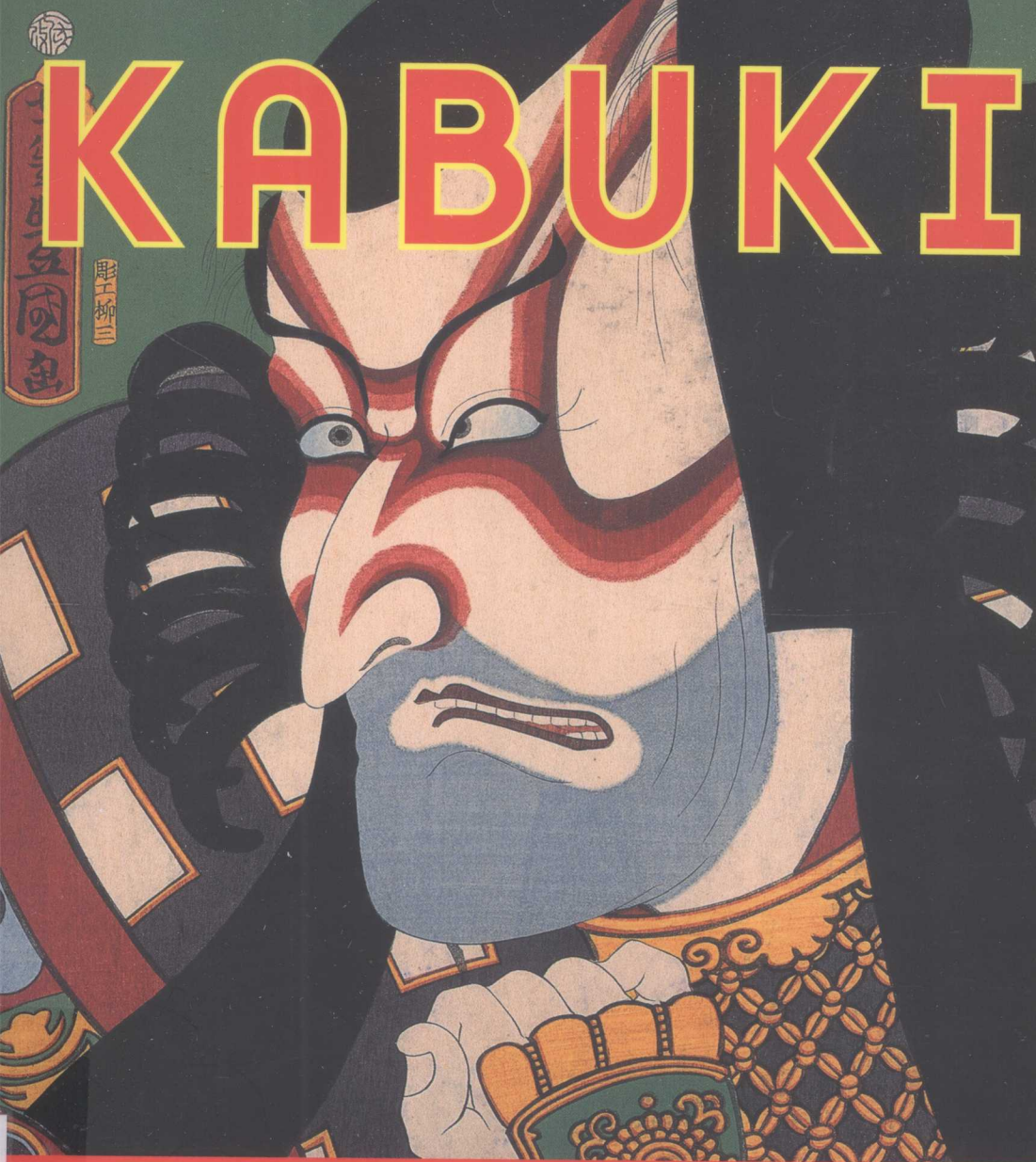


歌舞妓十八番之内
五代目 景清
反古庵 白猿



KABUKI

Kawatake Toshio

Translated by
Frank & Jean Connell Hoff



KABUKI

BAROQUE FUSION OF THE ARTS

Kawatake Toshio

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歌舞伎





1. A matter of perspective: the “Suma Bay” scene from *Ichinotani Futaba Gunki* (Chronicle of the Battle of Ichinotani); Matsumoto Kōshirō as Kumagai Naozane with a child actor in the role of Atsumori in the technique known as *tōmi* (distant view) (cf. p. 218)

Transcription of names

The Hepburn system of romanization is used for Japanese terms, including the names of persons and places. Long vowels are indicated by macron. Chinese terms are romanized using the pinyin system. The Wade-Giles system is used, however, for certain place-names outside mainland China. The romanization of Korean terms follows the McCune-Reischauer system.

With regard to Japanese, Chinese, and Korean personal names, we have followed the local custom of placing the family name first.

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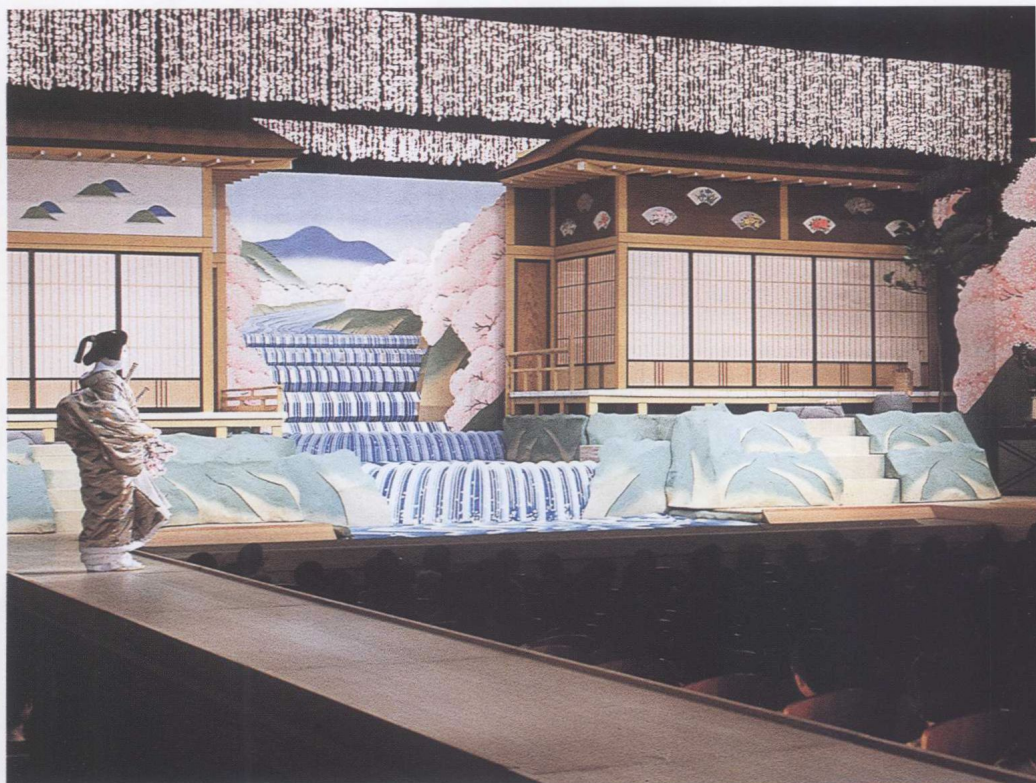
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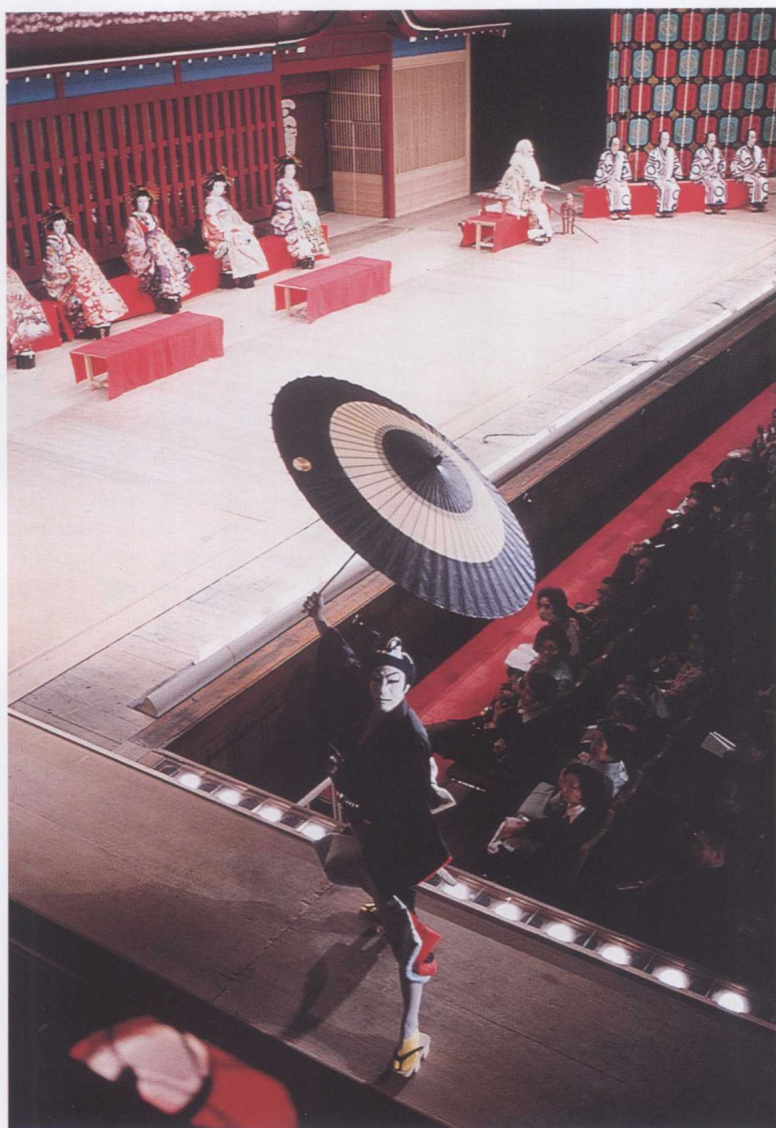
2. Ichikawa Danjūrō performs the *aragoto* technique of *niramū* (glare) (cf. p. 150)



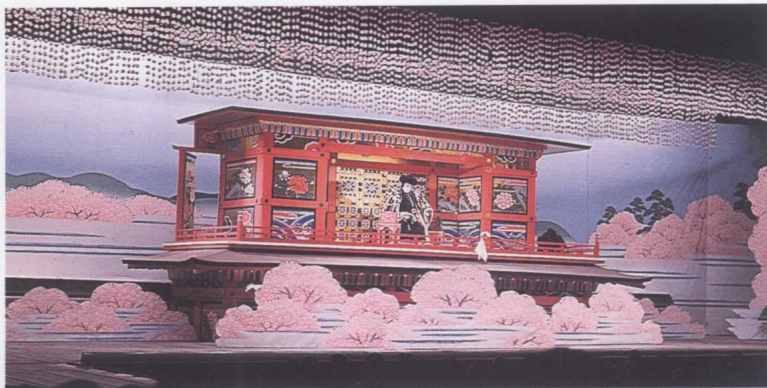
3. Sakata Tōjūrō (Nakamura Ganjirō, at the time) as Sadaka, left, and Ichikawa Danjūrō as Daihanji Kiyozumi, right, enter on the two *hanamichi* in the “Yoshino River” scene of *Imoseyama* (Mt. Imo and Mt. Se) (cf. pp. 44–45)



4. Onoe Shōroku II as Daihanji Kiyozumi, right, prepares to receive the severed head of his son's bride from her mother Sadaka (Nakamura Utaemon VI) in the “Yoshino River” scene of *Imoseyama* (Mt. Imo and Mt. Se) (cf. p. 226)



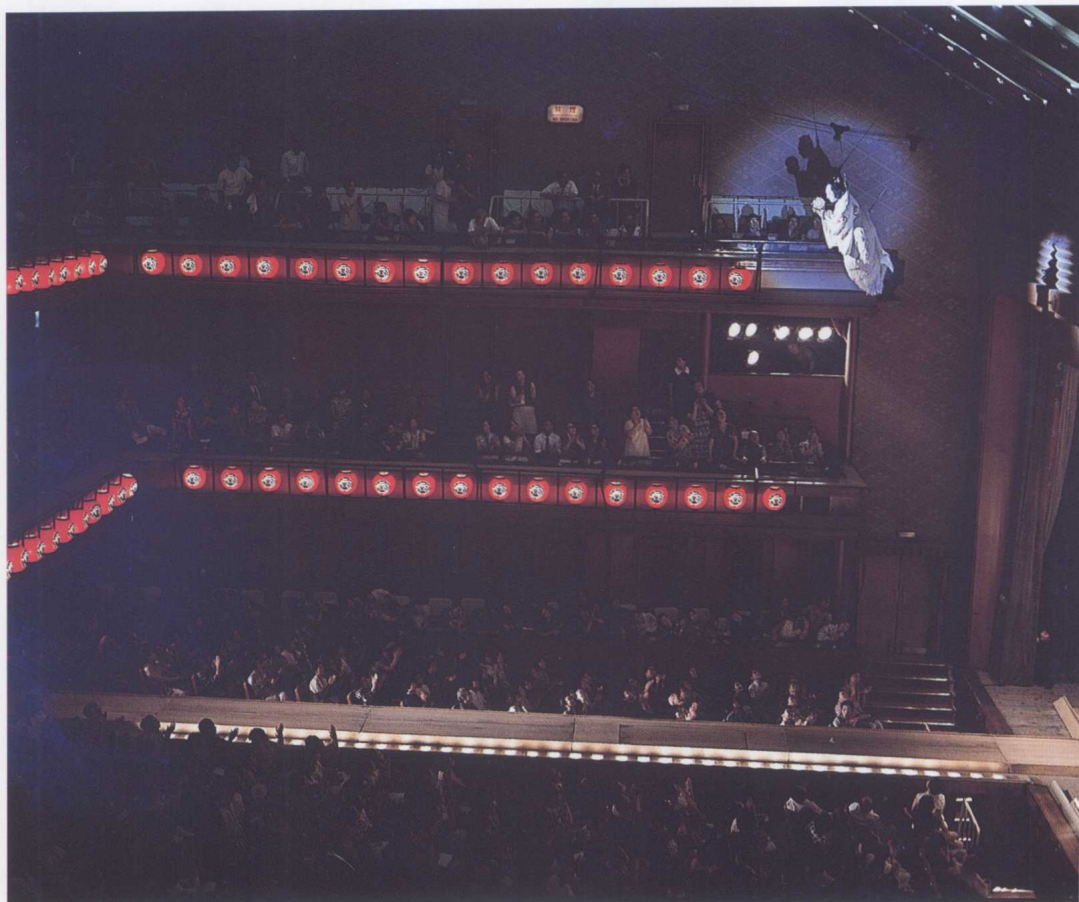
5. Sukeroku's *deha* (entrance on the *hanamichi*) performed by Ichikawa Danjūrō (cf. pp. 38–39)



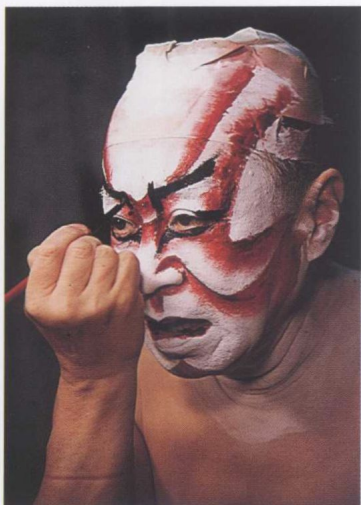
6. The Nanzen Temple gate rises up on the large trap in the scene of that name from *Sanmon Gosan no Kiri* (The Temple Gate and the Paulownia Crest); Jitsukawa Enjaku III as Ishikawa Goemon in black on the gate's upper level and Ichimura Uzaemon XVII as Mashiba Hisayoshi on the stage below (cf. p. 67)



7. Ichikawa Ennosuke as Benten Kozō in the play of that name disappears from view as the roof of the Gokuraku Temple flips over backwards; use of the scene-change technique known as *gandōgaeshi* (cf. pp. 67–68)



8. Ichikawa Ennosuke as the fox Tadanobu performs *chūnori* (flying) in *Yoshitsune Sembon Zakura* (Yoshitsune and the Thousand Cherry Trees) at the Kabuki-za in 1970 (cf. p. 68)



9. Nakamura Tomijūrō applying *suji* (line) *guma* makeup (cf. p. 111)



10. *Lianpu* makeup used in Beijing Opera; Jiang Wei at Tielong Mountain (cf. p. 112)

11. An assortment of *kumadori* designs from *Ichikawake Hiden Kumadori Zukan* (Illustrated Scroll of the Ichikawa Family's Secret Makeup Traditions) in the Waseda University Theatre Museum collection (cf. p. 110)



a) fire *kuma* devised by Danjūrō II



b) makeup for the role of Benkei devised by Danjūrō II



c) *hannya* (angry female demon) makeup devised by Yamanaka Heikurō



d) Nakamura Denkurō I's Asaina



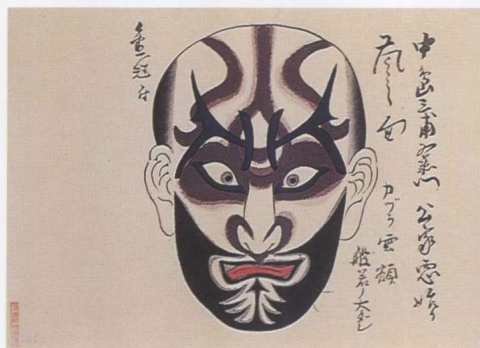
e) origins of Edo Kabuki *aragoto*, Ichikawa Danjūrō I



f) makeup for Matsuō in "Kuruma Biki" (Pulling the Carriage Apart) devised by Danjūrō IV



g) makeup for Gorō in *Youchi Soga* (The Soga Brothers' Night Raid) devised by Danjūrō VII



h) origins of makeup for *kugeaku* (evil noblemen) devised by Nakajima Mihoemon



i) makeup for the hero of *Shibaraku* (Just a Minute!), Genroku period (1688–1704)



12. Danshichi's pose with his back to the audience in *Natsu Matsuri Naniwa Kagami* (Summer Festival in Osaka); Nakamura Kichiemon as Danshichi Kurobei and Jitsukawa Enjaku III as Giheiji (cf. p. 180)



13. The *Genroku mie* from *Shibaraku* (Just a Minute!); Ichikawa Danjūrō as Kamakura Gongorō Kagemasa, front, and Ichimura Uzaemon XVII as Kiyohara no Takehira, rear (cf. p. 149)



14. The “Kōshin Shrine by the Sumida River” scene from *Sannin Kichisa* (The Three Kichisas); from left to right, Onoe Kikugorō as Ojō Kichisa, Onoe Tatsunosuke I as Oshō Kichisa and Bandō Hikosaburō as Obō Kichisa (cf. p. 96)



15. Kataoka Nizaemon as Izaemon, left, and Bandō Tamasaburō as Yūgiri, right, in the “Yoshidaya” scene from *Kuruwa Bunshō* (Love Letter from the Licensed Quarter) (cf. p. 156)

Instrumental accompaniment;
shamisen not yet in use



A performer of women's
Kabuki wearing a rosary
and playing the role of a
young samurai on a visit to
a teahouse



Teahouse madam

Foreign spectators

16. Uneme Kabuki performed along the Kamo River at Shijō Avenue from *Kabuki Zukan* (Illustrated Scroll of Kabuki) in the Tokugawa Art Museum collection (cf. p. 129)



17. Nakamura Utaemon VI in *Kyōganoko Musume Dōjōji* (A Maiden at Dōjōji) (cf. p. 9)