-
structed by sewing hair to a copper base (daigane) fitted to the
actor’s head. A space for the shaved crown is usually left open on the base, but some male wigs cover the crown because the character is meant to have hair growing there.

Female wigs are among the most elaborate, especially the ornate ones worn by high-class courtesans (keisei), which have numerous decorative accessories in them. One female wig is so closely associated with its wearers—high-ranking court ladies—that these characters are known by its name, katahazushi.

The artisan who builds the wig is the katsuraya, while a separate artisan, the tokoyama, dresses the wig in the correct fashion. The latter specialize in either male or female styles.

Each wig has its own technical name. Wig names are based on (a) the character that wears them, (b) the shape of their topknot (mage), (c) the shape of their sidelocks (bin), (d) the shape of their forelock, and (e) the shape of the back hair (tabo). Representative topknot wigs include the futatsu ori, chasen, megane, fukiwa, and katahazushi. Sidelock wigs include the kuruma bin, while back hair styles belong to either fukuro tsuki or abura tsuki. See also MURASAKI BÔSHI; SHIKE.

WIGS: KYÔGEN AND NÔ. These wigs are of three types, the kazura (katsura in kabuki), the kashira, and the tare. The word kahatsu can stand for all. Kashira are mane-like constructions with bushy bangs and long hair hanging down the back. They are red (aka gashira), white (shiro gashira), or black (kuro gashira), the color depending on the role type and interpretation. Normally, nô uses red kashira for deities, goblins (tengu), and demons, etc. White is used by old spirits, demons, and ghosts, etc. Black serves for children, ghosts, etc.

Kyôgen makes much less of kashira than nô. A red kashira is worn by the demon king and his retainers in Kubi Hiki, by various other devils, and the thunder god. Black versions are seen on animals and ghosts, while white kashira are worn by characters like the potato spirit in Tokoro.

Tare have long, thick strands of hair hanging down on either side of the face and over the shoulders at the back. The hair is somewhat shorter than that of the kashira. The colors may be black or white.

The representative kazura in nô are worn by female characters, and there is even a category of plays called kazura mono that is translated
as “women plays” (see PROGRAMS: NÔ). Such wigs are parted down the middle and over the ears, and gathered at the rear with a decorative cord into a ponytail. They are held in place by a headband called kazura obi. Those with long back hair, worn by angels and mad women, are naga kazura. Most wigs are of black hair, but old women’s wigs (ubagami) are white or salt and pepper.

Kazura applies in its narrow sense to wigs for young and middle-aged women, but can also be expanded to cover old women’s white and graying wigs (ubagami) and male wigs called kasshiki kazura and jōgami. The former are worn by youths in plays like Sumida-gawa. They have long hair down the back but do not use the kazura obi. Old men wear the jōgami, which has white or yellowish hair topped by a rather large topknot drawn forward and with a thick end that thrusts forward over the forehead.

Most maskless female characters in kyōgen do not wear wigs; instead, they wear the binan, a white, turban-like headdress with cloth strands hanging down on either side of the face to suggest their gender, but these are not wigs. Females who wear wigs in kyōgen are limited to wearers of the chubby-faced oto kyōgen mask, the priestesses in Taiko Oi and Daihannya, Komachi in Kasen, the child in Rōmusha, and the aikyōgen in the nô Kantan.

**WOMEN IN NÔ.** Although nô is generally recognized as an all-male theatre, there are actually many women who study and perform it, including professionals, and, in fact, nô has had historical ties with female performers since its earliest days. In the 14th century, Kan’ami and Zeami borrowed elements from performing arts in which women appeared; the name of a respected kusemai female performer, Otozuru, has come down to us from that time. In the play Hakuman the tsure is a woman performer of kusemai, and, in Yamanba, another female performer is someone who performs a kusemai. When sarugaku gained the patronage of the samurai class, amateur actresses began to perform female sarugaku. Still, women were long forbidden to go backstage during the performances of the ritual play Okina, and even today their presence is restricted when it is performed at New Year’s.

Ever since the Meiji period, women, especially the daughters of influential families, increasingly have taken an interest in studying
nô. Tsumura Kimiko, born in 1902, was the first professional nô actress (joryû nôgakushi), and belonged to the Kanze ryû. Nô actresses were officially recognized when the Nôgaku Kyôkai accepted them as members in 1948. Today, there are even foreign women who have gained licenses as nô performers. Geisha-in-training (maiko) in Kyoto’s Gion section practice nô and even created a nô-based recital piece, Kamigata Mai (“Dance of Kamigata”). Professional women actors are also becoming prominent in kyôgen.

Y

YABU DATAMI. A kabuki scenery element suggesting a thicket (yabu) of bamboo grass. Each is three to four feet high and four to five feet wide. They create a sense of nighttime desolation in Act 5 of Kanda-dehon Chûshingura and “Suzugamori” (Ukiyozuka Hiyoku no Inazuma).

YAGÔ. A kind of family nickname (or “shop name”) used by kabuki actors and often used in referring to them by fans and critics. These names, normally associated with family businesses, nontheatrical occupations, or places of family origin, were taken during the Edo period, when actors—like other members of the lower classes—were not allowed normal surnames. The custom seems to have begun in the late 17th century, when Yoshizawa Ayame I was called Tachibana and Ichikawa Danjûrô I was known as Naritaya. See also HOME KOTOBA; KAKEGOE.

YAGURA. The square, roofless drum tower located directly over the center of Edo-period bunraku and kabuki theatres to designate their license to perform. It thus became a potent theatrical symbol. Replicas on a number of modern kabuki theatres, such as the Kabuki-za, serve as a reminder of those days. The yagura displayed five feathered spears that symbolized the shogun’s authority. In the early days, Shinto papers (bonten) were hung on the tower to invite the gods to aid the theatre’s fortunes. Curtains on which the producer’s mon was dyed surrounded the yagura, and a large drum was beaten within it to advertise the play’s opening and closing. This died out during the
YAKU. The roles played by kabuki actors: yakusha = “role person.” Among the many terms incorporating yaku are haityaku or yakuwari (“cast lists”) and yakugara (“role-types”).

YAKUGARA. The “role-type” classifications of kabuki, based on sex, age, occupation, status, personality, artistic style, and artistic associations. Yakugara are mostly created from stereotypical patterns, and individuality is expressed through the actor’s imaginative manipulation of those patterns. The system began to evolve in the 1650s, once kabuki abandoned its previous dependence on nō-style categories such as shite, waki, and tsure and began to develop as a complex dramatic form. At first, the principal division was between actors of male roles (otokogata) and female roles (onnagata). Soon these large categories developed various subdivisions, with characters being classed according to whether they were good or evil, strong or weak, etc. Most actors specialized in one type of role throughout their career, although versatility later became an acting benchmark (see KANERU YAKUSHA). Major male types included heroes (tachiyaku) and villains (katakiyaku), each with its subdivisions. Other broad male categories included the humorous dōkegata or sanmaime and oyajigata. See also AKAHIME; AKUGA; ARAGOTO; KATAHA-ZUSHI; KOYAKU; NIMAIME; ONNA BUDÔ; WAGOTO; YATSUSHI.

YAKUHARAI. Also yakubarai, a highly conventionalized kabuki dialogue (serifu) style, including much wordplay, spoken by certain leading characters in sewa mono. Meaning “exorcism speech,” it arose because of the technique’s seeming resemblance to the way in which winter was ritually exorcised. It is found in the plays of Tsuruya Nanboku IV and, most commonly, those of Segawa Jokô III and Kawatake Mokuami. See also LANGUAGE.

YAKUSHA BANASHI. A four-volume anthology edited in 1776 by Hachimonjiya Jishô II, and including seven actors’ commentaries (geidan). The work is also known as Yakusha Rongo (The Actors’ Analects), which is how it was published in English (Dunn and Tori-
goe, 1969). The text includes Sugi Kuhei’s “Butai Byakujō” (“One Hundred Items on the Stage”), a general introduction to the work; Tominaga Heibei’s “Gei Kagami” (“Mirror for Actors”), which looks at 17th-century kabuki; “Ayamegusa” (“The Words of Ayame”); “Nijnshū” (“Dust in the Ears”), a section on Sakata Tōjūrō I’s acting theories; “Zoku Nijnshū” (“Sequel to Dust in the Ears”), a series of actor anecdotes; “Kengai Shu” (“The Kengai Collection”), about Tōjūrō’s life and work; and “Sadoshima Nikkī” (“Sadoshima’s Diary”), about Sadoshima Chōgorō I.

**YAKUSHA HYŌBANKI.** The annually published “actors’ critiques” that began to appear in the mid-17th century, and were inspired by the yujo hyōbanki, works that graded the courtesans of the day. The earliest actors’ critiques were preoccupied with the physical charms of the handsome young actors who were their first subjects. The first appeared in 1656 and was called Yakusha Uwasa (Actors’ Gossip). The critiques usually described the actors’ looks, talents, and social qualities (including sexual proclivities), and offered selections of the actors’ poetry along with illustrations of them and their mon. Over the years, an elaborate actors’ ranking system (kurai zuke) was developed. The critiques were published in the three major theatre cities of Edo, Kyoto, and Osaka, but the practice ended in 1877, when modern critical methods were being introduced. They are one of the greatest sources of documentation for premodern kabuki.

**YAMAI HACHIMAKI.** The “illness headband” worn in bunraku and kabuki to indicate that a character is physically or mentally unwell; even those feigning illness may wear it. It is purple for younger people, black for old ones. Knotting it on the left signals a wearer’s disability. It is seen on Matsuōmaru in “Terakoya” (Sugawara Denju Tenarai Kagami), Yūgiri in Kuruwa Bunshō, and Yasuna in the dance of that name. See also HACHIMAKI; HEADGEAR.

**YAMAMURA-ZA.** An Edo theatre apparently founded in Kobiki-chō in 1642, but whose early history is uncertain. It was originally a ko-shibai producing nondramatic performances, such as acrobatic shows, but became a major licensed theatre (ōshibai) around 1670 and was thereafter one of the city’s four great theatres (see EDO.
YAMANAKA HEIKURÔ. Three generations of kabuki actors, the best known being Heikurô I (1642–1724), a great jitsuaku (see KATAKIYAKU) who began as Suzuki Heikurô, which he soon changed to Heikurô I. He became famous in the roles of evil nobles (kugeaku) and founded Edo’s jitsuaku style in 1700. He was esteemed as Kudô no Suketsune in plays about the Soga brothers (see SOGA MONO). Equally good at supernatural characters, he invented the hannyaguma makeup worn by demons.

YAMASHITA HANZAEMON (1650?–1652?–1717). One of the great Kamigata tachiyaku actors during the Genroku period (1688–1704), who first came to notice in Kyoto around 1676 before establishing himself in Osaka as a major rival to Sakata Tôjûrô I. In 1704, he became Yamashita Kyôemon. He was unrivaled in the region after Tôjûrô’s death in 1709. Handsome and distinguished-looking, with clear speech, his specialties were yatsushi and budô-goto roles.

YARÔ KABUKI. A name given to kabuki when, after being banned in 1652, it was revived in 1653 with the provision that all actors had to shave the forelocks (maegami) associated with the earlier wakashu kabuki period, and wear instead the yarô atama hair style of “adult men” (yarô). This forced them to privilege their acting skills over their looks, which spurred kabuki to become a serious art form. At first, kabuki had to call itself monomane kyôgen zukushi (“plays based on imitation”), which emphasized the nature of the acting. Soon, onnagata acting was developed, keiseigai plays (see KAMIGATA KYÔGEN; SHIMABARA KYÔGEN) became popular, materials from nô and kyôgen were borrowed, and contemporary life was increasingly represented. Other developments included the replacement of hanare kyôgen by tsuzuki kyôgen, the contrivance of onnagata wigs, the birth of the hikimaku, the publication of the yakusha hyôbanki, and the establishment of managerial practices (kôgyô) that would drive kabuki into the late 19th century. The period of yarô
kabuki is said to have concluded with the debut of Ichikawa Danjūrō I in 1673.

YASHIO. Head type for villainous female puppets. With its severe, slanted-eye expression, is used mainly for jidai mono villainesses like Lady Yashio (the head’s namesake) in Meiboku Sendai Hagi and Iwafuji in Kagamiyama Kokyō no Nishiki-e; the wicked brothel matron Manno in Ise Ondo Koi no Netaba is one of the few sewa mono examples. The unlidded eyes are able to move to an intense cross-eyed position and the mouth can open to laugh cruelly. See also PUPPET HEADS: FEMALE.

YASUDA ABUN. Bunraku and kabuki playwright who began at the Toyotake-za. His first play, an independent one, was written in 1726, but those he wrote afterwards were nearly all collaborations (gas-saku) with Nishizawa Ippū and Namiki Sōsuke. He left the puppets for Kamigata kabuki in 1733, but later moved to Edo and wrote for the puppets there. His most famous kabuki play is Narukami Fudō Kita Yama Zakura, with its three famous scenes known as the independent plays Narukami, Kenuki, and Fudō, all belonging to the kabuki jūhachiban.

YATAI KUZUSHI. A kabuki special effect to make stage houses collapse, because of earthquakes or sorcery, before the spectators’ eyes. It is seen in Masakado, Zōho Momoyama Monogatari, and Tenjiku Tokubei Ikoku Banashi. See also SCENERY; SHIKAKE.

YATSUSHI. A dramaturgical device in bunraku and kabuki originated in the 1670s by Kamigata actor Arashi Sanemon I. Developed in late 17th-century jidai mono about powerful samurai families, it presents a young lord whose family has been destroyed by the machinations of evil men. Having changed his lordly status for that of a townsman, he visits the brothel where his former lover, now a courtesan, is employed. Despite his lowly guise, he displays the refinement of his original status. Genshichi in Komochi Yamanba exemplifies the type. Yatsushi also refers to the important class of nimaime who are featured in such roles.

The word yatsushi ("disguise"), used as an aesthetic concept,
implies a dualism by which familiar characters and backgrounds are transposed into new and updated ones. Thus, a *yatsushi* character may not only be a samurai in disguise. He may also be a legendary medieval character like Soga no Gorô, changed for plot purposes into an 18th-century dandy called Sukeroku (in *Sukeroku Yukari no Edo Zakura*). *Yatsushi* arose as one means by which the theatre could circumvent official regulations about treating certain characters or subjects. See also *Mitate*.

**Yayoi Kyôgen.** The annual “spring plays” produced in the third month during the Edo period, called *san no kawari* (“third change”) in Kamigata. At first, Edo’s *yayoi kyôgen* normally dealt with the same Soga brothers (see *Soga Mono*) sekai as did the preceding *hatsuharu kyôgen*, which thus extended the *hatsuharu* until as late as the fourth month. By the mid-1790s, though, after Kamigata dramatist Namiki Gohei I moved to Edo and introduced the system of making the *sewa mono* the second half of the *hatsuharu program* independent of the first half, the *hatsuharu* production concluded in the second month, and an entirely new work was given on the first day of the third-month festival. Women in service at the court took this month off to visit their families, so plays about them became the dominant *yayoi kyôgen*. These included *Kagamiyama Kokyo no Nishiki-e*, *Shin Usuyuki Monogatari*, and *Meiboku Sendai Hagi*. Also popular was *Sukeroku Yukari no Edo Zakura* when an actor in the Ichikawa Danjûrô line was available. See also *Kôgyô*.

**Yobanme Mono.** The “fourth-group of plays” in a traditional *nô* program, corresponding to the *kyô* (“madness”) part of the *shin dan jo kyô ki* (or *shin nan nyo kyô ki*) sequence. It also corresponds to the third *ha* section of the *jo-ha-kyû* rhythmic structure of a *nô* program. Because of the variety of play types it comprises, it is often called *zatsu mono* or *zô mono* (“miscellaneous plays,” a more common usage in the Edo period). In fact, one reason a play might be in the fourth group is because it does not fit the other categories. With about 90 plays, this is the largest of the five groups; its plays are more dramatic and less poetic than other categories and have more crowd-pleasing elements; coming in the program after the far less dramatic,
Yūgen-based plays of the sanbanme mono, they provide the contrast needed to provide a well-rounded program.

“Orthodox fourth-group plays” are hon yobanme mono; when a play from another category is produced in place of one of them, it is called ryaku yobanme mono (“alternative fourth-group play”). Yobanme mono plays have been classified in several different ways. One system divides them into genzai mono, jun kazura mono, jun waki nō mono, monogurui mono, nesshin-yūrei mono, ninjō mono, and yūkyō-yūgaku mono.

Yoda Gakkai (1833–1909). Meiji-era playwright, scholar, and theatre reformer. (See ENGEKI KAIRYŌ UNDÔ.) He served the government in various cultural assignments, seeking to advance reforms in the theatrical world, where his ideas included creating mixed companies of actors and actresses. He advocated for the new genre of katsureki mono and wrote one for Ichikawa Danjūrō IX in 1886, although it was not produced.

Yokanbei. Bunraku puppet head inspired by a male character by that name from Ashiya Dōman Ōuchi Kagami. It is used for comical villains, like Iwanaga Saemon in Dan no Ura Kabuto Gunki. The face is gruff and squat, with a thin, horizontal mouth, a bushy mustache, and bulging, movable eyes.

Yoko Mie. A mie in which the actor stands in “profile.” Matsuōmaru in “Kuruma Biki” (Sugawara Denju Tenarai Kagami) performs it.

Yōkyoku. One of the two principal terms for the words or textual component of a nō play, the other, older term being utai (see UTAI BON); a play is thus a yōkyoku. It also refers to nō chanting, also called utai. Kayoku may also be used.

- Yōkyoku as text: A yōkyoku script contains the dialogue between the shite and waki, as well as jiutai passages explaining the dramatic circumstances or characters’ state of mind. It is thus both script and narrative (katari mono). Despite their obvious literary values, many being masterpieces, nō plays were originally judged by their effectiveness in performance, not as works of lit-
erature. Thousands were written over the past 600 years but only around 250 remain in the repertory.

Some plays, especially *genzai mono*, contain the element of conflict, so crucial to Western drama. In *nō*, however, conflict is generally weak or nonexistent, atmosphere and mood being the primary goal. Character psychology, too, is secondary. *Nō*’s personages, according to Keene, usually are “the incarnation of some powerful emotion. . . .” (1968, 24).

Most *nō* dance (*mai*) occurs in the second act (*nochiba*), although a small number of plays have dance in the first act (*maeba*), generally of a fairly simple nature, accompanied by chanting. The climactic part occurs in the *nochiba* and may depend mainly on singing, in which case it is a *kaimon* (“ear-opening”) sequence, or on dance, which would make it a *kaigen* (“eye-opening”) sequence. *See also MAIGOTO; SHÔDAN.*

Most plays also have an *aikyōgen* interlude that is generally omitted from the *yōkyoku*. And all components are organized within the *jo-ha-kyū* system.

Not all plays have a two-act dramatic structure. There are many one-act plays, in which the *shite* remains the same throughout (many are *genzai mono*). The convention of the *shite* remaining on stage throughout, even if he changes part of his *costume* there, is *monogi* (“wearing clothes”). It always conveys a change in the atmosphere, as when the angel in *Hagoromo* dons her robe after the fisherman returns it. It occurs as well in *Funa Benkei* when Shizuka puts on her cap before dancing. These changes are made upstage and do not draw much attention, but the costume changes in *Matsukaze* and *Fuji Daiko* are on the stage proper, facing the audience, as part of the performance. In all cases of *monogi*, the *kōken* visibly assists in making the change. *Funa Benkei* is also one of a small number in which the *maejite* and *nochijite* are two different characters (although played by the same actor).

- *Yōkyoku* as chant: *Nō* chanting (some call it “singing”) began in Buddhist chanting (*shōmyō*) and suggests the sonorous solemnity of religious music; it is sometimes compared to Gregorian chant. Some lines are performed to musical accompaniment, and some are not. The words of a chant are called *kotoba* and the
music is fushi. Both actors and chorus chant. Minor variations in the tonal methods exist among the schools of no, and the words, too, particularly in the prose parts, may also differ slightly. See also LANGUAGE; TSUYOGIN; YOWAGIN.

The voice does not alter to play characters according to gender or age, but the actor does control the tone and emotional attitude with which he produces his sounds. Both the prose and verse portions are written in archaic Japanese that even educated Japanese may not fully comprehend, so the words are often learned by rote without full understanding of their meaning.

Yokyoku chant employs traditional, non-metronomic rhythms (nori), divided into hiranori ("flat rhythm"), chûnori ("middle rhythm"), and ônori ("large rhythm"), the first being the most common. In it, the 12 syllables of the seven-five shichigocho meter are spread over eight beats (hachi byôshi); the feeling is like that of reading waka poetry. Chûnori (heard after the departure of a ghost or spirit) uses one beat for every two syllables, and ônori (heard when a ghost or spirit appears) has 16 beats for the 12 syllables. When a passage is to be chanted to a specific rhythm, it is hyôshin taima ("keeping time"); the opposite, when the chanting is noncongruent with the percussion, is hyôshi ni awazu ("not keeping time"). Although the latter is freer, it too must conform to strict conventions.

Texts are marked with special dots, curved, and angular markings and Japanese syllables that indicate a variety of vocal and rhythmic requirements, but can only be used as guides to what the student has learned by heart and what he understands of the character’s nature. No notation is provided for the prose passages, which may suggest gender or age differences in some schools, but in others may not.

YONTATEME. The second act of the jidai mono that formed the first half of an 18th-century kabuki program. It was actually the sixth piece on the program after the bantachi, waki kyôgen, jobiraki, futateme, and mitateme.

YOROI. The “armor” worn by bunraku and kabuki samurai, which originally meant something rather artificial, since the Edo-period government banned actors from wearing authentic samurai armor or anything too closely like it. More realistic armor appeared during the
Meiji period, especially in *katsureki mono*. The armor now worn resembles that of the pre-Edo period. Young samurai wear bright crimson armor, while generals lean toward purple. Some characters use the *happi* coat as a symbolic replacement for armor; Tomomori in *Funa Benkei* is an example.

Standard armor is constructed of a corselet to which small leather or metal plates are attached with pieces of silk or leather. The unit consists of four sections, two sleeve or arm pieces, the torso, and an eight-leaf thigh-covering skirt. Usually worn with the armor, which comes in a number of different types, each with its own name, is an ornate helmet (*kabuto*), a *hachimaki* to which a gold plate is attached at the temple, or a tall, backward-curved hat. *Footgear* is worn over *tabi*; generals usually wear bearskin boots or straw sandals. Under the armor, samurai wear a square-cut coat (*hitare*) and *ôguchi*. High-ranking warriors like Yoshitsune in “Kumagai Jinya” (*Ichinotani Futaba Gunki*) may wear the sleeveless *jinbaori* coat. A battle *fan* is carried by generals, and all samurai bear two swords. See also COTUMES: *BUNRAKU*; COSTUMES: *KABUKI*; *YOTEN*.

**YOSHIDA BUNGORÔ III (1869–1962).** A *bunraku* puppeteer who specialized in female puppets. He debuted at 16 at the *Bunraku-za*, studied with the future Yoshida Tamazô II, became Bungorô in 1897, and was granted the honorary name of Yoshida Naniwa no jô in 1957. For many years, his colorful, sensuous, extravagant artistry was contrasted with the dry, rational, dignified style of Yoshida Eiza I. In 1948, he was made a member of the Nihon Geijutsuin (Japan Arts Academy). Despite blindness and frailty, he continued on stage, if for ever-briefer appearances, into extreme old age and was one of the most beloved figures of 20th-century *bunraku*.

**YOSHIDA BUNZABURÔ (?–1760).** A *bunraku* puppeteer, one of the most talented and inventive ever. Son of the great puppeteer Yoshida Saburobei, who performed with Takemoto Gidayû, he was responsible for many of the technical improvements in puppets with movable facial features, as well as for the creation of the *sannin-zukai* system.

Bunzaburô, first known as Yoshida Hachinosuke, began handling puppets at the *Takemoto-za*, showing expertise at both female and
males. In 1748, he was at the heart of a famous dispute over artistic autonomy between puppeteers and chanters during the premier production of *Kanadehon Chûshingura*, which led chanter Takemoto Konotayû (later Toyotake Chikuzen no shojo) to leave the Takemoto-za for the rival Toyotake-za. In Act 9, the most challenging, Bunzaburô was handling the puppet of Yuranosuke, the leading role. Prior to a performance, Bunzaburô requested that Konotayû make a change in his delivery at the place where Yuranosuke, having perceived Kakogawa Honzô’s true character, reveals how the shutters can be removed to allow access by the avenging samurai to the villain’s mansion. Bunzaburô felt it was necessary for the chanter to alter his delivery by pausing so the puppet’s behavior could be timed to it. Konotayû refused. Neither artist would budge and manager Takeda Izumo II, afraid of losing his popular puppeteer, sided with Bunzaburô, asked Konotayû to leave the troupe, and persuaded a chanter from the Toyotake-za to replace him.

This incident was a symbolic victory on behalf of the hitherto diminished authority of the puppeteer. Moreover, it led to the increasing exchange of chanters between the Toyotake-za and Takemoto-za, regardless of the past association of each theatre with a specific musical style (*fu*). This, in turn, led to a mixing of the styles and to their gradual weakening as distinct entities in favor of the chanters’ individualistic approaches. Moreover, the increasingly realistic puppet handling, which included borrowing *kabuki* stage business, may have robbed *bunraku* of its uniquely romantic and fantastical qualities. This, in turn, may have deprived *bunraku* of its competitive edge.

In 1759, Bunzaburô and his son, the future Bunzaburô II, departed to become freelancers in Kyoto, but he died a year later.

Bunzaburô collaborated (gassaku) on plays under the name Yoshida Kanshi, his best-known work being *Koi Nyôbo Somewake Tazuna*, an adaptation of a well-known earlier play. The line ended with Bunzaburô III.

**YOSHIDA EIZA I (1872–1945).** A *bunraku* puppeteer who debuted as Yoshida Mitsue II in 1883, performed at Osaka’s Hikoroku-za and Inari-za theatres, and joined the Goryô *Bunraku-za* in 1898, but was forced by debts to moonlight at the Meiraku-za. From 1902, he
performed exclusively at the Bunraku-za where, in 1927, he became the head puppeteer. Yoshida Tamazô supervised his training, although Eiza’s introspective style differed from Tamazô’s more realistic one. Originally restricted to female puppets, he began to handle males in 1912. A small man, and not very strong, he nevertheless excelled at powerful characters like Mitsuhide and Kumagai, and his range extended to high-class men, comical ones (see CHARIBA), and distinguished court ladies. Unusual for puppeteers, he was a close analyst of the texts in order to best interpret his puppets’ movements based on psychological motivations. He believed in suiting the puppets’ behavior to the chanter’s art, which is said to have contrasted with the work of those who sought to show off their puppetry without close attention to the words. Even so famous a kabuki actor as Nakamura Kichiemon I asked Eiza for his ideas on a difficult character. He died of malnutrition incurred during World War II.

YOSHIDA TAMAZÔ I (1828–1905). Bunraku puppeteer. The son of the popular puppeteer Yoshida Tokuzô, he debuted in 1839 at 11. In 1840, he became Tamazô. When the Tenpô reforms closed down shrine theatres, he gained his training by touring to various venues with his father. He was instrumental in introducing to bunraku the then popular kabuki spectacular techniques of hayagawari and chûnori, which he learned from such actors as Ichikawa Kodanji IV. His greatest role was the fox-Tadanobu in Yoshitsune Senbon Zakura, and he was good in other works requiring special effects, including one in which both he and his puppet were immersed in a tank of water (hon mizu). Tamazô gained fame for his versatility handling both male and female puppets, but he was greatest at male roles, also being acclaimed for the realism of his art. When the Bunraku-za opened in 1872, he became the first puppeteer to hold the position of monshita, which he shared with the chanter Takemoto Harudayû V. Along with chanter Takemoto Nagatodayû III and shamisen player Toyozawa Danpei II, he was considered one of the three greatest bunraku artists of the Meiji era.

YOSHINO. Also tsuten, the cheap, onstage seating on the upper level at upstage right of an Edo-period theatre, over the rakandai. The
name came from Mount Yoshino, whose cherry blossom views were reminiscent of the tsurieda bordering the upper edge of the stage.

**YOSHIIZAWA AYAME.** Five generations of kabuki actors. Yagô Tachibanaya. The most renowned was Ayame I (1673–1729), a Kamigata onnagata who usually performed opposite Yamashita Hanzaemon. He first was known under different spellings of Yoshizawa Ayame and Yoshizawa Kikunojô. His most famous role was Miura in Keisei Asamagatake, which he introduced in 1698, receiving the highest ranking, jô-jô-kichi (“upper-upper-excellent”), in the yakusha hyôbanki. In 1711, he was awarded the even higher rank of kyoku-jô-jô-kichi (“zenith-upper-upper-excellent”), being the first actor so honored. Beginning in late 1713, he spent a year in Edo, gaining even more acclaim and leading to his receiving yet a new ranking, kyoku-jô-jô-kichi-murui (“extreme-upper-upper-excellent-peerless”), which subsequently was outranked by a series of ever more superlative ones. In 1721, he became Yoshizawa Gonshichi and began to play tachiyaku roles, but the public was not happy and he resumed onnagata acting.

Ayame I was more distinguished for his acting realism than for his dancing. He is remembered today mainly because of his comments on onnagata acting, the “Ayamegusa” (see YAKUSHA BANASHI) in which he said that the onnagata must live offstage as a woman if he is to be completely believable as one on stage.

**YOSOGOTO JÔRURI.** Kabuki sewa mono scenes accompanied by a jôruri background played in the geza; the lyrics are only vaguely related to the action. The premise is that the music is being played “somewhere else” (yosogoto) nearby, thereby justifying its presence. An example is heard during the scene in Fudeya Kobei’s home in Suitengu Megumi no Fukagawa.

**YOTEN.** A kabuki costume consisting of a kimono slit at the sides from the lower hem, with wide sleeve openings. It is hiked up at the waist, showing the calves, over which tights are worn. It may have come into use as a symbolic substitute for armor (yoroi) when the shogunate forbade armor from being worn on stage. The principal divisions include those worn by major characters, and those used by uniform
groups of fighters or policemen (torite), who may also be called yoten. Various technical names for subdivisions exist, including the gold brocade (nishiki yoten), the white (shiro yoten), the black (kuro yoten), the flower (hana yoten), and the scaly (uroko yoten). See also BAREN; MOMOHIKI; SUAMI.

YOWAGIN. Also wagin and jūgin, “weak singing,” a fundamental mode of nō chanting capable of being transcribed to a Western staff, and used to express pathos or elegance. It is contrasted with tsuyogin in having a distinct melody and subtle emotion. It is best suited to sanbanme mono. There are plays that are entirely in yowagin but it is more likely for yowagin and tsuyogin to be mixed. See also YÔKYOKU.

YÔ YÔTAI. An Edo bunraku playwright, said to have been a physician, who collaborated on Gotoiheiki Shiroishi Banashi. He also adapted a kabuki play into the still-produced Kagamiyama Kokyô no Nishiki-e. Although these were his only plays, they earned him an important place in bunraku history.

YÜGAKU SHŪDÔ FÛKEN. “Disciplines for the Joy of Art,” a secret treatise (hiden) by Zeami written about 1424. Drawing upon Confucian, Buddhist, and poetic examples, it discusses the need for an actor’s talents to develop in accord with his increasing maturity, ability, and level of achievement corresponding to age; the inadvisability of a young actor learning monomane when he should be learning niskyoku (“dance and chant”); the dangers for his later career of a young actor’s abilities being overrated; the actor’s need to be aware of his faults so he may conquer them; the meaning of the highest level of achievement, when “Emptiness is no other than Form,” when right and wrong, good and bad cease to exist, and even errors are effective; and how, just as nature is an empty vessel from which all things are born, a gifted actor is a vessel from which art somehow arises.

YÜGEN. An aesthetic principle of nō that alludes to a subtle ideal of inexpressibly elegant beauty, summed up in Zeami’s secret writings (hiden) in metaphors like “A white bird with a flower in its beak.”
Zeami promoted yūgen (associated with Ōmi sarugaku) as more important than monomane (associated with Zeami’s own Yamato sarugaku until Kan’ami infused it with yūgen); that is, a play should be more concerned with the unique poetic beauty it conveys than with acting based on characterization or role playing. The play Sekidera Komachi—in which the shite barely moves throughout—is deemed the finest exemplar of yūgen.

Many commentators have tried to explain and define yūgen according to various medieval Japanese systems of thought. Yūgen originally had religious associations suggesting darkness, profundity, and mystery, and was used in discussions of 12th-century poetry to describe evocativeness; it gradually underwent various alterations of its early meanings and finally came to represent the peak of exquisite performance as represented by the hidden beauty beneath the demeanor of elegant court ladies. Its nō usage includes an element of spirituality not found in earlier meanings. J. Thomas Rimer and Masakazu Yamazaki render it as “Grace” (1984), and Yamazaki explains (xxxviii–xxix) that it appears not by a specific focus on producing beauty in and of itself but through its contrastive relationship with elements of reality. Thus, as Zeami notes (12), a realistic depiction of a decrepit old man creates the effect of “an old tree that puts forth flowers” by tempering his performance with “grace and dignity.” Zeami talks in Kakyo of a yūgen of the body, a yūgen of language, a yūgen of music, a yūgen of dance, and a yūgen of monomane in playing the three basic roles (santai). Even a lowly peasant, a decrepit crone, or a violent demon must have yūgen.

There are obvious differences between later uses of the word and what was considered theatrically beautiful in Zeami’s day, when yūgen included the appeal of handsome boys’ faces. Today, yūgen can apply equally as well to an aged actor’s performance of a beautiful woman. However, the actor himself does not perform yūgen; the term applies to what the spectator feels when watching the performance. And without yūgen, the crucial aesthetic quality called hana cannot arise.

Yūjo Kabuki. “Prostitutes’ kabuki,” which was popular in the early 17th century in the wake of Izumo no Okuni’s okuni kabuki and the subsequent onna kabuki. It flourished from 1615–29. In Kyoto, a
troupe affiliated with a brothel in Rokujō, Misuji-chō, began performing in the dry bed of the Kamo River at Shijō, while Edo saw a troupe arise in the Yoshiwara district. Stages and companies soon appeared elsewhere as the women competed with one another with their songs and dances. Unlike onna kabuki, these groups performed to the accompaniment of the shamisen, had as many as 60 women in their ranks, increased the use of spectacle, and drew mobs in the thousands. A number of stars emerged, among them Ikujima Tango no Kami and Murayama Sakon. Disputes among their patrons led to their ultimately being banned.

**Yūjo no koi.** “Prostitutes’ love,” a common theme in bunraku and kabuki, where prostitutes of all levels play a prominent dramaturgic role. Most such persons are depicted as having hearts of gold, despite their oppressive circumstances, and they typically display deep sincerity on behalf of the men they love. Often, they allow themselves to be sold into prostitution in order to rescue their lovers from financial difficulties. This is true, for example, of the lady-in-waiting Chidori in Hirakana Seisuiki; she becomes the courtesan Umegae on behalf of her lover, Kajiwara Genta, who needs the money in order to redeem armor (yoroi) he needs for battle. She is even willing to ring a bell said to grant the ringer’s wishes, in return for which that person will go to hell. See also kamigata kyōgen; Shimabara kyōgen.

**Yūjo to nyōbo.** “Prostitutes and wives,” disputes among whom occur in many bunraku and kabuki plays. Men who have a prostitute mistress in the brothel district often have a neglected wife at home. The wives invariably are gentle creatures, like Osan in Shinjū Ten no Amijima, who devotedly wait upon their spouses. Sometimes, however, as in “Obiya” (Katsuragawa Renri no Shigarami), the other woman is not a prostitute. See also Shimabara kyōgen.

**Yuka.** Also yokoyuka, the small “floor” platform found slightly angled toward the audience at the stage left side of a bunraku stage for the performance of the chanter and shamisen player. It is also used by the chobo in kabuki plays borrowed from bunraku (maruhon mono). It came into use in 1728. Originally, the chanter and shami-
sen player had performed at center behind a curtain; they moved to where the audience could see them in front of the tesuri border—but not on a platform—in 1705 for Chikamatsu Monzaemon’s Yōmei Tennō Shokunin Kagami.

Behind the performers is a black-edged, single-leaf screen, one side of which is painted gold, the other silver, and set on a six and a half foot in diameter revolve (bunraku mawashi). When the curtain opens, the yuka revolves into place, bringing on the chanter and shamisen player in their formal dress of kamishimo, their heads humbly bowed. Before the chanter is his kendai stand. Tall candlesticks stand at either side of the performers. The revolve sometimes is used in the midst of a scene to bring in a new chanter and shamisen player to perform the highlight portion. Just above the platform is a small room (also called yuka) screened by a bamboo blind (misu), used by junior performers for brief scenes, or for those kabuki plays that do not require the visible presence of the chobo. Hanging at the room’s front is a notice with the name of the company’s monshita.

In dance plays, it is common for as many as 20 chanters and shamisen players to appear on the yuka, which is specially enlarged for the occasion. See also KAKEAI.

**YUKA HON.** The bunraku chanter’s “platform book,” meaning the script for a single scene, which he places on his kendai for a performance, even though he knows it by heart. It is made of Japanese rice paper, bound in traditional style with string, and its calligraphic writing is in bold black brush strokes marked by red notations (kuroshu). The words run up and down the page, five lines to a page (thus the name gogyō bon [“five-line book”]), without discriminating dialogue from narration, or even who is speaking.

Unlike kabuki plays, bunraku scripts were normally published after their first production, and contained annotations from both the chanter and shamisen player. See also KEIKO BON; MARUHON.

**YUKI.** “Snow” falls in a number of kabuki plays, and consists of small pieces of white paper (formerly triangles, squares today) placed in loosely woven, horizontal, overhead baskets lightly shaken so that they drop to the stage through the baskets’ spaces.
YŪKYŌ-YŪGAKU MONO. “Entertainer and entertainment plays,” a subdivision of the yobanme mono (“fourth-group plays”) nō category in which someone musically entertains one or more others. Those in which a religious acolyte (kasshiki) performs are Jinen Koji (2), Kagetsu (2, 3), Tōgan Koji (1, 2), Hōka Zō; those performed by foreigners are Ikkaku Sennin (1, 5), Kantan (1), Makura Jidō (also called Kiku Jidō; 1, 5), Sanshō (1, 5), Tenko (1), and Tōsen (1, 5). Numbers in parentheses indicate other nō groupings into which these plays are sometimes placed. See also GENZAI MONO; JUN WAKI NŌ MONO; MONOGURUI MONO; NESSHIN-YŪREI MONO; NINJŌ MONO.

YUSURIBA. Kabuki “blackmail scenes,” found in many 19th-century sewa mono, particularly in kizewa mono and shiranami mono. Unscrupulous characters, either because they know a secret held by someone with money, or because they have come up with a clever stratagem for putting someone on the defensive, arrive and seek to wheedle cash. They are important components of plays by Tsuruya Nanboku IV and, especially, Kawatake Mokuami. Examples are “Hamamatsu-ya” (Aotozōshi Hana no Nishiki-e) and “Genyadana” (Yowa Nasake Ukina no Yokogushi).

ZA. Originally meaning “seat,” this came to mean a meeting, then a religious or professional association or “guild,” and, finally, any of the many “troupes” of theatrical performers during the 13th and 14th centuries, the chief examples being those located in Yamato and Ōmi and representing sarugaku (dengaku) had even earlier za. A za differs from a rōō (see SCHOOLS OF NŌ AND KYŌGEN) in that it represents a single, specific troupe of performers. It was led by a tayū and comprised actors and musicians of all types. Rōō, on the other hand, are groups of artists all of whom have the same specialty (shite, waki, kyōgen, etc.) Nō stems from the “Yamato four” (Yamato Yonza), associated with such temples as Nara’s Kōfuku-ji and Tōnomin-ji, which offered them support, and where they performed at certain auspicious times. They were free, however, to tour whenever
possible. The oldest was the Enmai za, noted in a record of 1268 as having been in service at Kofuku-ji. It was the beginning of what became the Konparu ryū. The Sakado za became active during the Kamakura period and, patronized by the Akamatsu daimyō family of Harima Province, was associated with Hongan-ji Temple in Kyoto; it evolved into the Kongō ryū. Both the Tobi za and the Yūsaki za were affiliated with Tōnomine-ji. After becoming associated with a sarugaku family headed by Komino Dayū of Yamada, Yamato, the Tobi za developed into the Hoshō ryū and the Yūsaki za into the Kanze ryū. These “schools” became the officially recognized ones of the Tokugawa shogunate. To them, early in the Edo period, was added the Kita ryū. A high-ranked actor (tayū) headed each za. See also SCHOOLS OF NÔ AND KYÔGEN.

Za can also refer to a kabuki theatre (Kabuki-za, Minami-za, etc.) or a troupe specializing in any type of theatre, such as modern drama companies like Bungaku-za.

ZAGASHIRA. The “troupe head,” or actor-manager of a kabuki troupe (za), a job normally assumed by the highest-ranking tachiya-ku. Very few onnagata served in this role. (See TATE ONNAGATA.) Traditionally, his name came last in the banzuke. (See KAKIDASHI; NAKAJIKU.) He held considerable prestige in Edo-period companies, serving as director, manager, and star, but his power in today’s commercially managed system is much diminished.

ZAMOTO. In one spelling, the manager (also yagura nushi, tayûmoto, or tayū) of an Edo kabuki theatre (see also WAKADAYÛ); in another, the leading actor of a Kamigata troupe. Edo’s managers depended for financing on backers (kinshu). Kamigata proprietors were nadai (not to be confused with the actor’s title of nadai), a position obtained when an actor with producing aspirations borrowed or rented the title of nadai from its owner. If he achieved success, he called the theatre after himself and could be considered a zamoto in acknowledgment of his abilities. Thus, the Kamigata zamoto was not (as in Edo) an authorized producer, proprietor, or angel but was the most authoritative actor in his company, something like a zاغاشيرا, who, however, was not a producer. Eventually, the position’s power
was diminished and became merely nominal, some Kamigata zamoto
even being children. See also KÔGYÔ.

ZANGIRI MONO. The “cropped-hair plays” type of sewa mono that
arose in the Meiji era as an attempt to move kabuki forward in the
light of new ideas coming in from the West. The rapid inundation of
Japan by Western customs and behavior was reflected in the wearing
of Western clothes, the cutting off of the topknot (chonmage) and the
spread of cropped hair, bowler hats, pocket watches, rickshaws,
horse-drawn buggies, mail, newspapers, Western clothes, policemen,
balls, and other appurtenances of daily life. The major actor of these
plays was Onoe Kikugorô V and the chief writer was Kawatake
Mokuami. Still, the plays adhered to conventional kabuki dramat-
urgy and conventions, and failed to make any lasting changes.
Twenty-four zangiri plays and 14 dances were produced, but the style
had run its course by 1882. They are now appreciated as quaint but
historically important reflections of Meiji practices. Still seen are
Shimachidori Tsuki no Shiranami and Suitengû Megumi no Fukagawa.
See also PLAY CATEGORIES: BUNRAKU AND KABUKI.

ZANKOKU NO BI. Kabuki’s “aesthetic of beauty.” The term reflects
the artistically heightened way in which violence and horror are
transmogrified on stage into artistic experiences that retain some-
thing of their original shock appeal while simultaneously raising
them to a higher level through the use of color, line, mass, movement,
rhythm, and music.

ZAREGUMA. A comical kumadori style of kabuki makeup with sev-
eral variations, such as numazuguma resembling a catfish worn by
the foolish priest in Shibaraku; the asagaoguma, shaped like a morn-
ing glory on the face of Asagao Senbei in Sukeroku Yukari no Edo
Zakura, etc.

ZATSU MONO. See YOBANME MONO.

ZEAMI MOTOKIYO (1363?–1443?). Nô actor, playwright, and
theorist, revered as the most important figure in nô history. He was
the son of the early nô pioneer Kan’ami Kiyotsugu, whose innova-
tions were exceeded and his art perfected by Zeami. Zeami acted in his father’s Yamato sarugaku troupe (za) from early childhood, probably beginning at six or seven, under the name Saburō. After performing in a seven-day kanjin nō at Daigo-ji in Kyoto around 1372, he performed in 1374 (?), when he was perhaps 11 or 12, before the 17-year-old shogun Ashikaga Yoshimitsu (1358–1408) at Imagumano, Kyoto. The shogun—who had never before seen sarugaku—was so taken with the art and with the beautiful boy and his father that he offered them his patronage, often summoning them to his residence to perform. Zeami received Yoshimitsu’s affection (much has been made of their homosexual relationship), financial support, and access to an education in literature and philosophy. The courtier and renga poet Nijō Yoshimoto (1320–1388), who played an important part in his education, and named him Fujiwaka, also favored Zeami. These contacts had a significant impact in heightening his aesthetic sensitivity, although some contemporaries criticized the relationship between the actor and the ruler.

Zeami (abbreviated from Zeamidabutsu, a later name) took over his father’s troupe as tayū when Kan’ami died in 1384. He later passed Kan’ami’s ideas on to posterity via the first of his secret writings (hiden), the Kadensho. Zeami was also influenced by the great dengaku and Ōmi sarugaku actors of his day, especially Inuō, famed for his elegant style, as noted in the Sarugaku Dangi. Yoshimitsu’s death in 1408 may have deprived Zeami of official support as Yoshimitsu’s successor Yoshimochi (1386–1428) favored dengaku and its influential star, Zōami. Whether Yoshimochi was hostile to Zeami is debated. Yoshimochi’s successor, Yoshinori (1394–1441), who became shogun in 1428, favored Zeami’s nephew, On’ami (Kanze Motoshige), and treated Zeami and his family poorly, giving On’ami privileges formerly enjoyed by Zeami, and exiling the 70-year-old artist to Sado Island in 1434. The reason for the exile is unclear. By 1430, his second son, Motoyoshi, had left acting to become a priest, and in 1432 his older son, Kanze Jūrô Motomasa, died, the position of tayū passing to On’ami. Zeami became a lay priest around 1422 (although he continued to act), and his writings reveal intimacy with religious concepts, as when he talks of nō as a “way” (michi) to which one must devote oneself with total commitment and humility so that one can reach enlightenment.
Contemporary documentation of Zeami’s life after 1436 is practically nonexistent. Many suggest that he was pardoned and allowed to return home in 1443, two years after Yoshinori’s assassination. Moreover, he is believed to have been cared for until his death by his son-in-law, Konparu Zenchiku, to whom he passed on his secrets, apparently preferring him to On’ami; the nature of the relationship between Zeami and On’ami is vague.

The exact number of extant plays by Zeami is the subject of debate, the numbers ranging from a dozen to over 100. Moreover, he revised many extant plays by others, and his own plays had a similar treatment from later hands. Zeami devised the two-part *mugen no* format, *nō*’s representative *dramatic structure*. His masterpieces include *Izutsu, Tōru, Takasago, Hanjo*, and *Kinuta*, the latter pair examples of his genius at plays about obsession bordering on madness. His best plays are notable for their *yuugen*. See also KAKYŌ; KYŪI; SHIKADŌ; NŌSAKUSHO; SHŪDŌSHO; YŪGAKU SHŪDŌ FŪKEN.

**ZENSHIN-ZA.** The “Progressive Theatre” company founded in 1931 by kabuki actors Kawarazaki Chōjūrō IV and Nakamura Kanemon III because of their unhappiness over kabuki’s failure to abandon its feudal practices in the modern world. Zenshin-za soon became known for its revivals of plays in the *kabuki jūhachiban* and works by Tsuruya Nanboku IV, and for productions of Mayama Seika and Hasegawa Shin. Plays by Chikamatsu Monzaemon later made a strong impression as well.

For a time, Zenshin-za sought to produce modern interpretations of the classics. It also gained notoriety when, in 1949, the entire troupe joined the Communist Party, which excluded it from major venues until the controversy cooled down. It produced notable revivals in the postwar years. In 1967, Chōjūrō IV was dismissed because of ideological differences. In 1980, the company celebrated a half-century of progressive work. In 1982, it opened the Zenshin-za Gekijō in Kichijōji, Tokyo. The troupe remains active today.

**ZÔRI UCHI.** “Sandal striking” situations in *bunraku* and *kabuki* plays wherein one character delivers the ultimate insult to another by striking him/her with a sandal. Such scenes stand out in a culture where
footgear never intrudes into an interior because of its association with the dirt of the street. Classic examples are in *Kagamiyama Kokyô no Nishiki-e* and *Sukeroku Yukari no Edo Zakura*.

**ZUKIN.** A kind of turban-like, cloth **headgear** seen in all forms of traditional Japanese theatre. It is worn by priests, musicians, townsmen, etc., its shape saying much about the wearer’s profession and character. Some have fairly flat crowns, others pointed ones. The *zukin* worn by priests often has a section of cloth that hangs down and covers the neck and sides of the face. *See also* COSTUMES: *BUNRAKU*; COSTUMES: *KABUKI*; COSTUMES: *NÔ*. 
Appendix A: Play Title Translations

- This list offers translations only of the play titles mentioned in the text. Where possible, literal translations of often illogical or abstract *bunraku* and *kabuki* titles are offered, but where appropriate, free or simplified renderings are given. Existing translations, where appropriate, have been borrowed for many titles, although sometimes slightly adapted. The translations are based on the titles themselves rather than, as is often the case with traditional Japanese play titles, the contents of the plays.
- Titles in quotation marks indicate those for independent scenes within longer works; the full titles for such works are given in parentheses next to the scene titles, but are translated in their own entry elsewhere on the list. The same is true for occasional popular titles, which are given with their formal titles in parentheses.
- Apart from a few instances, place name titles remain in the original Japanese rather than being translated. Thus, *Chikubushima* does not become *Chikubu Island*, *Adachigahara* is not rendered as *Adachi Field*, and *Yoshinoyama* is not given as *Mount Yoshino*. When used as the last part of a place name, *yama* (also *san* or *zan*) indicates mountain, *kawa* or *gawa* indicates river, *hara* indicates field, and *shima* or *jima* indicates island. These words may also form part of personal names.
- Titles consisting of personal names remain in the original without additional identification. Thus, *Aoi no Ue* is given as such, not *The Lady Aoi* or even *Lady Hollyhock*, and the like. However, titles with Japanized Chinese names are translated by being given their Chinese forms in parentheses.
- Terms in **bold** typeface following the titles indicate the genre(s) to which the work belongs: *bunraku*, *kabuki*, *kyōgen*, and *nō*, as well as such designations as *shin kabuki* and *modern kyōgen* and *nō*. 
Adachigahara nō
Aisomegawa nō
Akanezome (Dyed Red) kabuki
Akebono Soga no Youchi (Dawn after the Soga Night Attack) kabuki
Akegarasu Hana no Nureginu (The Cawing Crow at Daybreak and a Flower Suspected) kabuki
Akegarasu Yuki no Akebono (The Cawing Crow at Daybreak and a Snowy Dawn) kabuki
Akiko Midaregami (Akiko’s Rumpled Hair) modern nō play
Akogi nō
“Akoya Kotozeme” (Dan no Ura Kabuto Gunki) (“Akoya’s Torture by Koto”) bunraku kabuki
Aku no Genta kabuki
Akutarō kabuki
Ama (The Fisher Girl) nō
“Amagasaki” (Ehon Taiko) bunraku kabuki
Amida no Munewari (Amida’s Riven Breast) kajōruri
Ami Moyō Tōrō no Kikukiri (The Mesh Pattern and the Lantern with the Chrysanthemum and Paulownia Crest) kabuki
Aoi no Ue nō
Aotozōshi Hana no Nishiki-e (The Glorious Picture Book of Aoto’s Exploits) kabuki
Arashiyama nō
Aridōshi nō
Asazuma Bune (The Asazuma Boat) kabuki
Ashikari (The Rush Cutter) nō
Ashiya Dōman Ōuchi Kagami (A Courtly Mirror of Ashiya Dōman) bunraku kabuki
Ataka nō
Atsumori nō
Awaji nō
Aya no Tsuzumi (The Damask Drum) nō
Ayatsuri Sanbasō (The Puppet Sanbasō) kabuki

Banchō Sarayashiki (The Gang Leader and the Mansion of Plates) shin kabuki
Banzuin Chōbei Shōjin no Manaita (Banzuin Chōbei and the Master’s Chopping Block) kabuki
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Bashō (The Banana Plant) nō
Bōshibari (Tied to a Pole) kabuki kyōgen
Buaku kyōgen

Chieko Shō (The Story of Chieko) modern nō
Chikagoro Kawara no Tatehiki (A Recent Riverbed Rivalry) bunraku kabuki
Chikubushima nō
Chinsetsu Yūmiharizuki (Another Version of a Brave Archer’s Tale) shin kabuki
Chōbuku Soga (The Soga Vengeance Ritual) nō
Cho Hakkai (Pigsy, the Chinese Pig Spirit) kabuki
Chûsetsu Meoto Matsu (The Faithful Male and Female Pine Trees) kabuki

“Daian-ji Tsuzumi” (Katakiuchi Tsuzure no Nishiki) “The Daian-ji Temple Drum” bunraku kabuki
Daibutsu Kuyō nō
Dai-e (The Great Service) nō
Daihannya (The Prayer Contest) kyōgen
Daikyōji Mukashi Goyomi (The Almanac Maker and the Old Almanac) bunraku kabuki
Dairokuten nō
Daiten (The Coronation Ceremony) nō
Dan no Ura Kabuto Gunki (War Story of the Dan Bay Helmet) bunraku kabuki
Danpū (The Divine Wind) nō
Date Kurabe Okuni Kabuki kabuki
Date Musume Koi no Higanoko (The Stylish Maid and Love’s Dappled Cloth) kabuki
Date no Jūyaku (Ten Flashy Roles) kabuki
Dōjō-ji (Dōjō-ji Temple) nō
Dōmyō-ji (Dōmyō-ji Temple) nō
Dontsuku kabuki

Ebira (The Quiver) nō
Ebisu Bishamon (Ebisu and Bishamon) kyōgen
Ebisu Daikoku (Ebisu and Daikoku) kyōgen
Eboshi-Ori (The Hatmaker) nô
Echigo Jishi (Echigo Lion) kabuki
Edo Murasaki Kongen Soga (Edo Purple and the Soga Origins) kabuki
Edo Sodachi Omatsuri Sashichi (Festival Sashichi, Raised in Edo) kabuki
Edojô Sôzeme (General Attack on Edo) shin kabuki
Egara Mondo (Hoshizukiyo Kenmon) (Egara’s Discussion) kabuki
Eguchi nô
Ehon Gappô ga Tsuji (The Picture Book of Gappô ga Tsuji) bunraku kabuki
Ehon Taikôki (The Picture Book of the Taikô) bunraku kabuki
Ema (The Votive Tablets) nô
Enoshima nô

Fudô kabuki
“Fûningiri” (Koi Bikyaku Yamato Orai) (“Breaking the Seal”) bunraku kabuki
Fuji (The Wisteria) kabuki
Fuji Daiko (Fuji’s Drum) nô
Fuji Musume (The Wisteria Maiden) kabuki
Fujisan (Mount Fuji) nô
Fujito nô
Fukitoro Zuma (To Flute for a Wife) kyôgen
Fumigara Komachi (Old Letters and Komachi) modern nô
Funa Bashi (The Floating Bridge) nô
Funa Benkei (Benkei aboard Ship) kabuki nô
Fune e Uchikomu Hashi Ma no Shiranami (White Waves between Bridges Smashing into Ships) kabuki
Furoshiki (The Cloth Carry-all) modern nô
Futago Sumidagawa (Twins at the Sumidagawa) bunraku kabuki
Futari Bakama (Two Pairs of Hakama) kyôgen
Futari Daimyô (Two Feudal Lords) kyôgen
Futari Shizuka (Two Shizukas) nô
Futatsu Chôchô Kurawa Nikki (Chôgorô and Chôkichi: A Diary of Two Butterflies in the Pleasure Quarters) bunraku kabuki
Fuwa kabuki
“Gappō Anjitsu” (Sesshū Gappō ga Tsuji) (“Gappo’s Hermitage”)
bunraku kabuki

Gedatsu (Nirvana) kabuki

Gekkyūden (The Palace in the Moon) nō

Genboku to Chōei (Genboku and Chōei) shin kabuki

Gendayū nō

Genji Kuyō (The Mass for Genji) nō

Genji Monogatari (Tale of Genji) shin kabuki

Genjō nō

Genpei Narukami Denki (Legend of Narukami and the Genji and Heike Clans) kabuki

Genpei Nunobiki no Taki (The Genji and Heike at the Nunobiki Falls)
bunraku kabuki

Genroku Chūshingura (The Treasury of Loyal Retainers: Genroku Version) shin kabuki

Genta kabuki

“Genyadan” (Yowa Nasake Ukina no Yokogushi) kabuki

Genzai Shichimen (The Present-Day Shichimen Pond) nō

Genzai Tadanori (The Present-Day Tadanori) nō

Giō nō

Gion Sairei Shinkō (The Gion Festival Chronicle of Faith) bunraku kabuki

Goban Taiheiki (Chronicle of the Great Peace on a Go Board) bunraku kabuki

Godairiki Koi no Fūjime (Five Great Powers that Secure Love)
kabuki

Gohiiki Kanjinchō kabuki

Gohiiki Tsunagi Uma (Everyone’s Favorite Tethered Horse) kabuki

Gonza to Sukejū (Gonza and Sukejū) shin kabuki

Go-ō no Hime (Princess Go-ō) kojōruri

Gosho Zakura Horikawa Youchi (Imperial Palace Cherry Blossoms and the Horikawa Night Attack) bunraku kabuki

Go Taiheiki Shiroishi Banashi (The Tale of Shiroishi and the Taihei Chronicles) bunraku kabuki

Hachi no Ki (The Potted Trees) nō

Hachiman Matsuri Yomiya no Nigiwai (Much Ado the Night Before the Hachiman Festival) kabuki
Hade Kurabe Ise Monogatari (A Colorful Rivalry: Tales of Ise) kabuki
Hade Kurabe Ishikawazome (A Colorful Rivalry: Ishikawa Dyeing) kabuki
Hade Sugata Onna Maiginu (A Stylish Woman’s Dance Robe) kabuki
Hagoromo (The Feather Robe) nô kabuki
Haji Momiji Ase no Kaomise (Ashamed to Show a Sweaty Face as Red as the Autumn Leaves) kabuki
Hajitomi (The Wicket Gate) nô
Hakata Kojorô Nami Makura (The Girl from Hakata, or Love at Sea) bunraku kabuki
Haku Rakuten (Po Chu-I) nô
“Hamamatsuya” (Aotozoishi Hana no Nishiki-e) (“The Hamamatsu Dry Goods Shop”) kabuki
Hana Butai Kasumi no Saruhiki (A Flowery Stage and Pulling a Monkey in the Mist) kabuki
Hana Gatami (The Flower Basket) nô
Hanami Yakko (Flower-Viewing Footmen) kabuki
Hanaya kojûruri
Hane no Kamuro (The Battledore-Playing Courtesan’s Maid) kabuki
Hanjo (The Courtesan’s Fan) nô
Harinuki Zatsu Sanada no Nyûjô (The Papier-mâché Tube and Sanada’s Entry into Osaka Castle) kabuki
Hashi Benkei (Benkei at the Bridge) nô kabuki
Hatsuyuki nô
Heike Nyôgo no Shima (The Heike and the Island of Women) bunraku kabuki
“Heitarô Sumika” (Sanjûsan Gendô Munagi no Yurai) (“Heitarô’s House”) bunraku kabuki
Hibariyama Hime Sutematsu (The Hibari Mountain Princess and the Abandoned Pine) bunraku kabuki
Hidakagawa Iriai Zakura (Dawn Cherry Blossoms at Hidakagawa) bunraku kabuki
Hidari Shotô (Meisaku Hidari Shotô) (The Left-handed Short Sword) kabuki
Higaki nô
Higashiyama Sakura no Sôtchi (The Higashiyama Storybook) kabuki
Hige Yagura (The Fortified Beard) kyôgen
“Hiki Mado” (Futatsu Chôchô Kuruwa Nikki) (“The Skylight”)
bunraku kabuki
Hikoichi Banashi (Tale of Hikoichi) modern kyôgen
Himuro (The Ice Cavern) nô
Hinin Katakiuchi (The Outlaw’s Revenge) kabuki
Hirakana Seisuiki (A Beginner’s Version of the Rise and Fall of the
Heike and the Genji Clans) bunraku kabuki
Hitotsuba Tabi Gojun San Tsugi (Traveling Alone to the Fifty-three Sta-
tions) kabuki
Hitotsuya (The House) kabuki
Hitoyo (One Night) shin kabuki
Hiun nô
Hôjôgawa nô
Hôjô Kudai Meika nô Isaoshi (Great Deeds of the Ninth Hôjô Sho-
gun’s Distinguished Family) bunraku kabuki
Hôka Zô (The Hôka Priests) nô
Hônônan (Religious Persecution) modern nô
Honchô Nijûshikô (Japan’s Twenty-four Paragons of Filial Piety)
bunraku kabuki
Hora Zamurai (The Braggart Warrior) modern kyôgen
Horaku Wari (Breaking the Plates) kyôgen
Horikawa Nami no Tsuzumi (Drum of the Waves of Horikawa) bun-
raku kabuki
“Horikawa Sarumawashi” (Chikagoro Kawara no Tatehiki) (“Mon-
key Training at Horikawa”) bunraku kabuki
Hôshi ga Haha (The Baby’s Mother) kyôgen
Hoshizukuyo Kenmon Jikki (Record of What Was Seen and Heard on
a Star-filled Moonlit Night) kabuki
Hotoke no Hara nô
Hototogisu Kojô Rakugetsu (A Sinking Moon over the Lonely Castle
Where the Cuckoo Cries) shin kabuki
Hyakuman nô
Hyôryû Kidan Seiyô Kabuki (Wanderers’ Strange Story: A Foreign
Kabuki) kabuki
Ibaraki kabuki
Ichinotani Gaika no Kôutai (The Triumphal Short Song at Ichino-
tani) kabuki
Ichinotani Futaba Gunki (Chronicle of the Battle of Ichinotani) **bunraku kabuki**

“Ichiiriki Chaya” (Kanadehon Chûshingura) (‘‘The Ichiriki Teahouse’’) **bunraku kabuki**

Igagoe Dōchû Sugaroku (Through Iga Pass with the Tôkaidô Board Game) **bunraku kabuki**

Ikarikazuki (An Anchor for a Handstone) **nô**

Ikkaku Sennin (The Horned Hermit) **nô**

Ikuta Atsumori (Atsumori at Ikuta) **nô**

Ikutama Shinjû (The Love Suicides at Ikutama) **bunraku kabuki**

Imayô Satsuma Uta (A Modern Satsuma Song) **kabuki**

Imoseyama Onna Teikin (Mount Imo and Mount Se: An Exemplary Tale of Womanly Virtue) **bunraku kabuki**

Ippon Gatana Dohyô Iri (The Wrestling Ring and the Sword) **shin kabuki**

Ise no Saburô (Mibae Genji Michinoku Nikki) (Saburô of Ise) **kabuki**

Ise Ondo Koi no Netaba (The Ise Dances and Love’s Dull Blade) **bunraku kabuki**

Ishigami (The Stone God) **kyôgen**

Iwafune (The Stone Boat) **nô**

Iwashi Uri Koi no Hikiami (The Sardine Seller Draws the Net of Love) **shin kabuki**

Izutsu (The Well) **nô**

Jayanagi (The Snake-Willow) **kabuki**

Jiisan Baasan (Grandpa and Grandma) **shin kabuki**

Jinen Koji **nô**

Jishin Gatô (Zôho Momoyama Monogatari) (Katô and the Earthquake) **kabuki**

Jitsuroku Sendai Hagi (True Story of the Precious Incense of Sendai) **kabuki**

Jûnihitoe Komachi Zakura (Komachi of the Twelve-fold Kimono and the Cherry Blossoms) **kabuki**

Jûnitori Chûshingura (The Twenty-four Hours Chûshingura) **kabuki**

Jyajya Uma Narashi (The Taming of the Shrew) **modern kyôgen**

Kadomatsu Shitenno (The New Year’s Decorations and the Four Deva Kings) **kabuki**
Kagami Jishi (The Mirror Lion) kabuki
Kagamiyama Kokyô no Nishiki-e (Mirror Mountain: A Women’s Treasury of Loyalty) bunraku kabuki
Kagekiyo kabuki nô
Kagetsu nô
Kagotsurube Sato no Eizame (The Sword Kagotsurube and Sobering Up the Brothel District) kabuki
Kaguya-hime (Princess Kaguya) modern nô
Kaidan Botan Dôrô (Ghost Story of the Peony Lanterns) kabuki
Kajiwara Heiza Homare no Ishikiri (The Stone-Cutting Feat of Kajiwara) bunraku kabuki
Kakitsubata (The Irises) nô
Kakubei Jishi (Kakubei’s Lion Dance) kabuki
Kamabara (The Sickle Belly) kyôgen
Kamahige (Shaving with a Scythe) kabuki
Kamakura Sandaiki (Chronicle of Three Generations at Kamakura) bunraku kabuki
Kamiko Jitate Ryômen Kagami (Mirror of the Two-Sided Paper Kimono) bunraku kabuki
Kami no Megumi Wagô no Torikumi (The “Me” Company of the Gods and a Harmonious Match) kabuki
Kamo nô
Kamo Monogurui (Madness at Mount Kamo) nô
Kanadehon Chûshingura (The Treasury of Loyal Retainers) bunraku kabuki
Kanadehon Suzuri no Takashima (The Treasury of Inkstones of Takashima) kabuki
Kanaoka kyôgen
Kanawa (The Iron Crown) nô
Kanda Matsuri (Kanda Festival) kabuki
Kanehira nô
Kanjinchô (The Subscription List) kabuki
Kan’yokyû (Hsien-yang Kung) nô
Kantan nô
Kan-u nô
Kaômaru shin kabuki
Kappo nô
Kari no Tayori (A Letter) kabuki
Karukaya Dōshin Tsukushi no Iezuto (Priest Karukaya’s Memento for His Ailing Wife in Tsukushi) *bunraku kabuki*

Kasane *kabuki*

*Kasen* (The Master Poets) *nō*

*Kashiwazaki nō*

*Kasuga Ryūjin* (Kasuga Dragon God) *nō*

*Katakiuchi Tengajaya Mura* (The Revenge at Tengajaya) *kabuki*

*Katakiuchi Tsuzure no Nishiki* (The Revenge of the Tattered Brocade) *bunraku kabuki*

*Katsuragawa Renri no Shigarami* (Strong Bonds of Love at Katsuragawa) *bunraku kabuki*

*Kawara no Wakare* (Parting at the Riverbed) *kabuki*

“Kawashō” (*Shinjū Ten no Amijima*) (“The Kawashō Tea House”) *bunraku kabuki*

“Kawatsura Yakata” (*Yoshitsune Senbon Zakura*) (“The Kawatsura Mansion”) *bunraku kabuki*

*Kayoi Komachi* (Visiting Komachi) *nō*

*Kazuraki nō*

*Kazuraki Tengu* (The Goblin of Mount Kazuraki) *nō*

*Keisei Asamagatake* (The Courtesan of Asamagatake) *kabuki*

*Keisei Awa no Naruto* (The Courtesan and Awa’s Straits of Naruto) *kabuki*

*Keisei Hangonkō* (The Courtesan of the Hangon Incense) *bunraku kabuki*

*Keisei Hotoke no Hara* (The Courtesan on the Buddha Plain) *kabuki*

*Keisei Mibu Dainenbutsu.* (The Courtesan and the Great Buddhist Service at Mibun Temple) *kabuki*

*Keisei Mitsu no Kuruma* (The Courtesan and the Three Carriages) *kabuki*

*Kenuki* (The Whisker Tweezers) *kabuki*

*Kibi Daijin Shina Banashi* (Tale of Minister Kibi in China) *kabuki*

*Kichisama Mairu Yukari no Otozure* (Kichisa’s Coming: A Lover’s Letter) *kabuki*

*Kiichi Hōgen Sanryaku no Maki* (Kiichi Hōgen’s Secret Book of Tactics) *bunraku kabuki*

*Kikitagashima nō*

*Kiku Jidō* (Jidō and the Chrysanthemum) *nō kabuki*
“Kikubatake” (Kiichi Hôgen Sanryaku no Maki) (“The Chrysanthemum Garden”) bunraku kabuki
Kinokuni Bunza Daijinmai (Kinokuniya Bunza’s Comical Dance) kabuki
Kikunoen Tsuki no Shiranami (Bandits and the Chrysanthemum Party under the Moon) kabuki
Kimura no Keppan Tori (Kimura’s Oath Sealed in Blood) kabuki
“Kinkaku-ji” (Gion Sairei Shinkôki) (“The Golden Pavilion”) bunraku kabuki
Kinmon Gosan no Kiri (The Temple Gate and the Paulownia Crest) kabuki
Kinnozai Sarashina Dairi (The Gold Shrine Offerings of Sarashina) kabuki
Kinpîra Rokujô Kayoi (Kinpira Visits Rokujô) kabuki
Kinsatsu (The Golden Tablet) nô
Kinuta (The Fulling Block) nô
Kiri Hitoha (A Leaf of Paulownia) shin kabuki
Kiso nô
Kitsune to Uchûjin (The Fox and the Alien) modern kyôgen
Kiwametsuki Banzuin Chôbe (The Renowned Banzuin Chôbei) kabuki
Kiyotsune nô
Kochô (The Butterfly) nô
Kôdan Yomiya no Ame (A Tale of Rain on the Festival Eve) kabuki
Koderan no Neko (The Old Temple Cat) kabuki
Kogô nô
Koi no Mizuumi (The Lake of Love) kabuki
Koi no Omoni (The Burden of Love) nô
Koi no Tayori Yamato Ôrai (A Message of Love from Yamato) bunraku kabuki
Koi Nyôbo Somewake Tazuna (The Loving Wife and the Varicolored Rope) bunraku kabuki
Kokaji (The Swordsmith) nô kabuki
Kokuî wa Furuu (The National Prestige Flourishes) bunraku
Kokusenya Kassen (The Battles of Coxinga) bunraku kabuki
Koma (The Top) kabuki
Komochi Yamanba (The Mountain Witch Mother) kabuki
Konoe-dono no Môshijô (Lord Konoe’s Side of the Story) kyôgen
Kore wa Hyôban Ukina no Yomiuri (Read All About it! The Scandals of the Day) kabuki
Koshigoejô (The Letter from Koshigoe) bunraku kabuki
Kôshoku Kamakura Gonin Onna (Five Kamakura Women in Love) kabuki
Kosode Soga (The Sogas and the Robe) nô
Kosode Soga Azami no Ironui (The Sogas and the Robe: A Death Shroud for “Azami”) kabuki
Kôtei (The Emperor) nô
Kotobuki Shiki Sanbasô (The Felicitous Sanbasô Ceremony) kabuki
Kotobuki Soga no Taimen (The Felicitous Soga Encounter) kabuki
Kô-u (Hsiang Yu) nô
Kôya Monogurui (Madness on Mount Kôya) nô
Kubi Hiki (The Neck-Pulling Contest) kabuki
Kuge Nin Hirô no Koto (The Exhausted Noblemen) kyôgen
Kûkai modern nô
“Kumagai Jinya” (Ichinotani Futaba Gunki) (Kumagai’s Battle Camp) bunraku kabuki
Kumasaka nô
“Kumiuchi” (Ichinotani Futaba Gunki) (“The Grappling”) bunraku kabuki
Kumo ni Magô Ueno no Hatsuhana (Lost in the Clouds, the First Flowers of Ueno) kabuki
Kunshinbune Nami no Uwajima (Lords and Subjects in the Same Shaky Boat: the Uwajima Family on the Waves) kabuki
Kurama Jishi (The Lion of Mount Kurama) kabuki
Kurama Muko (The Groom from Kurama) kyôgen
Kurama Tengu (The Goblin of Kurama) nô
Kureha nô
Kurikaesu Kaika no Fumizuki (Karmic Enlightenment and Beautiful Women in the Seventh Lunar Month) kabuki
Kurozuka nô
“Kuruma Biki” (Sugawara Denju Tenarai Kagami) (“Pulling the Carriage Apart”) bunraku kabuki
Kuruma Zô (The Carriage Priest) nô
Kuruwa Bunshô (Love Letter from the Licensed Quarter) kabuki
Kusanagi nô
Kusazuri Biki (The Armor-Pulling Contest) kabuki
Kusenoto no
Kusu no Tsuyu no
Kuzu no

“Kuzunoha no Kowakare” (Ashiya Dōman Ōuchi Kagami) (‘‘Kuzunoha’s Parting’’) bunraku kabuki

Maboroshi (As in a Dream) shin kabuki
Mabuta no Haha (Remembering Mother) shin kabuki
Makiginu (The Rolls of Silk) nō
Makura Jidō (Jidō and the Pillow) nō
Makura Monogurui (Pillow Madness) kyōgen
Manjū nō
Masakado kabuki
Matsubayashi (The Pine Forest) kyōgen
Matsukaze nō
Matsumushi (The Chirp of Crickets) kyōgen
Matsumoto no O nō
Matsu no Sakae Chiyoda Shintoku (The Thriving Pines and the Divine Virtues of Chiyoda) kabuki
Matsuyma Kagami (The Mirror of Matsuyama) nō
Matsuyama Tengu (The Goblins of Matsuyama) nō
Meiboku Sendai Hagi (The Precious Incense and Autumn Flowers of Sendai) bunraku kabuki
Meido no Hikyaku (The Courier for Hell) bunraku kabuki
Meigetsu Hachiman Matsuri (The Full Moon on the Hachiman Festival) shin kabuki
Meisaku Hidari Shōtō (The Masterpiece Left-Handed Short Sword) kabuki
Mekari (Gathering Seaweed) nō
Mibae Genji Michinoku Nikki (Diary of the Seedling Genji in Michinoku) kabuki
Michimori nō

“Michiyuki Hatsune no Tabi” (Yoshitsune Senbon Zakura) (“Travel Dance of the First Sounds of Spring”) bunraku kabuki
“Michiyuki Tabiji no Hanamuko” (“Travel Dance of the Groom’s Journey”) bunraku kabuki
“Michiyuki Tabiji no Yomeiri” (Kanadehon Chūshingura) (“Travel Dance of the Bride’s Journey”) bunraku kabuki
Miidera (Miidera Temple) nô
Mimi Hiki (Ear Pulling) kyôgen
Mi-Mosuso (The Train of the Heavenly Robe) nô
Minase nô
Minobu (Minobu Mountain) nô
Miwa nô
Miyakodori Nagare no Shiranami (The Hooded Gull and the Flowing White Waves) kabuki
Mizu Tsuku Shikabane (The Water-Soaked Corpse) bunraku
Mochizuki nô
Modori Bashi (Modori Bridge) kabuki nô
Modori Kago (The Returning Palanquin) kabuki
Momijigari (Viewing the Autumn Foliage) kabuki nô
Mongaku kabuki
Mongaku Kanjincho (Nachi no Taki Chikai no Mongaku) (Mongaku’s Subscription List) kabuki
Morihisa nô
“Moritsuna Jinya” (Ömi Genji Senjin Yakata) “Moritsuna’s Battle Camp” bunraku kabuki
Motomezuka (The Burial Mound) nô
Motomezuka Migawari Nitta (The Burial Mound and the Nitta Substitution) kabuki
Mukai Shôgen (Minister Mukai) kabuki
Mukenumi Shin Dôjôji (The Soundless Bell and the new Dôjô-ji) kabuki
Mummy no I (The Well of Loneliness) modern nô
Murogimi (The Courtesans of Muro) nô
Mushi (The Insect) kabuki
Musume Dôjô-ji (The Maiden at the Dôjô Temple) kabuki
Musume Gonomi Obitori Ike (A Woman’s View: The Obitori Pond) shin kabuki
Musume Gonomi Ukina no Yokogushi (The Maiden’s Taste and the Scandalous Haircomb) kabuki
Mutsura nô

Nachi no Taki Chikai no Mongaku (Mongaku’s Oath at Nachi Falls) kabuki
“Nagamachi-Ura” (Natsu Matsuri Naniwa Kagami) (“The Back Street”) bunraku kabuki
Nakakuni kabuki nō
Nakamitsu (Nidai Genji Homare Migawari) kabuki
Nanatsumen (Seven Masks) kabuki
Nanbantetsu Gotō no Menuki (Barbarian Metal and Gotō’s Sword Hilt) bunraku kabuki
Nani Ôshìma Homare no Tsuyuyumi (The Praiseworthy Strong Bow of Ôshima) kabuki
Naniwa Miyage (An Osaka Gift) kabuki
Nansō Satomi Hakkenden (The Story of the Eight Dogs of the Satomi) kabuki
“Naozamurai” (Kumo no Magō Ueno no Hatsuhana) kabuki
Nara Môde (Pilgrimage to Nara) nō
Narukami kabuki
Narukami Fudo Kitayama Zakura (Saint Narukami, the God Fudo, and Mount Kita’s Cherry Blossoms) kabuki
Natorigawa (The Name Stealing River) kyōgen
Natorigusa Heike Monogatari (The Peony Tales of the Heike) kabuki
Natsu Matsuri Naniwa Kagami (Summer Festival: Mirror of Osaka) bunraku kabuki
Nebiki no Kadomatsu (The Uprooted Pine) bunraku kabuki
Nemuru ga Rakuda Monogatari shin kabuki
Nezame nō
Nezumi Komon Haru no Shingata (The Mouse and the Fine-Patterned New Spring Fashions) kabuki
Nidai Genji Homare Migawari (The Second Genji and a Praiseworthy Substitution) kabuki
Ningen Banji Kane no Yo no Naka (Money Makes the World Go Round) kabuki
Ninin Bakama (Two Pairs of Hakama) kabuki
Ninin Giō (Two Gios) nō
Ninin Sanbasō (Two Sanbasōs) kabuki
Ninin Tomomori (Two Tomomoris) kabuki
“Ninin Yakko” (Ashitaya Dōman Ôuchi Kagami) bunraku kabuki
“Ninokuchi Mura” (Meido no Hikyaku) (“Ninokuchi Village”) bunraku kabuki
Nishikido nō
Nishiki Gi (The Decorated Tree) nô
Nîchô no Yumi Chigusa no Shigedô (Two Bows and Many Bow Handles) kabuki
Nomitori Otoko (The Flea Catcher) kabuki
Nomori nô
Nonomiya (The Field Keeper) nô
Noriaibune (The Ferry) nô
“Nozaki Mura” (Shinpan Utazaimon) (“Nozaki Village”) bunraku kabuki
Nue (The Fabulous Bird) nô
Nukada no Ôkimi nô
“Numazu” (Igagoe Dôchû Sugoroku) bunraku kabuki
Obasute (Abandoning the Old) nô
“Obiya” (Katsuragawa Renri no Shigarami) (“The Obi Shop”) bunraku kabuki
Ochiba nô
Ochسودdo (The Fugitives) kabuki
Ôeyama (Ôe Mountain) nô
Ogasawara Shorei no Okunote (Ceremonial Secrets of the Ogasawara Family) kabuki
Ohara Gokô (The Imperial Visit) nô
Oimatsu (The Aged Pine) nô
Ô ka Shô ka (Is It Big? Is It Small?) kyôgen
Okina nô
Okina Watashi (Okina’s Passage) kabuki
Oko no Hosomichi (Narrow Road to the Deep North) nô
Ômi Genji Senjin Yakata (The Genji of Ômi and the Advance Guard Palace) bunraku kabuki
Ominameshi (The Ominameshi Flowers) nô
Ômori Hikoshichi kabuki
Ômu Komachi (The Parrot Komachi) nô
Onatsu Kyôran (Onatsu’s Madness) kabuki
Oni no Mame (The Devil’s Beans) kabuki
Onna Goroshi Abura no Jigoku (The Woman Killer and the Hell of Oil) bunraku kabuki
Onna Kusunoki (Motomezuka Migawari Nitta) (The Female Kusunoki) kabuki
Onoe Itahachi shin kabuki
Orochi (The Great Dragon) nô
Osakabe-hime (Princess Osakabe) kabuki
Osaka-jô (Osaka Castle) nô
Oshidori (The Mandarin Ducks) kabuki
Oshimodoshi (The Demon Pusher) kabuki
Ôshû Adachigahara (Adachigahara in Ôshû) bunraku kabuki
Osome Hisamatsu Ukina no Yomiuri (The Scandalous Love of Osome and Hisamatsu) kabuki
Ôyashiro (The Great Shrine) nô

Raiden (Thunder and Lightning) nô
Rakan (The Five Hundred Arhats) kabuki
Rakuami kyôgen
Rashômon nô
Ren Jishi (Two Lions) kabuki
Renshô Monogatari (Ichinotani Gaika no Kôutai) (Renshô’s Tale) kabuki
Rinzô (The Revolving Sutra Case) nô
Rû Daiko (The Prison Drum) nô
Rokkasen (The Six Poet Immortals) kabuki
Rûmusha (The Old Warrior) kyôgen
Rûnin Sakazuki (The Masterless Samurai and the Wine Cup) modern kyôgen
Ryôko (The Dragon and the Tiger) nô

Sagi Musume (The Heron Maiden) kabuki
Saigô to Buta-hime (Saigo and Princess Pig) shin kabuki
Saigyô Zakura (Saigyô’s Cherry Tree) nô
Saka-hoko (The Upside Down Spear) nô
Sakai no Taiko (Taiko no Oto Chiyû no Sanryaku) (Sakai’s Drum) kabuki
Sakanomi Dôji nô
“Sakaya” (Hade Sugata Onna Maiginu) (“The Fish Shop”) bunraku kabuki
Sakura Doku Zeni no Yononaka (Mercenary Affairs under the Cherry Blossoms) kabuki
Sakura Fubuki (A Cherry Blossom Blizzard) shin kabuki
Sakuragawa nō
Sakura-hime Kuruwa no Bunshô (The Scarlet Princess of Edo) kabuki
Sakuratsuba Urami no Samezaya (The Cherry Blossom Sword Hilt and the Vengeful Sharkskin Scabbard) bunraku kabuki
Sanbasô kabuki
Sanetomo nō
Sanja Matsuri (The Three-Shrine Festival) kabuki
Sanjikkoku Yofune no Hajimari (Thirty Bushels of Rice and the Evening Boat’s Beginning) kabuki
Sanjûsankendō Munagi no Yurai (The Origins of the Ridgepole of Sanjûsankendo Temple) bunraku kabuki
Sanmon Gosan no Kiri (The Temple Gate and the Paulownia Crest) kabuki
Sanrousinsai Shûzô (Three Cripples) kabuki kyôgen
Sanrin Kichisa Kuruwa no Hatsugai (The Three Kichisas and the New Year’s First Visit to the Pleasure Quarters) kabuki
Sanshô (The Three Laughers) nō
San'yûshibu Homare no Nikudan (Three Heroes, Glorious Human Bullets) bunraku kabuki
Saoyama nō
Sarashime (The Bleaching Cloth) kabuki
Saru Biki (Monkey Pulling) kabuki
Sasaki Takaoka shin kabuki
“Saya-ate” (Ukiyozuka Hiyoku no Inazuma) (“The Scabbard Crossing”) kabuki
“Sayo no Nakayama Asamagatake” (Takarabune Bangaku Onna Gosho) (“Sayo no Nakayama, near Asamagatake”) kabuki
Seigenji nō
Sei Ôbo (Hsi Wang-mu) nō
Seigen Anjûsu (Seigen’s Hermitage) kabuki
Seiun Yume Monogatari (Tale of a Southwest Dream) kabuki
“Seizoroi no Ba” (Aotozôshi Hana no Nishiki-e) (“The Musterling Scene”) kabuki
Seki no To (The Barrier Gate) kabuki
Sekidera Komachi (Komachi at the Sekidera Temple) nō
Sekihara Yoichi nō
Semi (The Cicada) kyôgen
Semimarumono kyôgen

Sesshû Gappo ga Tsugi (Gappo’s Daughter Tsugi at Sesshû) kabuki
Sesshô Seki (The Killing Stone) nô
Setsu no Kuni Nagara Hitobashira (A Sacrificial Victim Even in Setsu Province) bunraku kabuki

Settai (The Welcome) nô
Shakkyô (Stone Bridge) nô kabuki
Shari (Buddha’s Bones) nô
Shibaraku (Just a Minute!) kabuki
Shichiki Ochi (The Seven Escape) nô
Shiga nô
“Shigemori Kangen“ (Natorigusa Heike Monogatari) (“Shigemori’s Remonstrance”) kabuki
“Shigenoi Kowakare” (Koi Nyôbo Somewake Tazuna) (“Shigenoi’s Parting”) bunraku kabuki
“Shigure no Kotatsu” (Shinjû Ten no Amijima) (“A Warm Hearth in the Cold Rain”) bunraku kabuki

Shihei no Shichi Warai (Tenmangû Natane no Gokû) (Shihei’s Seven Laughs) kabuki
Shihei Sanbasô (Ceremonial Sanbasô) kabuki
Shikigawa Mondo (Youchi no Soga Kariba no Akebono) (Questioning on a Bearskin Rug) kabuki
Shikirei Yawaragi Soga (Ceremonial Gentle Soga) kabuki
“Shinbei Sumika” (Shinrei Yaguchi no Watashi) (Shinbei’s House) bunraku kabuki

Shinigami (The Death-God) modern kyôgen
Shinjû Futatsu no Haru Obi (The Love Suicides and the Two Obi) bunraku kabuki
Shinjû Kamiya Jihei (Paper-seller Kamiya’s Love Suicide) bunraku kabuki

Shinjû Namida no Tamanoi (The Love Suicides of the Weeping Jeweled Well) bunraku
Shinjû Ten no Amijima (The Love Suicides at Ten no Amijima) bunraku kabuki
Shinjû Yoi Gôshin (The Love Suicides on the Eve of the Kôshin Festival) bunraku kabuki
Shinkyoku Urashima (New Song of Urashima) kabuki
Shin Nanatsumon (New Seven Masks) kabuki
Shinpan Utazaimon (The Balladeer’s New Tale) bunraku kabuki
Shinrei Yaguchi no Watashi (The Miracle at Yaguchi Ferry) bunraku kabuki
Shinshū Kawanakajima Kassen (The Battle of Kawanakajima in Shinshū) bunraku kabuki
Shin Usuyuki Monogatari (New Tale of Usuyuki) bunraku kabuki
Shinyaodo Yobanashi (Evening Talk at an Inn) kabuki
Shiobara Tasuke Ichidaiki (The Chronicle of Shiobara Tasuke) kabuki
Shiokumi (The Salt Gatherers) kabuki
Shirahegi nō
Shironushi nō
Shisenryō Koban no Umenoha (The Four Thousand Golden Coins of the Plum Blossom Crest) kabuki
Shitadashi Sanbasō (Sanbasō with His Tongue Stuck Out) kabuki
Shitenno Osanadachi (The Youth of the Four Deva Kings) kabuki
Shito Paoru (The Apostle Paul) modern nō
Senzai Soga Genji Ishizue (A Thousand-Year Foundation for the Soga and the Genji) kabuki
Shō Utsushi Asagao Nikki (Diary of Morning Glory) bunraku kabuki
Shōjō (The Tippling Elf) nō
“Shōjō Nagori” (Sugawara Denju Tenarai Kagami) (“Sugawara’s Farewell”) bunraku kabuki
Shōki (Chung Ku’ei) nō
Shōkun nō
Shōzon nō
Shūjaku Jishi Shun’ei nō
Shunkan bunraku kabuki nō
Shunzei Tadanori (Shunzei and Tadanori) nō
Shusse Kagekiyo (Kagekiyo Victorious) bunraku
Shusse Taikōki (Tale of the Victorious Hideyoshi) kabuki
Shuizen-ji Monogatari (Tale of Shūzen-ji) shin kabuki
Soga Moyō Otokodate Goshozome (The Soga Design and the Gallant’s Dyed Kimono) kabuki
Soga Moyō Tateshi no Goshozome (The Soga Design and the Gallant’s Dyed Kimono) kabuki
Some Moyō Imose no Kadomatsu (The Dyed Pattern and the Lovers’ New Year’s Decoration) bunraku kabuki
Sonezaki Shinjū (The Love Suicides at Sonezaki) bunraku kabuki
Sono Kouta Yume no Yoshiwara (That Song and a Dream of Yoshiwara) kabuki
Sōshi Arai Komachi (Komachi and the Forged Entry) nō
Sotoba Komachi (Komachi at the Stupa) nō
Suehirogari (The Fan) kyōgen
Sugoroku (The Board Game) kyōgen
Suitengū Megumi no Fukagawa (The “Me” Fire Brigade of Fukagawa’s Suitengū Shrine) kabuki
Sukeroku Yukari Botan (Sukeroku’s Peonies) kabuki
Sukeroku Yukari no Edo Zakura (Sukeroku: Flower of Edo) kabuki
Suma Genji (Genji in Suma) nō
Sumidagawa nō kabuki
Sumidagawa Gonichi no Omokage (Latter-Day Memories of the Sumidagawa) bunraku kabuki
Sumiyoshi Mōde (The Pilgrimage to Sumiyoshi) nō
Sumizome Zakura (The Ink-Dyed Cherry Tree) nō
Suō Otoshi (The Dropped Robe) kabuki kyōgen
“Sushiya” (Yoshitsune Senbon Zakura). (“The Sushi Shop”) bunraku kabuki
Susugigawa (The Washing River) modern kyōgen
“Suzugamori” (Ukiyozuka Hiyoku no Inazuma) kabuki
Suzuki Mondo (Suzuki’s Discussion) kabuki

Tachi Nusubito (The Sword Thief) kabuki
Tadanori nō
Taema nō
Taihei Shōjō (The Tippling Elves and the Vat of Wine) nō
Taiko no Oto Chiyū no Sanryaku (The Sound of the Drum and the Secret Book of Wisdom and Courage) kabuki
Taiko Oi (The Drum Bearer) kyōgen
Taizan-pukun nō
Takano Monogurui (Takano’s Madness) kabuki
Takarabune Bangaku Onna Gosho (The Treasure Boat and the Unattractive Empress) *kabuki*

Takasago *nō*

Takatoki (Hôjô Kudai Meika Isaoshi) *kabuki*

Takayasu Gayoi (Visiting Takayasu) *kabuki*

Take no Yuki (Snow on the Bamboo) *nō*

Tako (The Octopus) *kyôgen*

Tako no Tametomo (Nani Ôshima Homare no Tsuyuyumi) (Tametomo and the Kite) *kabuki*

Tama-Kazura *nō*

Tamamo no Mae Asahi no Tamoto (Tamamo no Mae and the Sleeve of the Morning Sun) *bunraku kabuki*

Tamanoi (The Jeweled Well) *nō*

Tamakazura *nō*

Tamura *nō*

Tanba no Yosaku (Yosaku of Tanba) *bunraku kabuki*

Taniko *nō*

Tatsuta *nō*

Teika *nō*

Tenaraiko (The Calligraphy Students) *kabuki*

Tenjiku Tokubei Ikoku Banashi (The Tale of Tokubei from India) *kabuki*

Tenjiku Tokubei Imayô Banashi (The Up-to-Date Tale of Tokubei from India) *kabuki*

Tenko (The Heavenly Drum) *nō*

Tenmangû Natane no Gokû (The Rapeseed Offerings at Tenmangû Shrine) *kabuki*

“Tenpaizan” (Sugawara Denju Tenarai Kagami) *bunraku kabuki*

“Terakoya” (Sugawara Denju Tenarai Kagami) (“The Village School”) *bunraku kabuki*

Toba-e (The Toba Pictures) *kabuki*

Tôbô Saku (Tung Fang-shuo) *nō*

Tôei *nō*

Tôgan Koji *nō*

Tôjûrô no Koi (Tôjûrô’s Love) *shin kabuki*

Tôkaidô Yotsuya Kaidan (The Ghost Stories at Yotsuya on the Tôkaidô) *kabuki*
Tokoro (The Mountain Potato) kyōgen
Tokusa (Scouring Rushes) nō
Tōkyō Nichi Nichi Shinbun (The Tokyo Daily News) kabuki
Tomoakira nō
Tomo nō
Tomo Yakko (The Footman Attendant) kabuki
Tomonaga nō
Tora no Maki (Kiichi Hōgen Sanryaku no Maki) (The Tiger Scroll) bunraku kabuki
Toribeyama Shinjū (Love Suicides at Mount Toribe) shin kabuki
Torioi Bune (The Bird Scarers) nō
Tōru nō
Tōsen (The Chinese Ship) nō
Tsubosaka Reigenki (The Miracle at Tsubosaka) bunraku kabuki
Tsuchigumo (The Earth Spider) nō kabuki
Tsuchiguruma (The Barrow) nō
Tsuchiya Chikara shin kabuki
Tsubakuro kyōgen
Tsubakuro Zatō (The Moon-Viewing Blind Man) kyōgen
Tsumado (The Side Door) nō
Tsunemasashi nō
Tsurui Gitsune (Fox Trapping) kyōgen
Tsurui Onna (Fishing for a Wife) bunraku kabuki
Tsurukame (The Crane and the Tortoise) nō
Tsuta Momiji Utsunoya Tōge (Ivy and Autumn Foliage at Utsunoya Pass) kabuki
Tsuyu Kosode Mukashi Hachijō (The Old Story of the Wet Wadded Silk Cloth) kabuki

U no Matsuri (The Cormorant Festival) nō
Uchito Mōde (The Pilgrimage to Ise) nō
Ugetsu (The Moon and the Rain) nō
Uirō-uri (The Medicine Peddler) kabuki
Ukai (The Cormorant Fisher) nō
Ukifune nō
Ukiyoburo (Bathhouse of the Floating World) kabuki
Ukiyozuka Hiyoku no Inazuma (The Floating World Sword Hilt and the Conjoined Thunderbolts) kabuki
APPENDIX A

Ukon nô
Ume (Plum Blossom) nô
Ume ga E (The Plum Branch) nô
Uneme (The Lady-in-Waiting) nô
Unrin-in nô
Uraomote Chûshingura (The Double-Sided Chûshingura) kabuki
Uroko Gata (The Snake-scale Banner) nô
Usagi (The Rabbit) kyôgen
Uta-ura (The Soothsayer) nô
Utô (The Utô Bird) nô
Utsubo Zaru (The Monkey Quiver) kabuki kyôgen
Uwanari (The Second Wife) kabuki

Wada Kassen Onna Maizuru (The Battles of Wada and the Female Dancing Crane) kabuki
Wakagi no Adanagusa (The Young Cherry Tree) kabuki
Wankyû kabuki
Wankyû Sue no Matsuyama (Wankyû and Matsuyama) kabuki
“Warai Gusuri” (Shô Utsushi Asagao Nikki) “Laughing Medicine” kabuki

Yadonashi Danshichi Shigure no Karakasa (Homeless Danshichi and the Rainy Day Umbrella) kabuki
“Yama no Dan” (Imoseyama Onna Teikin) (“The Mountain Scene”) bunraku kabuki
Yamabushi Settai (Senzai Soga Genji Ishizue) (The Mountain Priests’ Reception) kabuki
Yamanba (The Mountain Witch) kabuki nô
“Yamato Bashi Umagiri” (Keisei Haru no Tori) (“The Horse-Killing at Yamato Bridge”) kabuki
Yamatogana Ariwara Keizu (Ariwara’s Syllabic Genealogy) bunraku kabuki
Yanone (The Arrow Sharpener) kabuki
Yari no Gonza Kasane Katabira (Gonza the Lancer and the Multiple Curtains) bunraku kabuki
Yashima nô
Yasuma kabuki
Yoi Yakko (The Drunken Footman) kabuki
Yōkihi (Yang Kuei-fei) nō
Yōmei Tennō Shokunin Kagami (Emperor Yōmei and the Mirror of Craftsmen) bunraku
Yoritomo no Shi (Yoritomo’s Death) shin kabuki
Yōrō (The Care of the Aged) nō
Yorimasa nō
Yoroboshi (The Weakling Priest) nō
“Yoshidaya” (Kuruwa Bunshō) (Love Letters from the Pleasure Quarters) kabuki
Yoshino Shizuka (Shizuka at Yoshino) nō
Yoshino Tenjin (The Angel of Yoshino) nō
“Yoshinogawa” (Imoseyama Onna Teikin) bunraku kabuki
“Yoshinoyama” (Yoshitsune Senbon Zakura) bunraku kabuki
Yoshitsune Senbon Zakura (Yoshitsune and the Thousand Cherry Trees) bunraku kabuki
Yoshiwara Suzune (The Swallows of Yoshiwara) kabuki
Youchi Soga (The Sogas’ Night Attack) kabuki nō
Youchi Soga Kariba no Akebono (Dawn at the Hunting Field after the Sogas’ Night Attack) kabuki
Yowa Nasake Ukina no Yokogushi (Sympathetic Chatter and the Scandalous Haircomb) kabuki
Yūgao nō
Yūgaodana (The Bottle Gourd Shelf) kabuki
Yūgiri Awa no Naruto (Yūgiri of Awa’s Straits of Naruto) kabuki
Yūgiri Nagori no Shōgatsu (Yūgiri’s Final New Year) kabuki
Yugyō Yanagi (Yugyō and the Willow) nō
“Yukashita” (Meiboku Sendai Hagi) (“Beneath the Floor”) kabuki
Yuki (Snow) nō
Yumi Yawata (The Bow of Yawata) nō
Yuya nō
Yūzen kyōgen

Zegai nō
Zenji Soga nō
Zōhiki (Pulling the Elephant) kabuki
Zōho Momoyama Monogatari (Supplementary Tale of Momoyama) kabuki
Appendix B: Simplified Table of Japanese Historical Periods

Primary periods, in **bold**, comprise multiple lesser second-level periods, in *italics*, within their time span. Those lesser periods also contain numerous tertiary eras, in standard typeface, within them. Secondary periods are provided here for the **Kodai** (Ancient Period) and **Chûsei** (Middle Ages Period), and both secondary and tertiary periods are provided for the **Kinsei** (Early Modern), **Kindai** (Modern), and **Gendai** (Contemporary) periods. Another level, that of imperial reigns, is not included.

<table>
<thead>
<tr>
<th>Period</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jômon</strong></td>
<td>ca. 10,000 BC–ca. 300 BC</td>
</tr>
<tr>
<td><strong>Yayoi</strong></td>
<td>ca. 300 BC–300 AD</td>
</tr>
<tr>
<td><strong>Kodai</strong></td>
<td>ca. 300–1185</td>
</tr>
<tr>
<td><strong>Kofun</strong></td>
<td>ca. 300–710</td>
</tr>
<tr>
<td><strong>Asuka</strong></td>
<td>592–645</td>
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<tr>
<td><strong>Nara</strong></td>
<td>710–94</td>
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<tr>
<td><strong>Heian</strong></td>
<td>794–1185</td>
</tr>
<tr>
<td><strong>Chûsei</strong></td>
<td>1185–1568</td>
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<tr>
<td><strong>Kamakura</strong></td>
<td>1185–1333</td>
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<tr>
<td><strong>Muromachi</strong></td>
<td>1333–1568</td>
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<tr>
<td><strong>Kinsei</strong></td>
<td>1568–1868</td>
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<tr>
<td><strong>Azuchi-Momoyama</strong></td>
<td>1568–1603</td>
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<tr>
<td><strong>Genki</strong></td>
<td>1570–73</td>
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<td><strong>Tenshô</strong></td>
<td>1573–92</td>
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<td><strong>Bunroku</strong></td>
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<td><strong>Edo-Tokugawa</strong></td>
<td>1603–1868</td>
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<td><strong>Keichô</strong></td>
<td>1596–1615</td>
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<td><strong>Genna</strong></td>
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<tr>
<td><strong>Kan’ei</strong></td>
<td>1624–44</td>
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<td>Era</td>
<td>Year</td>
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<tr>
<td>Shōhō</td>
<td>1644–48</td>
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<td>Keian</td>
<td>1648–52</td>
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<td>Jōō</td>
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<tr>
<td>Genji</td>
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<tr>
<td>Keiō</td>
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<tr>
<td><strong>Kindai</strong></td>
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<tr>
<td>Meiji</td>
<td>1868–1912</td>
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<td>Taishō</td>
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<td><strong>Gendai</strong></td>
<td>1945–</td>
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<tr>
<td>Shōwa</td>
<td>1926–1989</td>
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<tr>
<td>Heisei</td>
<td>1989–</td>
</tr>
</tbody>
</table>
Glossary

The hundreds of terms that do not have independent entries are given here with the titles of one or more entries (including the Introduction) in which further information about them may be found.

abura ABURA TSUKI
ado ichi KYÔGENKATA
ado ni KYÔGENKATA
ado san KYÔGENKATA
agari yakusha NORIKOMI
ai AIKYÔGEN
aichû HAÏYÛ NO KAIKYÛ
aichû kamibun HAÏYÛ NO KAIKYÛ
aisozukashi ENKIRI
aka gashira WIGS; KYÔGEN AND NÔ
akari mado LIGHTING
akaten MAWARI BUTAI
aku-jô mono GAKU MONO; NINGEN MONO
akuba mono DOKUFU MONO
ama MASKS: KYÔGEN
ame oto NARI MONO
aochi PUPPET HEADS
aochi mayu BUNSHICHI
asagaoguma ZAREGUMA
asahina no guma SARU GUMA
asakura-jô JÔ MEN
ashibyôshi KATA
ashiraibuki ASHIRAI; FUE
ashiraigoto ASHIRAI
ashiraikomi ASHIRAI
ashiraishushin ASHIRAI
ashiraiuchi ASHIRAI
ashira ASHIRAI
ato ADO; OCHIAI
atsume kyôgen PLAY CATEGORIES: KYÔGEN
atsumori OTOKO
awa otoko ONRYÔ
awasebuki AWASEGOTO
ayakashi ONRYÔ
ayakashi mono NINGEN MONO
ayatsuri NINYGÔ JÔRURI
ayatsuri ningyô EBISU KAKI
ayatsuri shibai NINYGÔ JÔRURI

baba bôshi BÔSHI
bachi SHAMISEN; TAIKO
bangai kyôgen PLAY CATEGORIES: KYÔGEN
bangai kyoku PLAY CATEGORIES: KYÔGEN
banshikichô HAYAMAI; ÔSHIKI HAYAMAI
ban utai bon UTAI BON
batan TSUKE
bekka OKINA
beni IROIRI; IRONASHI
beniguma KUMADORI
bentô MAKU NO UCHI
beshimi MASKS: NÔ
bin mono BIN
binan WIGS: KABUKI; WIGS: KYÔGEN AND NÔ
binan boshi COSTUMES: KYÔGEN
binan kazura COSTUMES: KYÔGEN
binzasara NARI MONO
birari bôshi BÔSHI
bishamon SHINBUTSU
bokashi KUMADORI
bonten YAGURA
bôrei MASKS: KYÔGEN
buaku MASKS: KYÔGEN
budôdana SUNOKO
bugaku GAKU; MAI
bunshichi TACHIMAWARI
bushidô CHUSHINGURA MONO
butai STAGE: BUNRAKU; STAGE: KABUKI; STAGE: NÔ
butai geta OMOZUKAI
butai keiko KEIKO
buyô geki PLAY CATEGORIES: BUNRAKU AND KABUKI

chappa NARI MONO
charigatari CHARIBA
charikubi CHARIBA
chaya asobi no odorI SHIMABARA KYÔGEN
chidorI TACHIMAWARI
chinko shibai KODOMO SHIBAI
choi PUPPET HEADS
chûnin nô MACHIIRI NÔ
chonmage ZANGIRI MONO
chôrei beshimi mono NINGEN MONO
chû KURAI ZUKE
chûdori HAIYÛ NO KAIKYÛ
chûjô KINDACHI MONO; MASKS: NÔ; OTOKO
chûnadoi HAIYÛ NO KAIKYÛ
chû shômen STAGE: NÔ
chûzao SHAMISEN

daibyôshi NARI MONO
daichi PROGRAMS: KABUKI
daicho SHÔHON
daibon SHÔHON
daïjin DAIJIN BASHIRA; WAKI BASHIRA
daï-jô-jô-kichi NAKAMURA JAKUEMON
daïkoku SHINBUTSU
daïmyô mono COSTUMES: KABUKI; PLAY CATEGORIES: KYÔGEN
daïn PROGRAMS: KABUKI
daïsan PROGRAMS: KABUKI
daïshô SANBANME MONO
daishômae STAGE: NÔ
daîtô KATANA
dakoyaku KOYAKU
dan mono MARUHON
dangire DANGIRI
danmaku DANDARAMAKU
danmari hodoki DANMARI
danshichi mono KYÔKAKU MONO
de KASA
deba DEHA
dedôgu PROPERTIES: BUNRAKU AND KABUKI
deigan MASKS: NÔ; ONRYÔ
demago DÔMA
dengaku no nô DENGAKU
densho PLAYWRIGHTS: KYÔGEN
deshi IZUMI RYÛ; ÔKURA RYÛ
detchi PUPPET HEADS: MALE
dô COSTUMES: BUNRAKU
dô ningyô NAGE NINGYÔ
dôgushi OMOZUKAI; PUPPET HEADS
dokko ITCHÔ
dokugin-shû UTAI BON
donchô DONCHÔ YAKUSHA; MAKU
donchô shibai DONCHÔ YAKUSHA
dondengaeshi GANDÔGAESHI
dorogire JIGASURI
e daiko NARI MONO
ebisu SHINBUTSU
ebisu mawashi EBISU KAKI
ebizori mie EBIZORI
ehon banzuke BANZUKE
ehon kyôgen bon EIRI KYÔGEN BON
eiri nehon NEHON
ekiro NARI MONO
eghi LITERARY SOURCES
eengo LANGUAGE
nenen Introduction
eri COSTUMES: NÔ

fudô SHINBUTSU
fudô no mie SOKU MIE
fuekata MUSIC: NÔ
fueza-mae STAGE: NÔ
fuiri OIKOMI
fukai ONNA
fuke oyama ONNAGATA
fuki PUPPET CONSTRUCTION
fukiwa WIGS: KABUKI
fukoro tsuki WIGS: KABUKI
fuku kôken KÔKEN
fukujin SHINBUTSU
fuku no kami SHINBUTSU
fukure MASKS: KYÔGEN
fune norikomi NORIKOMI
funewaka PUPPET HEADS: MALE
furigoto FURI
furikabuse FURIDAKE
furiotoshi FURIDAKE
furitsukeshi FURITSUKE
furyû Introduction
furyû nô PROGRAMS: NÔ
furyû odori FURYÛ
fushi YÔKYOKU
futa omote PUPPET HEADS: FEMALE
futahei PUPPET HEADS: MALE
futatsume FUTATEME
futazao SHAMISEN

gagaku GAKU; SENSHÛRAKU
gaibun SHÛGYOKU TOKKA
gaïhô PUPPET HEADS: MALE
gaku taiko NARI MONO
gara NIN
geidai kanban ÔNADAI KANBAN
geimei NAMES
gekijō jimushō SHIKIRIBA
geki no programs: NÔ
hiba TACHIMAWARI
gidayū shamisen SHAMISEN
ginkata KINSHU
ginshu KINSHU
gobandate programs: NÔ
goban tsuzuki TSUZUKI KYÔGEN
go-dan dramatic structure: BUNRAKU AND KABUKI
goden no mai KOGAKI
gofun PUPPET HEAD CARVING
gōgin TSUYOGIN
gogyō bon KEIKO BON; YUKA HON
gōkan literary sources
gokuomo narai play categories: KYÔGEN
gokuraku NARAKU
gōmon SEMEBA
guntai SANTAI

ha mono DAN MONO
hachi byōshi YÔKYOKU
hadanugi KATANUGI
haagataki KATAKIYAKU
haiyaku YAKU
haiyū actors
haki mono FOOTGEAR
hakuzōsu SHINBUTSU
han tōshi TÔSHI KYÔGEN
hana yoten YOTEN
hanahiki masks: KYÔGEN
handayū bushi JÔRURI; KATÔ BUSHI; KOJÔRURI
hangi NARI MONO
han-jidai mono SEWA MONO
hannya HANNYAGUMA; masks: NÔ; ONRYÔ; puppet heads:
   female
harakiri SEPPUKU
harima bushi INOUE HARIMA NO JÔ
harima ji INOUE HARIMA NO JÔ
harima ryû INOUE HARIMA NO JÔ
haru kyôgen HATSUHARU KYÔGEN
haru shibai HATSUHARU KYÔGEN
hashi-hime ORNYÔ
hayashi beya HAYASHI
hayashigoto SHÔDAN
hayashiza ATOZA
hayasu ayumi no ashirai ASHIRAI
hayauchi-ai TACHISHABERI
hechima PUPPET CONSTRUCTION
heida HEIDA MONO; OTOKO
heikurôguma HANNYAGUMA
heisaku TAKEUJI
higaki RÔBA
higashi fû FÛ
higashi no ayumi HANAMICHI
higashi no hanamichi HANAMICHI
higashi sajiki SAJIKI
hige PUPPET HEAD CARVING
hikisen OMOZUKAI; PUPPET HEADS
hime SAN HIME
hina matsuri MUSIC: NÔ
hinoki MASKS: NÔ; STAGE: NÔ; PUPPET HEAD CARVING
hira keiko KEIKO
hiradoma DOMA
hiranadai HAIYÛ NO KAIKYÛ
hiranori YÔKYOKU
hirote TSUKE
hishi kawa OSHIMODOSHI
hitare YOROI
hitori-zukai SANNIN-ZUKAI
hizen bushi KATÔ BUSHI
hodoki DANMARI
hôkaibô PUPPET HEADS: MALE
hon butai STAGE: KABUKI; STAGE: NÔ
hon hanamichi HANAMICHI
honmaru MARU MONO
hon mono PROPERTIES: BUNRAKU AND KABUKI
hon nanori NANORI
hon nibanme mono NEHON
hon sanbanme mono SANBANME MONO
hon te TESURI
hon waki nô HATSUBANME MONO
hon yobanme mono YOBANME MONO
honyaku HONAN MONO
honyaku NIN
hora-eboshi COSTUMES: KYÔGEN
horegôre NARI MONO
hosozao SHAMISEN
hotei PUPPET HEADS: MALE
hotoke mono HATSUBANME MONO
hyakunichi shibai KOSHIBAI
hyakushô mono KYÔKAKU MONO
hyôshi MAI; SURIASHI
hyôshi ni au MUSIC: NÔ; YÔKYOKU
hyôshi ni awazu MUSIC: NÔ; YÔKYOKU

ichi no ado ADO
ichi no matsu STAGE: NÔ
ichi no te TESURI
ichijôdai NIJÔDAI; PROPERTIES: NÔ
iguse KATA
inga SHIRANAMI MONO
inpon MARUHON
ippôn suji IPPON GUMA
iroaku KATAKIYAKU
irogotoshi NIMAIME
iroke Introduction
iromoyô NUREBA
iro wakashu NIMAIME
ishi-jô JÔ MEN
ishô COSTUMES: KABUKI
ishô tsuke COSTUMES: KABUKI
ito ni noru NORI
ito-ayatsuri kugutsu EBISU KAKI
jabisen SHAMISEN
ji ado ADO
ji aiJI
ji mono JIGEI
ji shibai JI KYÔGEN
jidai danmari DANMARI
jidai kyôgen JIDAI MONO
jidai no babà BABÁ
jidayû bushi KOJÔRURI
jidori SHIDAI
jinbaori YOROI
jitsuaku KATAKIYAKU
jitsugoto TACHIYAKU
jitsuroku hon JITSUROKU MONO
jiura JIUTAIZA
jiutaikata ACTORS; STAGE: NÔ
jo JO-HA-KYÛ; PROGRAMS: NÔ
jô mon MON
jôba DOMA
jôgami WIGS: KYÔGEN AND NÔ
jôgo KAITAN MONO
jô-jô-kichi KURAI ZUKE
jôkei KATA
jomaku MITATEME
joryû gidayû SUJÔRURI
joryû nôgakushi WOMEN IN NÔ
jotai SANTAI
jôza STAGE: NÔ
jûgin YOWAGIN
jukkai MERIYASU
jûrojin PUPPET HEADS: MALE
jutsunaki omoiire OMOIIRE

kabuki shibai SHIBAI
kabuku IZUMO NO OKUNI
kaburi mono COSTUMES: NÔ
kabuto YOROI
kae mon MON
kagami HARI MONO
kagekiyo PUPPET HEADS: MALE
kago PROPERTIES: BUNRAKU AND KABUKI
kahatsu WIGS: KYÔGEN AND NÔ
kahô mono PLAY CATEGORIES: KYÔGEN
kaigen YÔKYOKU
kaimon YÔKYOKU
kairai KUGUTSU
kairaiishi KUGUTSU
kaja KYÔGENKATA
kaka ONNAGATA
kakagata ONNAGATA
kakekotoba LANGUAGE
kakermono NEHON
kakesuô SUÔ
kakiwari HARI MONO; SCENERY; TÔMI
kokko no te PUPPET HANDS
kakudayû bushi KOJÔRURI
kami RELIGION
kamibun HAIYÛ NO KAIKYÛ
kami daijin bashira DAIJIN BASHIRA
kamigakari SCHOOLS OF NÔ AND KYÔGEN
kamigata nehon SHÔHON
kami koma SHAMISEN
kami mono HATSUBANME MONO
kaminari SHINBUTSU
kami nô HATSUBANME MONO
kamite maku MAKU
kanjinmoto KÔGYÔ
kanjin sarugaku KANJIN NÔ
kanjôba SHIKIRIBA
kanmuri mono HEADGEAR
kantan no otoko OTOKO
kantan no otoko mono KAMI MAI MONO
kantsû mono CHIKAMATSU MONZAEMON
kaomise banzuke BANZUKE
kari hanamichi HANAMICHI
kase-te PUPPET HANDS
kashagata ONNAGATA
kashira WIGS: KYÔGEN AND NÔ; PUPPET HEADS; PUPPET HEAD CARVING; TAIKO
kashirawari i-in PUPPET HEADS
kasshiki kazura WIGS: KYÔGEN AND NÔ
kasshiki OTOKO
kata nanori NANORI
katai KOJÔRURI
kata-ita OMOZUKAI; PUPPET CONSTRUCTION
katakiuchi mono ADAUCHI KYÔGEN
katari mono DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; YÔKYOKU
katate roppô ROPPÔ
katchi mono HEIDA MONO
katsura WIGS: KABUKI
katsura mono SANBANME MONO
katsuraya TOKOYAMA; WIGS: KABUKI
kawara mono KAWARA KOJIKI
kawazu ORNYÔ
kaza oto NARI MONO
kaze oto NARI MONO
kazura WIGS: KYÔGEN AND NÔ
kazura mono WIGS: KYÔGEN AND NÔ; SANBANME MONO
kazura nô PROGRAMS: NÔ
kazura oke PROPERTIES: KYÔGEN
keiji KEIGOTO
keisei KEISEI MONO
keiseigai SEWA MONO, SHIMABARA KYÔGEN
keiseigai kyôgen SHIMABARA KYÔGEN
keisei roppô ROPPÔ
kenjo STAGE: NÔ
kensho STAGE: NÔ
kentoku MASKS: KYÔGEN
keren mono KEREN
kerenishi KEREN
keshô MAKEUP
ki HYÔSHIGI
kichiku nô PROGRAMS: NÔ
kido ban OMOTE KATA
kie mono  PROPERTIES:  BUNRAKU AND KABUKI
kigane  NARI MONO
kijin mono  TAIKO JO NO MAI MONO
kimari  MIE
kinagashi  SURIHAKU
kindachi  KINDACHI MONO
kinkata  KINSHU
kinpira bushi  KINPIRA JÔRURI
kiri  DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; MASKS:  NÔ; PUPPET HEAD CARVING
kiriba  KIRI
kiri(ba)gatari  KIRI
kirikumi  GENZAI MONO
kiri kyôgen  ÔGIRI
kiri nô  PROGRAMS:  NÔ
kiritoshi  DOMA
kitsune roppô  ROPPÔ
kizahashi  SHIRASU; STAGE:  NÔ
kizami  TAIKO
kizewa kyôgen  KIZEWA MONO
koado  ADO
kobeshimi  KICHIKU
kobeshimi mono  HATARAKI MONO; ONI MONO
kodôgu  PROPERTIES: BUNRAKU AND KABUKI; PROPERTIES:  KYÔGEN; PROPERTIES:  NÔ
kogaki nô  KOGAKI
kogaki tsuke nô  KOGAKI
ko-jô  JÔ MEN
kôkenza  STAGE:  NÔ
kokkeibon  UTEI ENBA
kokushiki-jô  OKINA
koma  SHAMISEN
komachi  RÔBA
komi  TOME
komono  COSTUMES:  NÔ
komuso  SHAKUHACHI
konadai  KYÔGEN NADAI
konadai kanban  KANBAN
ko-omote MASKS: NÔ; ONNA
kôra mono DAIGANE
kôshaku KÔDAN
koshi mino COSTUMES: NÔ
koshi-jô MASKS: NÔ
koshimaki MAIGINU; SURIHAKU
koshiobi COSTUMES: KYÔGEN
koshirae mono PROPERTIES: BUNRAKU AND KABUKI
koshiwa PUPPET CONSTRUCTION
kosode COSTUMES: NÔ
kotobide ONI MONO
koto-de PUPPET HANDS
kotozeme SEMEBA
kotsuzumikata ACTORS; MUSIC: NÔ
koutai bon UTAI BON
koware mono PROPERTIES: BUNRAKU AND KABUKI
kowari i-in PUPPET HEADS
kozaru OMOZUKAI; PUPPET HEADS
kubifuri shibai KODOMO SHIBAI
kuchi DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; KIRI
kuchiake MITATEME; PUPPET HEADS
kuchiakeai ASHIRAI-AI
kuchi-biraki BUNSHICHI
kudari yakusha NORIKOMI
kugutsu mawashi KUGUTSU
kukuribakama HAKAMA; COSTUMES: KYÔGEN
kumorasu MASKS: NÔ
kuraten MAWARI BUTAI
kuro gashira WIGS: KYÔGEN AND NÔ
kuro yoten YOTEN
kurohige mono HATARAKI MONO; ONI MONO
kuromitso ongaku NARI MONO
kuruma ashirai ASHIRAI
kuruma bin BIN
kyakuhon SHÔHON
kyôgenbakama COSTUMES: KYÔGEN
kyôgen bon EIRI KYÔGEN BON
kyôgen date PROGRAMS: KABUKI
kyōgen men MASKS: KYÔGEN
kyōgen sakusha PLAYWRIGHTS: BUNRAKU AND KABUKI; KYÔGENKATA
kyōgenshi ACTORS
kyōgen tabi TABI
kyōkaku OTOKODATE
kyoku-jō-jō-kichi KURAI ZUKE
kyūha SHINPA

machi yakko OTOKODATE
machiya tōmi TÔMI
maeba BA
mae goshirae PUPPETEERS
maeijite SHITE
maeori eboshi EBOSHI
mae taiko NARI MONO
magojirô ONNA
mai hayashi MAI BAYASHI
maikata ACTORS
maiko WOMEN IN NÔ
makoto no hana HANA
makura no ōgi FANS
manaita obi OBI
maneki ōgi FANS
maruguke obi OBI
masewa mono KIZEWA MONO
massha-ai TACHISHABERI
matsumushi NARI MONO
mibu nenbutsu MIBU KYÔGEN
mibu sarugaku MIBU KYÔGEN
mibun no hana HANA
michi ZEAMI MOTOKIYO
mikazuki ONRYÔ
mikazuki mono KAMI MAI MONO
miko RELIGION
mikoshi PROPERTIES: BUNRAKU AND KABUKI
mimasu MON
minoge MINO
minzoku geinô LIGHTING; OKINA; ROPPÔ
mitatsume MITATEME
mitsume MITATEME
miyako no muko KYÔGENKATA
miya shibai MIYAJI SHIBAI
miya tômi TÔMI
miyazono SHAMISEN
miyazono bushi SONOHACHI BUSHI
mizugo KUROGO
mizu nuno JIGASURI
mizu oto NARI MONO
momiji-te PUPPET HANDS
mômoku MASKS: NÔ
mon banzuke BANZUKE
mon kanban KANBAN
monogi YÔKYOKU
monogi ashirai ASHIRAI
monomane kyôgen zukushi YARÔ KABUKI
monpa COSTUMES: KYÔGEN
muko KYÔGENKATA
muko mono PLAY CATEGORIES: KYÔGEN
muko-onna kyôgen PLAY CATEGORIES: KYÔGEN
mukô sajiki SAJIKI
murai KURAI ZUKE
murasaki chirimen BÔSHI
musume gidayû SUJÔRURI
myôka HANA
myôrin PUPPET HEADS: FEMALE
myôsho KAKYÔ

nadai shiken NADAI
nadai shita NADAI
nagabakama HAKAMA
naga kazura WIGS: KYÔGEN AND NÔ
nagakamishimo KAMISHIMO
naka DRAMATIC STRUCTURE: BUNRAKU AND KABUKI; KIRI;
SEWA MONO
naka eri COSTUMES: BUNRAKU
nakafude NAKAJIKU
naka no ayumi AYUMI
nakazō buri NAKAMURA NAKAZÔ
namanari ONRYÔ
namibyōshi CHÛNORI
nami nuno JIGASURI
namigo KUROGO
nanoribue NANORI
nanoriza NANORI; SHITE BASHIRA; STAGE: NÔ
narabi keisei NARABI DAIMYÔ
narabi koshimoto NARABI DAIMYÔ
nari monoshi NARI MONO
nari tsuba KATANA
nashiwari PUPPET HEADS: MALE
natsu shibai NATSU KYÔGEN
nayose PLAY CATEGORIES: KYÔGEN
nemuri PUPPET HEADS
nemuri me BUNSHICHI
nemuri no musume MUSUME
nenbutsu kyôgen MIBU KYÔGEN
netori NARI MONO
niban tsuzuki TSUZUKI KYÔGEN
ni no ado ADO
ni no matsu STAGE: NÔ
nichibu BUYÔ
nihon buyô BUYÔ
nijû butai NIJÛ
nikai sajiki SAJIKI
ningara NIN
ningyô koshirae COSTUMES: BUNRAKU
ningyô shibai NINYÔ JÔRURI; SHIBAI
ningyô tsukuri PUPPETEERS
niramu MIE
nishi fû FÛ
nishiki yoten YOTEN
nishiki sajiki SAJIKI
niwa tômi TÔMI
no bakama HAKAMA
nochiba BA
nochijite SHITE
nodo FUE
nodogi PUPPET HEADS
no dōmi TÔMI
nōgakudō STAGE: NÔ
nōkan FUE
nokori tome TOME
nō men MASKS: NÔ
nō no dōgu PROPERTIES: NÔ
noren NORENGUCHI
noriben CHINORI
nori mono PROPERTIES: BUNRAKU AND KABUKI
noshi OKURI MAKU
nuki mono MARUHON
nukisage KARAORI
numazuguma ZAREGUMA
nuregotoshi NIMAIME; NUREBA
nusa KAGURA

ōbeshimi KICHIKU
ōbeshimi mono ONI MONO
ōbeyasan ÔBEYA
ōchō mono ÔDAI MONO
ōdachi KATANA
ōdōgu SCENERY
odori-te PUPPET HANDS
ōdoro NARI MONO
ōgi FANS
ōgiri kyōgen ÔGIRI
oie kyōgen OIE MONO
oie sōdō mono OIE MONO
oikomi tome TOME
ōiri ŌIKOMI
 oiwa PUPPET HEADS: FEMALE
ōji MASKS: KYÔGEN
ōjidaikyōgen JIDAI MONO
ōkanjō ŌFUDA
okashi hōshi Introduction
ōkawa KOTSUZUMI AND ŌTSUZUMI
ōkawakata MUSIC: NŌ
oki MICHYUKI
okidō NARI MONO
oku KIRI
okubyo guchi KIRIDO GUCHI
okurimaku MAKU
okyōgenshi ONNA YAKUSHA
ōmie o kiru MIE
omo ado ADO
omo kōken KÔKEN
omo narai kyōgen PLAY CATEGORIES: KYÔGEN
omoshiroki SHÛGYOKU TOKKA
omote mon MON
omote o kiru MASKS: NŌ
omote o tsukau MASKS: NÔ
ōnadai NADAI
onagori kyōgen AKI KYÔGEN
oni PUPPET HEADS: MALE; GOBANME MONO; MASKS: KYÔGEN
oni-yamabushi kyōgen PLAY CATEGORIES: KYÔGEN
onna gidayû SUJÔRURI
onna nō PROGRAMS: NÔ
onna shibai ONNA YAKUSHA
ōnori YÔKYOKU
oryō MASKS: KYÔGEN
ōsatsuma bushi ŌZATSUMA BUSHI
oshie-ai ASHIAI-AI
ōshiki-chô ŌSHIKI HAYAMAIS
oshita INARI MACHI
ōsode COSTUMES: NÔ
oto MASKS: KYÔGEN
ōtobide KICHiku; ONI MONO
otogi banashi DRAMATIC STRUCTURE: BUNRAKU AND KABUKI
otoko mono SANBANME MONO
otoko mono TAIKO JO NÔ MAI MONO
otoko nō PROGRAMS: NÔ
otokodate KYÔKAKU MONO
otokodate mono KYÔKAKU MONO
otokogata YAKUGARA
ôtsuzumikata MUSIC: NÔ
oyajigataki KATAKIYAKU
oyogi roppô ROPPÔ
ôzei TSUME NINGYÔ

pintokona NIMAIME

raijo TACHISHABERI
renji Introduction
rikidô ONI MONO
rinkigoto SHITTOGOTO
rôjo mono RÔBA; SANBANME MONO
rôtai mono TAIKO JO NO MAI MONO
rôtai SANTAI
rurito LIGHTING
ryaku nibanme mono NEHON
ryaku sanbanme mono SANBANME MONO
ryaku waki nô HATSUBANME MONO
ryaku yobanme mono YOBANME MONO
ryû SCHOOLS OF NÔ AND KYÔGEN
ryûgi KITA RYÛ
ryûteki FUE

sagi midare MIDARE
saidô ONI MONO
saimon SEKKYÔ BUSHI
sajiki ban OMOTE KATA
sakusha PLAYWRIGHTS: BUNRAKU AND KABUKI
sanban daiko ICHIBAN DAIKO
sanban tsuzuki TSUZUKI KYÔGEN
sanbasô PUPPET HEADS: MALE
sanga no tsu soge gashira KURAI ZUKE
sangen SHAMISEN
sanko-jô JÔ MEN
sanmaime gataki SANMAIME

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san-maku DRAMATIC STRUCTURE: BUNRAKU AND KABUKI
san no ado ADO
san no kawari YAYOI KYÔGEN
san no matsu STAGE: NÔ
san no te TESURI
sanri SANRIATE
san rôjo SANBANME MONO
sanshin SHAMISEN
san yaku ACTORS
sashikomi SANNIN-ZUKAI
sawari KUDOKI
saya-ate FUWA NAGOYA MONO
sayû KATA
seichû no dô KATA
seichû-sen PUPPET HEAD CARVING
sekitai COSTUMES: KYÔGEN
sekkîyô jôruri SEKKYÔ BUSHI
senkai MIE
serifu tome TOME
serifuzukushi SHÔHON
setsuwa LITERARY SOURCES
sewa-ba JIDAI MONO
sewa danmari DANMARI
sewa-jôruri SEWA MONO
sewa no babâ BABÁ
sewa nyôbô ONNAGATA
sewa-kyôgen SEWA MONO
shagiri tome TOME
shaka SHINBUTSU
shakumi ONNA
shamisen-de PUPPET HANDS
shamisen hiki SHAMISEN PLAYERS
sharebon UTEI ENBA
shibai goya SHIBAI
shibai nenjû gyôji KOGYÔ
shibyôshi MUSIC: NÔ
shigezan TESURI
shikami KICHIKU
shikami (or shigami) mono ONI MONO
shikari tome TOME
shikata MAI
shimabara kabuki SHIMABARA KYÔGEN
shimai kyôgen MAI KYÔGEN
shimedaiko NINGYÔ SHAGIRI
shimo daijin bashira DAIJIN BASHIRA
shimogakari SCHOOLS OF NÔ AND KYÔGEN
shina SHIGUSA
shin buyô BUYÔ
shingeki SHINPA
shinja ONRYÔ
shin-jôruri GIDAYÛ BUSHI; KOJÔRURI
shinjû SHINJÛ MONO
shin nan nyô kyô ki SHIN DAN JO KYÔ KI
shinobu-uri MONO-URI MONO
shintai SHINBUTSU
shinzô PUPPET HEADS: FEMALE
shiori KATA
shiori tome TOME
shioru MASKS: NÔ
shirabeo KOTSUZUMI AND ÔTSUZUMI
shirami hon EIRI KYÔGEN BON
shiranami sakusha KAWATAKE MOKUAMI
shiranami yakusha ICHIKAWA KODANJI
shirasu bashigo SHIRASU; STAGE: NÔ
shiro gashira WIGS: KYÔGEN AND NÔ
shiro yoten YOTEN
shishi SHAKKYÔ MONO
shishi guchi mono ONI MONO
shishimai SHISHIMAI MONO
shitagi KITSUKE
shitamawari ÔBEYA
shita tachiyaku HAIYÛ NO KAIKYÛ
shitekata ACTORS
shitenno BUNKÔDÔ
shitezure TSURE
shiwa-jô JÔ MEN
shizumeori ògi SHIZUMEORI
shôchû STAGE: NÔ
shôjô mono MAI MONO
shômen STAGE: NÔ
shômyô PLAY CATEGORIES: KYÔGEN; YÔKYOKU
shômyô kyôgen KÔWAKAMAI; PLAY CATEGORIES: KYÔGEN
shônichi SENSHÛRAKU
shosageki PLAY CATEGORIES: BUNRAKU AND KABUKI
shôsaki STAGE: NÔ
shotô KATANA
shôzoku COSTUMES: NÔ
shôzoku no ma KAGAMI NO MA
shukke mono PLAY CATEGORIES: KYÔGEN
shukke-zatô kyôgen PLAY CATEGORIES: KYÔGEN
shûmei hiro SHûMEI
shunkan MASKS: NÔ; OTOKO
shura NEHON
shuradô NEHON
shura nô NEHON
shuranori CHÚNORI
shushi Introduction
shûto no gabu PUPPET HEADS: MALE
sode maku MAKU
sôke IEMOTO
sôshi shibai SHINPA
sôzarai KEIKO
suedôgu PROPERTIES: NÔ
suikan OTOKO MAI; SHIRABYÔSHI
suki kannuri KANMURI
sumô mono SEWA MONO
su no de SHIJIMAGOTO
su no monogi SHIJIMAGOTO
suô otoko SUÔ

tachi KATANA
tachikata JIKATA
tachi keiko KEIKO
GLOSSARY

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Glossary entries:

- tachishita NIMAIME
- tachishu KYÔGENKATA
- tachishu gashira KYÔGENKATA
- taikokata ACTORS; MUSIC: NÔ
- taishokkan ÔDAI MONO
- taitô KATANA
- takaashi no nijû SANDAN; TENNÔDATE
- takebue SHINOBUE
- tako-tsukami PUPPET HANDS
- tannuki HYÔSHIGI
- tanzen mono TANZEN
- tanzen roppô ROPPÔ
- tare WIGS: KYÔGEN AND NÔ
- tarô-kaja mono PLAY CATEGORIES: KYÔGEN
- tate TACHIMAWARI
- tatehon SHÔHON
- tate oyama ONNAGATA
- tate oyama TATE ONNAGATA
- tate uta TATE JAMISEN
- tayû ZAMOTO
- tayûmoto KÔGYÔ; ZAMOTO
- tayû tsuke SHAMISEN; SHAMISEN PLAYERS
- tedaigataki KATAKIYAKU
- tedôgu PROPERTIES: NÔ
- te-kugutsu KUGUTSU
- tei mon MON
- tengan KANMURI; COSTUMES: NÔ
- tengu GOBANME MONO
- tenjin mono HATARAKI MONO
- tenran kabuki TENRAN GEKI
- terasu MASKS: NÔ
- tobi roppô ROPPÔ
- tobide KICHIKU
- tobide mono HATARAKI MONO; ONI MONO
- togaki jôruri TOGAKI
- tôiri no tômi TÔMI
- tô kanmuri KANMURI
- tokoro no otoko KATARIAI
tokushu MASKS: NÔ

tomo TSURE

tonbogaeri TONBO

tonoko MAKEUP

tsuizen TSUIZEN KÔGYÔ

tukami-te PUPPET HANDS

tsuke butai STAGE: KABUKI

tsuketita TSUKE

tuketate KEIKO

tukueuchi TSUKE

tukiage OMOZUKAI

tukkomi SANNIN-ZUKAI

tusukorobashi NIMAIME

tukuri mono PROPERTIES: NÔ

tusukushi IITATE

tsume KIRI; HAIYÛ NO KAIKYÛ

tsume ashi NÎJÛ

uba RÔBA

ubagami WIGS: KYÔGEN AND NÔ

ubagihaku SURIHAKU

uchiwa taiko NARI MONO

udenuki PUPPETEERS

ue no bakama HAKAMA

ui kanmuri KANMURI

uma no ashi UMA

umanori OMOZUKAI

umi tômi TÔMI

unazuki no ito PUPPET HEADS

ura kido KIDÔ

uroko yoten YOTEN

urokahaku SURIHAKU

usofuki MASKS: KYÔGEN

usudoro NARI MONO

utaguchi FUE

utai tome TOME

utairi aikata AIKATA

uwagi COSTUMES: NÔ
wagin YOWAGIN
wagotoshi NIMAIME
waka LANGUAGE
waka onna MASKS: NÔ
wakaishû INARI MACHI
wakaonna ONNA
wakaonnagata ONNAGATA
wakashudô SHUDÔGOTO
waki nô PROGRAMS: NÔ; WAKI KYÔGEN
waki shômen STAGE: NÔ
waki tome TOME
wakikata ACTORS
wakiza STAGE: NÔ
wakizure SCHOOLS OF NÔ AND KYÔGEN
wakizure TSURE
warai-jô MASKS: NÔ
warai tome TOME
waraji FOOTGEAR
wariko bentô MAKU NO UCHI
wasure guchi KIRIDO GUCHI
wazaogi ACTORS

yagura nushi ZAMOTO
yagurashita MONSHITA
yagurashita kanban KANBAN
yahazu bin BIN
yakko OTOKODATE
yakuharai YAKUBARAI
yakusha ACTORS
yakuwari banzuke BANZUKE
yakuwari YAKU
yama oroshi NARI MONO
yama tômi TÔMI
yamabushi WAKI
yamabushi mono PLAY CATEGORIES: KYÔGEN
yamadai HINADAN
yamanba RÔBA
yarô atama YARÔ KABUKI
Bibliography

INTRODUCTION


This is perhaps the most up-to-date bibliography of literature in English pertaining to Japanese traditional theatre. The “General Reference Works” section lists several earlier bibliographies; the most complete among them, because it also includes writing in European languages, is in Ortolani, Japanese Theatre. (Where possible, I use shortened forms of the titles to which I am referring.)


The “General Reference Works” section covers works in which more than one form of Japanese traditional theatre are treated. Readers seeking good overviews would be well served by examining Arnott’s The Theatres of Japan, Bowers’s Japanese Theatre, Brazell’s Traditional Japanese Theatre (an anthology), Inoura and Kawatake’s The Traditional Theatres of Japan, Leiter’s Japanese Theater in the World, and Ortolani’s Japanese Theatre. Looking only at
books, Pronko’s *Theatre East and West* is recommended for its emphasis on the influence of Japanese and other Asian theatres on Western theatre (a subject covered by various writers, as in Horie-Webber, ed., *Japanese Theatre and the West*). Brandon’s *Châshingura* allows three top scholars to examine the bunraku and kabuki classic of that title. His *Nô and Kyôgen in the Contemporary World* includes excellent papers by a variety of major scholars. Keene’s *Seeds in the Heart* and *World within Walls* are important overviews of Japanese drama from a literary point of view. Raz’s *Audiences and Actors* provides a thorough analysis of audiences in premodern Japanese theatre. Scholz-Cionca and Leiter’s *Japanese Theatre and the International Stage* includes essays by many writers on the place of Japanese theatre in the non-Japanese world. Teele’s *Nô/Kyôgen Mask and Performance* is a well-illustrated collection of essays on masks; Komiya’s *Japanese Music and Drama* remains the main discussion of Meiji-period theatre in English. And Ueda’s *Literary and Art Theories* has perceptive chapters on Zeami, Toraakira, and Chikamatsu’s dramaturgical ideas.

Although the present book focuses only on bunraku, kabuki, kyôgen, and nô, the reader may wish to learn more about other premodern types of Japanese performance. The principal studies of these are listed under “Other Japanese Theatre Forms.” For kôwakamai, there is Araki’s *The Ballad Drama of Medieval Japan*; for shamanistic practices as they relate to theatre, see Blacker’s *The Catalpa Bow*; for gagaku and bugaku, see the works by Garfias, Nishikawa, Ortolani, Togi, and Wolz; for traditional dance, see Gunji’s *Buyo*; for the storytelling art of rakugo, there is Morioka and Sasaki’s *Rakugo*. A number of specialized studies of different ritual/religion-based performance types, such as kagura and chinkon, are included among the articles and chapters listed; Thornbury’s *The Folk Performing Arts* is a book-length study of how these forms survive in modern Japan.

*Kyôgen* has seen many of its plays translated, and a fair number of scholarly articles and essays in collections, yet even though there are several pamphlet-like books on kyôgen, there is no comprehensive book about it in English. The only scholarly book on kyôgen is Fujii’s comparative study, *Humor and Satire in Early English Comedy and Japanese Kyôgen Drama*. Kenny’s *A Guide to Kyôgen* is an excellent book of plot summaries, and his *The Kyôgen Book* is a valuable anthology of translations. The other most significant collections of kyôgen plays are those published by McKinnon, Morley, and Sakanishi.

*Nô* studies include those that cover the entire subject and those with a more narrow focus. Numerous highly specialized articles on all aspects of nô are listed below. The best of the comprehensive books are Keene’s *Nô* and Konparu’s *The Noh Theatre*, while Nakamura’s much briefer *Noh* might be a good introduction. Important specialized studies include Bethe and Brazell’s
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detailed Nô as Performance, concerning performance technique; Brown’s provocative Theatricalities of Power, about cultural politics; Goff’s Noh Drama and The Tale of Genji, about the relationship between nô plays and the great novel by Murasaki Shikibu; O’Neill’s penetrating investigation of nô’s origins, Early Nô Drama; Rath’s revealing analysis of nô’s methods of self-empowerment, The Ethos of Noh; Tamba’s The Musical Structure of Noh; Terasaki’s close reading of nô plays, Figures of Desire; Thornhill’s research into the metaphysical theories of Zenchiku, Six Circles, One Dewdrop; and Yokota-Murakami’s The Formation of the Canon of Nô, which examines why the canon took the form it did. Essay collections worth examining include Ortolani and Leiter’s Zeami and the Nô Theatre in the World, compiled from symposium papers, and Smethurst and Laffin’s examination of the play Ominaeshi. There are also a number of groundbreaking translations and studies of Zeami, among them de Poorter’s Zeami’s Talks on Sarugaku, Hare’s Zeami’s Style, Sekine’s Zeami and His Theories, Rimer and Yamazaki’s On the Art of the Nô Drama, and Quinn’s Developing Zeami. There are also comparative studies of nô and Western drama, in particular the plays of W. B. Yeats and Aeschylus, and the work of Ezra Pound.

Numerous nô play translations have been published in widespread sources. The most readily available collections of translated nô plays include Brazell’s Twelve Plays of the Noh and Kyôgen Theaters; Keene’s Twenty Plays of the Nô Theatre; the Nippon Gakujutsu Shinkokai’s The Noh Drama; the five volumes of translations by Shimazaki; Smethurst’s Dramatic Representations of Filial Piety; Tyler’s Pining Wind, Granny Mountains and Japanese Nô Dramas; Waley’s The Nô Plays of Japan; and Yasuda’s Masterworks of the Nô Theatre. Perhaps the most detailed notes for nô plays accompany the individually published volumes translated by Bethe and Emmert under the general title Noh Performance Guides.

Bunraku has not been as extensively written about in English as its sister art of kabuki, but several important books are available for consultation. These include Adachi’s The Voices and Hands of Bunraku (a revision of an earlier book), which offers insight into the backstage world. Ando’s Bunraku and Scott’s The Puppet Theatre of Japan are compact general introductions, but the most detailed overview remains Keene’s marvelously illustrated Bunraku. Coaldrake’s detailed study of women chanters, Women’s Gidayû, has a specialized focus, as does Law’s Puppets of Nostalgia, an anthropological study of the ritual purposes of the puppets of Awaji island, which bear a close relationship to those of bunraku. Dunn’s The Early Japanese Puppet Drama examines ko jôru-rî, which disappeared with the arrival of Takemoto Gidayû and Chikamatsu Monzaemon, while Gerstle’s Circles of Fantasy is a serious look at the dramaturgic conventions in Chikamatsu’s drama. Gerstle, Inobe, and Malm produced
a valuable single-play analysis in *Theater as Music*, which explains *bunraku* music from the point of view of a classic play (a cassette accompanies the book). Hironaga’s *Bunraku* is mainly a compendium of plot summaries but has a useful introduction.

Many books and essays have been devoted to *kabuki*, the best early example being Kincaid’s *Kabuki: The Popular Stage of Japan*. Much of value about *kabuki* can also be gleaned from the various works on *ukiyo-e* prints, whose subjects were often *kabuki* actors. A number of such books are listed below; see, for example, Clark’s *The Actor’s Image* and Keyes’s *The Theatrical World of Osaka Prints*. For the best introductory overviews, readers should consult Cavaye’s *Kabuki: A Pocket Guide*, Gunji’s *The Kabuki Guide*, and Toita’s *Kabuki: The Popular Theatre*. Among the more advanced and comprehensive surveys are Ernst’s *The Kabuki Theatre*, Scott’s *The Kabuki Theatre of Japan*, Kawatake Shigetoshi’s *Kabuki: Japanese Drama*, Gunji’s *Kabuki*, and Kawatake Toshio’s *Japan on Stage* and *Kabuki: Baroque Fusion of the Arts*. For more specialized studies, the best choices would include such collections as Brandon, Malm, and Shively’s *Studies in Kabuki*; Leiter’s *A Kabuki Reader*, an anthology of major earlier essays in the field supplemented by newly commissioned ones; his *Frozen Moments*, a collection of his own essays; and the International Symposium on the Conservation and Restoration of Cultural Property’s *Kabuki: Changes and Prospects*, based on an important Tokyo conference. For background on three great actors, see Kominz’s *The Stars Who Created Kabuki*, and for an examination of the place of the Soga brothers’ revenge story in *kabuki*, see his *Avatars of Justice*. *Kabuki* music is best studied in Malm’s *Nagauta*. Actor Nakamura Mataza offers fascinating insights into the world of *kabuki* acting in *Kabuki: Backstage, Onstage*. Shaver’s *Kabuki Costume* is a richly illustrated account of costumes, wigs, and makeup, while Thornbury’s *Sukeroku’s Double Identity* examines the dramaturgical conventions of a popular play. Okamoto’s *The Man Who Saved Kabuki* tells the story of American censorship during the Occupation, and Powell’s *Kabuki in Modern Japan* analyzes developments in *shin kabuki*, especially the plays of Mayama Seika. Among documents essential to understanding *kabuki* history are Dunn and Torigoe’s *The Actors’ Analects*, containing the thoughts on acting of several major 18th-century actors; forthcoming is Saltzman-Li’s *Creating Kabuki Plays*, a translation and analysis of a valuable 19th-century document on playwriting. *Grand Kabuki Overseas Tours* provides nearly every review of *kabuki*’s foreign tours from 1928 to 1993. The Halfords’ *The Kabuki Handbook* served as a major source of *kabuki* plots until Leiter’s *Kabuki Encyclopedia* (later much revised as *New Kabuki Encyclopedia*) appeared; the latter also provides details on almost every aspect of *kabuki* history and performance, organized from A to Z.
Until recently, the number of translations of *bunraku* and *kabuki* plays was not impressive. In 2002–2003, however, Brandon and Leiter published a four-volume series, *Kabuki Plays On Stage*, containing over 50 plays. Other major collections of plays from *bunraku* and *kabuki*, which share much of their repertoires, are Brandon’s *Kabuki: Five Classic Plays*, Gerstle’s *Chikamatsu: 5 Late Plays*, Keene’s *Major Plays of Chikamatsu*, Leiter’s *The Art of Kabuki*, and Miyamori’s *Masterpieces of Chikamatsu*. All have important introductions. Long plays published in separate volumes include Jones’s translations of *Sugawara and the Secrets of Calligraphy* and *Yoshitsune and the Thousand Cherry Trees*, Keene’s of *Chushingura*, Motofuji’s of *The Love of Izayoi and Seishin*, Scott’s of *Genyadana* and *Kanjinchô*, and Shively’s of *The Love Suicide at Amijima*.

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*Works on two or more forms of traditional Japanese theatre. Works that contain translations of plays from more than one form of theatre are also included here.*

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Traditional forms other than bunraku, kabuki, kyōgen, and nō.


KYÔGEN

See also works on no, which often discuss kyôgen as well.


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NÔ

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About the Author

Samuel L. Leiter (B.A., Brooklyn College; M.F.A., University of Hawai‘i; Ph.D., New York University) is Distinguished Professor (and Chair) of Theatre at Brooklyn College, CUNY; he is also on the faculty of The Graduate Center, CUNY. He has been a Fulbright Research Scholar to Japan (1974–75), received a Claire and Leonard Tow Award (1997), held a Claire and Leonard Tow Professorship (1997–98), received a Wolfe Fellowship for Research in the Humanities (1999–2000), and was Broeklundian Professor (2001–03). He has been a Visiting Scholar at Waseda University, Tokyo, and was Scholar-in-Residence at Seikei University, Tokyo. He has received eight research grants from the CUNY Research Foundation, and twice received funding from the Asian Cultural Council. He founded the Asian Theatre Bulletin, which he edited from 1971–78, served as book review editor for Japan for the Asian Theatre Journal, and was editor-in-chief from 1992 to 2004. He also served on the editorial board of the Theatre Symposium.


Dr. Leiter is the editor for Japan in the forthcoming Grolier’s Encyclopedia of Modern Drama, and is presently editing the Encyclopedia of Asian Theatre. His articles have appeared in Drama Survey, Players, Theatre Crafts, Educational Theatre Journal, Theatre Symposium, Theatre History Studies, Comparative Drama, Literature East and West, Asian Theatre Journal, Journal of Long Island History, Journal of American Drama and Theatre, Theatre Survey, and Theatre Research International. He has published essays in 17 books, and has directed two dozen plays. In addition to his many professional presentations in the United States, he has given papers or lectured in Beijing, Tokyo, Kyoto, Edinburgh, and Munich. He was recently elected to the College of Fellows of the American Theatre, and was initiated into this select group in April 2004. In 2005, he was presented with the ATHE Excellence in Editing Award.
The aragoto hero Kamakura Gongorō (Onoe Shôroku II) makes his grand exit on the hanamichi in the kabuki play Shibaraku. (Author’s collection)
The Fox-Tadanobu (Ichikawa Ennosuke III) uses a flying device (chûnori) to make his exit in the kabuki version of Yoshitsune Senbon Zakura. (Author’s collection)

A scene from the bunraku version of the jidai mono Kokusenya Kassen

(Photo: “Collection of Materials for Educational Use Site,” www2.edu.ipa.go.jp/gz)
A scene from the kabuki play Meiboku Sendai Hagi, a jidai mono. Standing (left), Nakamura Utaemon VI; kneeling, Ichikawa Sadanji III. (Author’s collection)
Matsuōmaru (Ichikawa Danjūrō XI) performs a mie during the head inspection scene in the kabuki version of “Terakoya” (a scene in Sugawara Denju Tenarai Kagami). (Author's collection)
Representative examples of kabuki’s kumadori makeup: (1) sujiguma, (2) kaenguma, for fox characters who take human form, (3) kagami jishi no kuma, for the lion in Kagami Jishi, (4) and (8) hannyaguma, (5) shakkyō men guma, a gold-colored makeup for certain lion roles, (6) kugeakuguma, for wicked princes (kugeaku), (7) tsuchigumoguma, for spider spirits. (From Yakusha no Sekai 1966)
Representative kyôgen masks. Top row (left to right): otome, usofuki, buaku; bottom row (left to right) kitsune, naki-ama, kentoku. (Photos courtesy of Masuda Shôzô)
Representative nō masks. Top row (left to right): ko omote, waka onna, fukai, yamanba; second row (left to right): hannya, atsumori, kantan otoko, semimaru; third row (left to right): kashiki, sanko-jō, shunkan, ikkaku sennin; bottom row (left to right): kobeshimi, shōjō, shishiguchi. (Photos courtesy of Masuda Shōzō)
Benkei (Matsumoto Kôshirô VIII) strikes a “stone-throwing” pose (ishinage no mie) in Kanjinchô. (Author’s collection)

Naozamurai (Morita Kanya XIV), seated, and Michitose (Nakamura Jakuemon IV) in the famous love scene of Naozamurai. (Author’s collection)
The waki (celebratory) kyōgen play Suehirogari. The master, Shigeyama Sensaku III. (Photo courtesy of Masuda Shôzô)

The yamabushi (mountain ascetic) kyōgen play Fukuro. Yamabushi (right), Izumi Motohide. (Photo courtesy of Masuda Shôzô)
The shōmyō (minor landowner) kyōgen play Busu. Jirō Kaja (left), Yamamoto Noritada; Tarō Kaja (right), Yamamoto Tōjūrō. (Photo courtesy of Masuda Shōzō)

The oni (devil) kyōgen play Kubihiki. Tametomo (right), Shigeyama Sengorō. (Photo courtesy of Masuda Shōzō)
The daimyô (feudal lord) kyôgen play Utsubozaru. Daimyô, Yamamoto Noritada; Tarô Kaja, Yamamoto Noriyoshi; monkey trainer, Yamamoto Tôjûrô. (Photo courtesy of Masuda Shôzô)

The shukke (priest) kyôgen play Shûron. Nenbutsu priest, left, Zenchiku Keigoro; hokke priest, right, Shigeyama Chûsaburô. (Photo courtesy of Masuda Shôzô)
Takasago, a first-group (hatsubanme mono) nō play. Spirit of Sumiyoshi, Kita Sadayo. (Photo courtesy of Masuda Shôzô)

Kiyotsune, a second-group (nibanme mono) nō play. Kiyotsune, Tamura Shin’ichirô. (Photo courtesy of Masuda Shôzô)
Matsukaze, a third-group (sanbanme mono) nô play. Matsukaze, Kita Minoru. Notice the chorus (jiutai) at right, the musicians upstage, and the property pine tree standing in a tsukuri mono frame. (Photo courtesy of Masuda Shôzô)
Dōjō-ji, a fourth-group (yobanme mono) nō play. Shirabyōshi dancer, Shiozu Tetsuo. (Photo courtesy of Masuda Shōzō)
Funa Benkei, a fifth-group (gobanme mono) nō play. Tomomori, Awaya Shintarō. (Photo courtesy of Masuda Shōzō)

A male bunraku puppet without its costuming, fitted to a stand in a backstage room. The armature for operating its left arm is seen at the right. (From Shibai Gakuya-Zue, 1801)
Above, the right hand of a male bunraku puppet, showing the armature that manipulates it and makes the articulated fingers move. Below, a hand without articulated fingers, with a lever for making the wrist move. (From Shibai Gakuya-Zue 1801)

A male bunraku head, showing the toggle arrangement on the neck handle for manipulating its movements. (From Shibai Gakuya-Zue 1801)
Bunraku puppet heads. Top row (left to right): babâ, bunshichi, danshichi, fuke oyama; second row (left to right): genta, gabu, kenbishi, kiichi; third row (left to right): kintoki, fuke oyama, komei, ôshûto; bottom row (left to right): sadanoshin, shiradayû, waka otoko. (From Engeki Grafu 1952)
Bunraku’s three-man puppet handling system (sannin zukai). The puppeteer on the left (hidarizukai) handles the left arm, the crouching figure (ashizukai) handles the feet, while the chief operate (omizukai), standing on high clogs, handles the head and right arm. (Drawing by Justin Leiter)
A scene from Kawatake Mokuami’s kabuki sewa mono Aotozôshi Hana no Nishiki-e. Left to right, a fireman (Nakamura Matagorô II), Nango Rikimaru (Nakamura Kichiemon II), and Benten Kozô (Matsumoto Kôshirô IX). (Author’s collection)
The lion (Nakamura Tomijūrô V) poses in the kabuki dance drama, Kagami Jishi. (Author’s collection)
Bunraku stage of the early 19th century. Its essential features are still in use. At the bottom of the left picture is the troughlike hanamichi, its sides raised to hide the lower portion of the puppeteers’ bodies. It joins the foremost horizontal border (san no te). The horizontal border (tesuri) just upstage of this is the ni no te, at either side of which is a black curtain, that on stage right bearing the theatre's crest (mon). The lowered area between these curtains is the funazoko. The border fronting the interior scenic unit upstage is the ichi no te or honte. The chanter and shamisen player’s platform (yuka) is at stage left. A screened-in musicians’ room is directly over it. (From Shibai Gakuya-Zue, 1801)
The interior of the Shintomi-za (see MORITA-ZA), illustrating the layout of a late 19th-century kabuki theatre: (a) madobuta, (b) audience left upper sajiki, (c) hanamichi, (d) geza, (e) doma, (f) hikimaku, (g) masu, (h) tsukeuchi (see TSUKE), (i) yuka, (j) kari hanamichi, (k) takadoma, (l) shin takadoma, (m) audience right upper sajiki.

(Author's collection)
A spectacular tachimawari (stage combat) enacted on the hanamichi in the kabuki play, Yamatogana Ariwara Keizu. (Author’s collection)

Kita Roppeita Memorial Nô Stage, Meguro, Tokyo. The photo shows all four pillars, the jiutai veranda, the upstage area (atoza), the pine tree painted on the upstage wall (kagami ita), the bridgeway (hashigakari) with attendant pine trees leading to the curtain (agemaku), and the pebbled area with steps surrounding the acting area. (Photo courtesy of Masuda Shôzô)

A spectacular tachimawari (stage combat) enacted on the hanamichi in the kabuki play, Yamatogana Ariwara Keizu. (Author’s collection)
Chûbei (Nakamura Ganjirô II), a wagoto hero, strikes a pose in Shinjû Ten no Amijima. (Author’s collection)

The yagura used by the Kabuki-za, Tokyo. (Author’s collection)