

A Maiden at Dōjōji (Musume Dōjōji)

A dance piece

Translated by Mark Oshima

The Dōjōji story, which appeared earlier in this anthology in a noh version, is also presented in various forms on the puppet, kabuki, and folk stages.¹ The main bunraku version, *Hidakagawa iriai zakura* (1759; The cherry trees along the Hidaka River), was composed by Chikamatsu Hanji and others. In that variation, a young girl, Kiyohime, falls in love with an imperial prince, who, for political reasons, is disguised as the priest Anchin. Its most popular scene, sometimes performed as a dance piece in kabuki, depicts Kiyohime's transformation into a serpent as she crosses the Hidaka River (figure 3.92). A kabuki version entitled *Yakko Dōjōji* features a dancer who is revealed to be a male kyōgen performer, and another variation, *Meoto Dōjōji*, presents both a male and a female dancer. The original reason for using a male dancer was a pragmatic one. The last play (*Kin no zai Sarushima dairi*, 1829), by Tsuruya Namboku, who also wrote *Yotsuya Ghost Stories* (translated here), was supposed to end with a standard Dōjōji scene featuring a woman; however, the onnagata became ill, and Utaemon IV, an actor who specialized in male roles, agreed to do the role as a man.

The best-known and most enduring kabuki version is *A Maiden at Dōjōji* (Kyōganoko musume Dōjōji, or simply Musume Dōjōji).² The play originated with the great onnagata Segawa Kikunojō I (1693–1749), who was particularly talented at transforming noh plays into kabuki-style pieces. In 1731, after having created kabuki versions of *Hagoromo* and *Shakkyō*, Kikunojō performed *Courtesan Dōjōji* (Keisei Dōjōji) at the Nakamura Theater in Edo (now Tokyo). In this rendition of the story, the bell is raised to reveal not a demon but a beautiful courtesan who recalls

1. The autumn 1992 edition of the journal *Bekkan Taiyō* (The sun: special issue) is devoted to Dōjōji and contains pictures of various dance and folk forms.

2. Kyōganoko refers to a kind of dappled cloth (*kanoko*) produced in Kyoto, the home of Nakamura Tomijūrō I (1719–1786), who first performed the starring role.

her life in the pleasure quarters and then depicts the torments of the hell where her ghost is suffering. Combining this work and another popular version, *Sanakida Dōjōji*, produced by Kikunojō in 1744, Nakamura Tomijūrō I created *A Maiden at Dōjōji* in 1753. Tomijūrō, perhaps the greatest onnagata in kabuki history, changed the main character from a dignified courtesan to a young girl (*musume*) and substantially lightened the tone. This version, although it has changed considerably over the centuries, has retained its popularity and is now the single most important dance piece (*shōsagoto*) in the kabuki repertory.

In *A Maiden at Dōjōji*, the *noh* story of feminine desire becomes a backdrop for a series of separate dances, each with a distinctive atmosphere conveyed by different musical accompaniments, costumes, and movements and employing different hand props—a fan, a mirror, a small towel, hats, a drum, tambourines, and a demon's mallet. In the course of the dances, many different characters emerge briefly—a young girl, courtesans from various parts of Japan, a woman in a boudoir, a fox, and a

demon. Mark Oshima suggests that these fragments of character are not so much aspects of the fictional Kiyohime as they are different faces of “woman” projected on the screen of the role of the young woman. The high point of the piece is the central lament (*kudoki*), which is danced with a white silk towel (*tenugui*), cotton replicas of which are then distributed to the audience by the dancer and the priests.

In his translation, Oshima describes the nature of the dances and their importance. However, even his careful annotations still indicate only about half the movements performed. The translation is based on the text found in Gunji 1980. The descriptions of the dance movements are based on current performance practices.

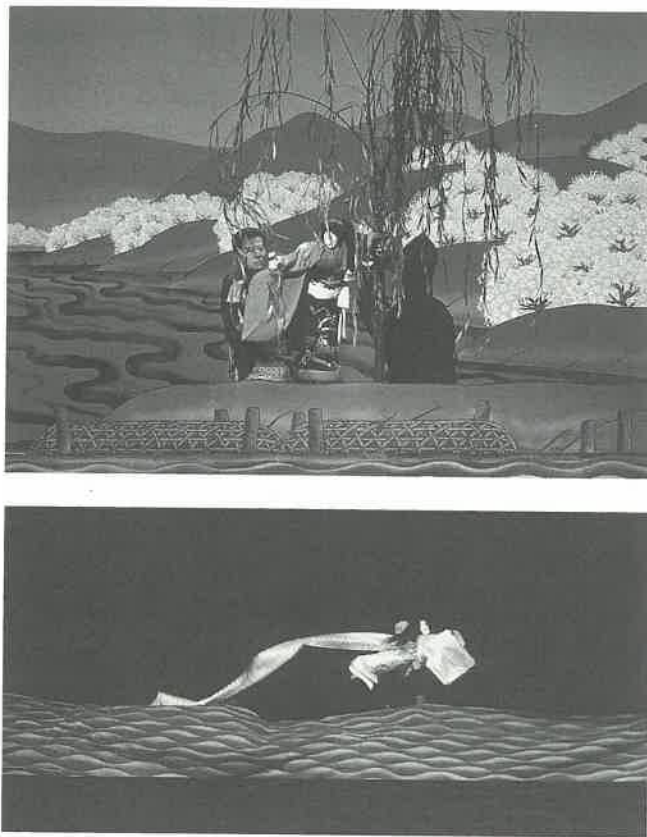


FIGURE 3.92. Kiyohime poses at the edge of the river (top) in the bunraku version of the Dōjōji story (*Hidakagawa iriai zakura*). As she swims across, she is transformed into a serpent (bottom). (Photos by Aoki Shinji.)

CHARACTERS

HANAKO: a shirabyōshi dancer, but in reality, the ghost of Kiyohime
ODATE GORŌ: a name for the role of Demon Queller
Priests

MUSICIANS

Gidayū chanters and shamisen players
Nagauta chanters and shamisen players
A noh ensemble of flute and drums
Music-room percussionists and sound effects

A Dance Piece in One Act

The main curtain is drawn open to the sound of wooden clackers, revealing a large bell hanging at stage left. The rest of the scene is hidden by a curtain with horizontal red and white stripes. The priests enter along the runway wearing white robes with black aprons and wigs that represent shaved heads. They carry Buddhist rosaries.

PRIEST 1 (*Walking down the rampway*): Have you heard, have you heard?

OTHERS: We've heard, we've heard.

PRIEST 1: Have you heard, have you heard?

OTHERS: We've heard, we've heard.

The priests enter the main stage and line up across the stage facing forward, with Priest 1 at stage left.

PRIEST 2: You keep saying, "Have you heard, have you heard?" Have we heard what?

PRIEST 1: I'm asking whether you have heard that there is to be a dedication ceremony for the new bell today?

PRIEST 2: I thought you were asking if we heard that the head priest has another girlfriend.

PRIEST 3: Just thinking about how long the head priest will drone on reciting sutras makes my stomach turn.

PRIEST 4 (*Holding out jug of sake*): I've brought a healing elixir for that problem.

OTHERS (*In surprise and delight*): Oh, oh!

PRIEST 5 (*Holding out some cooked octopus*): And I've brought a sacred canopy.³

OTHERS: Oh, oh!

PRIEST 6: Then shall we nibble at the sacred canopy,

3. A *tengai*, a canopy hung above a Buddhist altar, has long, dangling straps that resemble the legs of an octopus. Buddhist priests are prohibited from eating fish or meat and drinking alcoholic beverages. Compare the similar dialogue between Black Cloud and White Cloud in the opening scene of *Saint Narukami*, translated in part 1.

PRIEST 7: and sip at the healing elixir,

PRIEST 1: and take our places,

ALL: to keep watch.

*Travel passage (michiyuki)*⁴ *The priests sit in two rows facing the audience while to the left of them, at stage right, a temple gate is set out by the stage assistants. A wheeled platform covered with a bright red ground cloth on which the Takemoto musicians are seated is pushed onstage. The ensemble usually consists of three chanters and three shamisen players, although the narration is largely a solo by the main chanter, accompanied by a single shamisen. The other musicians join in the more lyrical passages to intensify the musical texture.*

TAKEMOTO CHANTERS:

The moon shimmers on all the inlets of the sea;
white mists snake through the plains of scrub pine.

I try to hurry, but the wind holds me back,
reaching out at my long waving sleeves,
making my graceful white hood flutter.

*The sharp sound of the noh flute from the music room signals the entrance of Hanako on the rampway. She is wearing a black kimono with a pattern of flowering cherry branches. Her obi sash has circle designs, and she has on a white cap of the type worn by women to keep dust off their hair when they go outside. She carries a small gold fan. She stops at the seven-three position and poses, looking slightly left, inclining her head, and then turning slightly to the right.*⁵

My clothing is in disarray from my journey;
how embarrassed I am.

Perhaps people will guess at the turmoil in my heart.

Hides behind her sleeve.

I think of my sacred oaths of fidelity to the one I love.

Makes a prayer gesture with her hands.

Lost in the single-minded hope that the gods will grant my prayer,
I hurry by the magnificent clouds of cherry blossoms.

Looks to both sides, admiring the blossoms.

Along the way, people laugh at my distraction;

Bashfully hides behind her fan.

in the sky the seagulls laugh in derision as well—
laugh on, laugh on!

4. The travel passage was added after Tomijūrō I's time. It has been regularly performed; however, over the years actors have used different forms of narrative music to accompany their entrances. The version described here is probably rather late. Even though the music and lyrics have changed somewhat, the images, and hence the choreography, have probably remained roughly the same.

5. This *kubifuri* head movement is often used to animate poses (*mie*) that are the high points of kabuki dance. Although this section has more movements related to the narrative than do other parts of the dance, even in mimetic moments—such as when Hanako weeps or expresses hatred for the bell—the point is less to express character than to create a series of poses.



FIGURE 3.93. The shirabyōshi dancer Hanako, dressed in a black kimono with a cherry blossom design, pauses at the seven-three spot on the rampway. The chrysanthemum (*kiku*) motif on her obi and inner kimono and the nested-fan pattern in the silver hair ornament are references to the actor playing the role, Onoe Kikugorō. Hanako is looking into a mirror and arranging her hair, to the front of which is pinned a folded head cloth (*bōshi*). (Photo by Aoki Shinji.)

She points and rotates her finger coyly as though chiding them.

*I remember being parted from my love
at daybreak,*

Pillows her head on her sleeve.

*parted by the hateful toiling of the bell
at dawn.*

Raises her fist in the direction of the bell.

*May the bell shatter; may its clapper
break—*

*Holds out her fan to represent the log used
as a bell clapper.*

*it dammed the river of my love and
stopped the flow of my passion.*

*She hits her left hand with the fan and makes
a small circle on the rampway, staring fixedly
at the bell. Then she sits, taking a small folded
sheaf of tissue papers and a hand mirror from
the bosom of her kimono and adjusting her
hair to the accompaniment of a popular song
[figure 3.93]. A bamboo flute and small gong
playing in the music room join the Takemoto
musicians to add to the liveliness of the
atmosphere.*

*A woman in love is like a plover drenched
by the sea,*

each and every night she wrings out her tear-soaked sleeves, shongae.⁶

*The actor takes a piece of the tissue paper, coyly rolls it into a ball, and tosses it into
the audience.⁷ She holds the ends of her long kimono sleeves and gestures with them
during the second verse of the song.*

On nights when I meet my love, the ravens call from treetops.

As they caw, "How sweet, how sweet," we draw each other close, shongae.

The mood changes again, becoming melancholy.

As we share a pillow, the dawn bell startles us to wakefulness.

Outside, the lonely cry of the geese fills the sky over the empty fields.

*She stands up and makes a circle on the rampway, shading her eyes with her fan as
she looks up, as though watching the birds in the sky.*

6. *Shongae* is a meaningless, rhythm word (*hayashi kotoba*) used to emphasize the end of each of the song's stanzas.

7. The paper becomes a keepsake from the actor for the person who catches it. This illustrates the simultaneous presence of the performer as both a character and a star in kabuki.

Am I the only one so persecuted by the bells?
Do I hate an innocent bell?

She poses, holding her sleeves in front of her, weeping, and shaking with emotion.

But when I count my resentments, each time a bell has hurt me,
the crimes outnumber the grains of sand on the road—

She approaches the stage.

the road along which I hurry to the place
where the cherries blossom early.
Already I have arrived at Dōjōji Temple;
I have arrived at none other than the famed Dōjōji.

As the music ends, the platform on which the Takemoto musicians sit is pushed off stage. The dancer goes and stands outside the gate at stage right. On the other side of the stage, the priests all stand in a group.

PRIEST 1: Have you all noticed that nice smell?

OTHERS: Yes, yes.

PRIEST 2: I'll go take a look. (*Goes and peers at the woman*) What a wonderful smell. (*Returns to the other priests*) A beautiful woman is here.

PRIEST 1: Where, where? (*Looks at her*) You're right, she is certainly beautiful.
Who do you think she could be?

PRIEST 2: I think she is a shirabyōshi dancing girl.

PRIEST 3: No, she can't be a dancing girl, she looks like a sweet young thing.

HALF OF PRIESTS: Dancing girl, dancing girl!

OTHERS: Sweet young thing, sweet young thing.

PRIEST 1: It's no good arguing about it. I'll ask her myself. Hey there, you woman standing there. Are you a shirabyōshi dancer—

PRIEST 2: or are you a sweet young thing?

PRIEST 1: Pray tell us who you are.

OTHERS: Pray tell us who you are.

HANAKO: I am a shirabyōshi dancer living in this region.

PRIEST 1: What business does a dancing girl have here at our temple?

HANAKO: I have heard that a new bell is to be dedicated and have traveled long and far to see it. Please allow me to dance for the dedication of the bell.

PRIEST 2: We might be able to allow you to worship

PRIEST 3: if you will answer our questions first.

HANAKO: I will respond to your questions if you will let me worship the bell.

PRIEST 4: Then we shall proceed. Even the worst sinner,

PRIEST 5: the greatest fool—

HANAKO: can be aided by Monju's wisdom.⁸

PRIEST 6: Willows are—

HANAKO: green.

PRIEST 7: Cherry blossoms—

HANAKO: pink.

8. Monju is the bodhisattva associated with wisdom.

PRIEST 8: A dancing girl is a—

HANAKO: dancer.

PRIEST 9: What is a “sacred canopy?”

HANAKO: A concealing hat.

PRIEST 10: No, it’s an octopus.

HANAKO (*Holds out her fist*): Priests, what is this?

PRIEST 11: That’s a shell fist.⁹

HANAKO: In my hand is a sparrow.

PRIEST 1: They say a sparrow dances until it’s a hundred years old.¹⁰

PRIEST 2: Are you suggesting that we dance?

HANAKO: Is this sparrow dead or alive? Take a guess.

PRIEST 3: If we say that it’s alive, you’ll crush it.

PRIEST 4: If we say that it’s dead, you’ll let it fly free.

HANAKO: Look at this. (*Opens her hand.*)

PRIESTS: There’s nothing there!

HANAKO: If you think it’s there, it’s there.

PRIESTS: If you think it’s not there, it’s not there.

HANAKO: Substance is emptiness;

PRIESTS: emptiness is substance.

HANAKO: Please let me in to worship the bell.

PRIEST 1: After all that you have said,

PRIEST 2: we will allow you in.

PRIEST 1: Come in, come in.

PRIESTS: Yum-yum!

The priests murmur in appreciation of her beauty in a most unpriestlike manner.

PRIEST 1: Fortunately, there happens to be a court cap here. Please put it on and dance.

PRIESTS: Dance, dance!

HANAKO: I hear and obey.

A priest hands Hanako the gold-colored court cap, which is on a ceremonial tray. She takes it and exits stage right to change her costume. While she is gone, the priests discuss types of dances and the history of dance. Some of this is ad-libbed, so their comments change from production to production. When the dancer is ready, there is a signal from offstage, and to the solemn sound of the noh flute from behind the red and white curtain and a tinkling bell and booming drum from the concealed music room at stage right, the priests go and sit on either side of the stage. When they are seated, the clappers strike once, and the curtain is raised to reveal Hanako wearing the gold court cap and a red kimono. The backdrop is a landscape filled with cherry trees in full bloom. A large nagauta ensemble of chanters and shamisen players sit on a long platform covered with a red cloth. In front of them is a percussion ensemble, including a stick drum player, and two or three players each of the hip and

9. The Japanese word is *sazae*, a shell shaped like a fist. Like all shellfish, it also has slightly erotic connotations in Japanese.

10. This is based on the maxim “A sparrow does not forget how to dance even if it reaches a hundred,” meaning that the things learned when one is young are never forgotten.

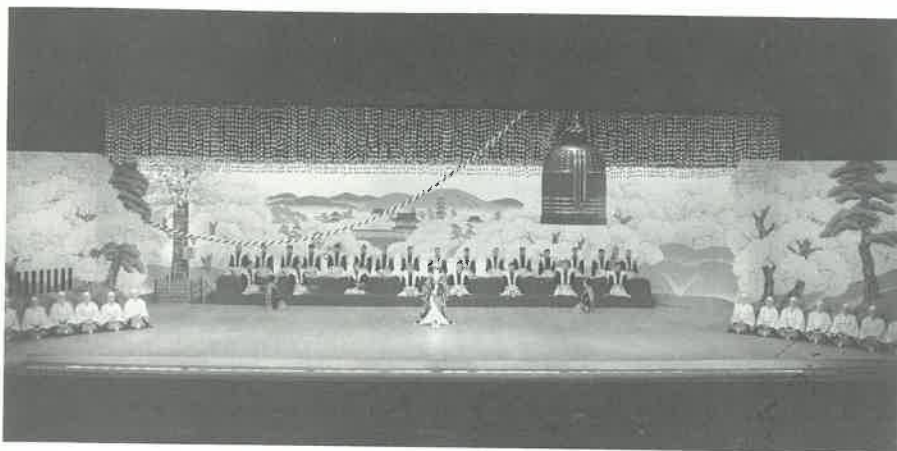


FIGURE 3.94. Hanako, the priests, two stage attendants (*kōken*, kneeling), and the nagauta and noh musicians (*debayashi*) are surrounded by cherry blossoms and the hanging bell (*kane*). (Photo by Aoki Shinji.)

shoulder hand drums, as well as a few noh flutists. All the musicians are wearing formal kamishimo costumes with cherry blossom patterns, so that it appears almost as though the blossoms from the backdrop had spilled out onto them [figure 3.94].

Shirabyōshi dance

NAGAUTA CHANTERS (*To noh-style shidai music.*)

Other than the ephemeral cherry blossoms,
there is only the eternal pine.
Other than the ephemeral cherry blossoms,
there is only the eternal pine.
The sky begins to darken,
how the sound of the temple bell will resound.

To the sharp sound of the hip drum, Hanako slowly begins to approach the bell, staring at it fixedly and moving faster and faster until she is directly under it.

Rambyōshi *She turns and, to the accompaniment of cries from the drum ensemble, begins this dance adapted from the noh play. Facing forward, she lifts her right foot, moves it to one side, then to the other, and sets it back down. She repeats this movement with her left foot and looks up sharply at the bell [figure 3.95]. Holding out her fan, a large formal noh fan—different from the delicate fan used in the travel passage—she makes a wide circle and sings. The percussion ensemble accompanies her movement, but the rhythm is unrelated to her singing.*

HANAKO:

Obeying an imperial command,
Lord Michinari first raised these sacred walls,
and because the temple was his work,
they called it Dōjōji.¹¹

11. The characters for Michinari can also be pronounced “dōjō”; *ji* means “temple.”



FIGURE 3.95. Hanako performs as a shirabyōshi dancing in a gold court cap (*eboshi*) and red kimono with long sleeves (*furisode*) and a hanging (*furisage*) obi. At the left, she performs the shirabyōshi dance from the *noh* theater, raising her feet and then looking up at the bell. At the right, she looks up at the sky before throwing her cap up over the bell rope (in some traditions); she has already loosened the cap's cords. (Photos by Aoki Shinji.)

Fast dance (*kyūnomai*) The *noh* flute and drums accompany this dance, which Hanako performs with her fan, circling the bell with formal movements taken more or less from *noh*-style dancing. Suddenly, the bright sound of the *shamisen* enters, and the chanters begin to sing quickly and rhythmically, changing the mood as Hanako stamps her feet to add to the rhythm.

NAGAUTA CHANTERS: There are many things to hate about the sound of a temple bell.

The mood changes again, and the ensemble sings in a slow, rather solemn version of *nagauta*-style singing.

"The bell tolls at the beginning of the night,
She gently taps her left sleeve with the open fan.
telling of the impermanence of all things;
Holding her left sleeve to the front, she slowly takes a few steps.
the bell tolls in the middle of the night,
She circles slowly in place, bending forward and looking at her fan first low in front of her and then raised high as she bends backward; she taps her sleeve again.

telling that all that lives must die.
She walks slowly forward again. From this point, the dancer's movements are not directly related to the words. She gestures with her fan and stamps from time to time to the rhythm of the *shamisen*.

The dawn bell resounds with the destruction of all;
the evening bell resounds with the infinite joy that greets
those who leave the world of mortal pleasure."¹²
All hear these bells, and none is surprised.
I have cleared away the five clouds of mortal delusion

Waves her open fan.

and spend the night gazing at the clear moon of enlightenment.

12. These lines are based on a section of the *noh* play *Miidera*, translated in part 2.

She gazes into the sky, loosens the court cap's cords, and removes it, tossing the cords of the cap over the bell rope. The court cap hangs on the rope until it is later taken away by a stage attendant.¹³ The dancer poses solemnly, turns around, looks at the bell, and then walks upstage. There, a stage attendant adds a silver tiara to the dancer's wig. In keeping with the spectacular setting of the play, the stage attendant is dressed in a formal costume (kamishimo). While this is going on, there is a shamisen interlude accompanied by the solemn tinkling bell and booming drum from the music room.

"My heart does not speak (iwazu katarazu)" The next section is a lively dance with hand gestures. Unlike the previous sections, it is performed in pure kabuki style. The text resembles a popular song and has no direct relationship to the Dōjōji story except as it describes the feelings of a woman about a man. The dancer depicts an energetic young girl, and the only gestures directly related to the text suggest the tangles in her hair, an image for troublesome feelings of love.

NAGAUTA CHANTERS:

My heart does not speak, it does not tell tales,
but the tangles in my hair and the pain in my heart
all come from your faithlessness.
So it is that all men are fickle.
Even though it is the felicitous season
when people sing in praise of cherry blossoms,
what my lover told me contained meanings false,
double as my waving sleeves.
Even when I am with a man in the pleasure quarters,
my mind wanders to the one I love.
So it is that all women are fickle.
One raised in the capital is as beautiful and pure
as the blossom of the lotus.¹⁴

A stage attendant suddenly pulls out some threads, and Hanako's red kimono is removed to reveal a pale blue one. She lies on her side, languidly holding one sleeve behind her, and poses.

Bouncing ball dance (mari uta) *The shamisen music, accompanied by bamboo flute and drum, plays a long, rhythmical, instrumental passage. The dancer mimes taking a ball from her sleeves or mimes gathering cherry petals to form a ball. Kneeling, she mimes bouncing the ball as she circles on her knees, resuming a full standing position as the lyrics begin. This is both a virtuoso section for the dancer and an opportunity to express the lively innocence of a young girl. During the following passage, the dancer alternately mimes actions that evoke the characteristics of different pleasure quarters and again bounces the imaginary ball. As is usually the case with Japanese catalogs, this list of pleasure districts is replete with puns on the place-names.*

13. These are the stage directions followed by the Utaemon line of actors. For other lines of actors, a stage assistant removes the cap after the dancer loosens its cords.

14. In the mid-eighteenth century, when Nakamura Tomijūrō I first performed this dance, Kyoto women were famous for their beauty and refined manners, and nearly all onnagata came from the Kyoto-Osaka area.

NAGAUTA CHANTERS:

In the quarters of love
 a concealing straw hat,
 an indispensable accessory for samurai,¹⁵

Mimes carrying swords.

in this land of spirited women with pride:
 Edo's Yoshiwara.

She waves her fist and then circles, miming an elegant yet haughty, high-ranking courtesan.

The capital, full of blossoms,
 gently cultured with the sound of poetry:
 Kyoto's Shimabara.

She takes out a pocket mirror, looks at herself, slips it back into her kimono, and then circles, waving her sleeves.

Who does a courtesan bed down with
 in Fushimi's Sumizome quarter?¹⁶
 Solemn black robes match the dark of twilight,
 mortal sins and salvation:
 the bells of Shumoku-machi.

Mimes striking a bell.

From the four pleasure quarters of Osaka
 are tree-lined crossroads along which I commute
 to the pleasure district of Nara

Mimes carrying a palanquin.

with its stands of child apprentices.¹⁷
 The early blooming blossoms by their chambers¹⁸
 reveal the true color of sensuality.
 One, two, three, four

Mimes bouncing a ball.

dewy nights and days of snow.

Protects herself with her sleeves.

The road through the narrow pass,¹⁹

15. Samurai were not supposed to visit the pleasure quarters, so they conventionally concealed their identities with large, conical straw hats that could be rented at the gate to the Yoshiwara.

16. Sumizome and Shumoku-machi were two pleasure districts in Fushimi, a town on the southern edge of Kyoto. There are puns on all three names: *fushi* can mean "to lie down"; *sumizome* means "ink-stained" and is used to describe the black robes of priests; and *shumoku* indicates the log used to strike a temple bell.

17. Osaka's Shinmachi pleasure district had four blocks and Nara's pleasure quarter was called *kit-suji*, which means "tree crossroad." This leads by association to the next phrase, *kamurodachi*, which refers both to a stand of pines and to the young girls who were apprentices of courtesans.

18. *Muro*, which means "chamber," was also the name of the pleasure district in Hyogo.

19. "Narrow pass" is a pun on the place-name Shimonoseki.

which my lover travels nightly,
as we come to know each other intimately,
our relationship becomes as full and round
as the Maruyama district in Nagasaki.²⁰

*She stands facing front and draws a circle with
her hands.*

Love at first sight became an unbreakable
bond.

*The dancer and the priests exit, and the shamisen
ensemble performs an instrumental interlude.*

String of hats (kasa odori) *When the dancer
returns, the top of her kimono has been pulled
down to reveal another light blue underkimono.
She has a flat, round, red hat on her head and
holds a similar hat in each hand. Her entrance is
accompanied by an instrumental prelude played
by the shamisen and stick drum.*

NAGAUTA CHANTERS:

Plum blossoms *san san*
and cherry blossoms,
which is the older brother, which the
younger?

*She holds out first one hat, then the other, then
waves them over the hat on her head, creating
bewildering patterns.*

They can't be told apart,
the colors of the flowers.

*Each hat opens out into a string of three. The dancer waves them over her head
and then poses with them all in a line, a pattern vaguely reminiscent of a serpent
[figure 3.96]. The dancer exits stage right as the shamisen and stick drum repeat the
prelude to this song.*

Priests' dance *All the priests, except for the two most senior, come out with the
tops of their white robes slipped off their shoulders and tucked around their waists to
reveal red underrobes covered with white circles with charcoal gray sleeves. They are
wearing pink headbands, and the hems of their robes are tucked up (hashiori) into
their sashes to reveal yellow leggings. They carry openwork parasols studded with
clusters of cherry blossoms. They line up across the stage and dance in pairs to the
second verse of the song [figure 3.97].*

The lovely iris has two shades,
which is the older sister, which the younger?



FIGURE 3.96. Hanako poses at the end of the hat dance, with red hats spread out to each side of her in a serpentine design. Two layers of the light blue kimono are visible, one above and the other below the obi. (Photo by Aoki Shinji.)

20. Maruyama is the pleasure district in Nagasaki and also means "round mountain."

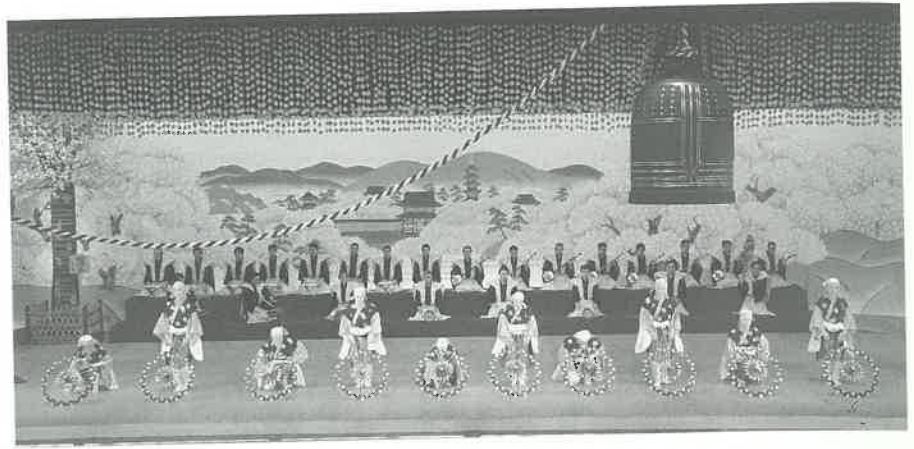


FIGURE 3.97. The priests dance with openwork parasols decorated with cherry blossoms. Their kimono are tucked up into their sashes, revealing yellow leggings. (Photo by Aoki Shinji.)

They can't be told apart,
the colors of the flowers.

The priests suggest the iris with the closed umbrellas, then open them, spinning them sideways to suggest wheels and waving them in the air as they walk around each other in pairs. They divide in the middle and exit to either side during the following passage.

From the east and from the west
all come to gaze at the flowerlike face
and so, and so.
Each glance makes it seem more lovely,
the face of the beautiful maiden.

At the end of this section, Priest 1 and Priest 2 come out, still in their white robes. One attracts the other's attention by pointing in various directions and then mischievously poking him in the eye. A mimed fight ensues, and the two priests exit on opposite sides of the stage. The other priests return in their white robes and take their seats on either side of the stage. There is a long, spectacular interlude by the shamisen ensemble, and then the stage is hushed for the following section, the emotional high point of the dance.

Lament (kudoki)²¹ *The dancer returns dressed in a lavender kimono and carrying a white tenugui towel decorated with the actor's crest.*

NAGAUTA CHANTERS:

I began learning about love from books,
and ended up learning more than enough from experience.

21. In performance, this section shows kabuki dance at its best. The dancer creates the intimate atmosphere of the boudoir. At some moments, the movements illustrate the words of the song, and at others, the words and movements operate independently. The tension and relaxation created by the divergence and convergence of the music and dance build a richly varied rhythm that focuses the audience's attention on suspended moments that highlight the facial expressions of the actor, like a series of cinematic close-ups.



FIGURE 3.98. Dressed in a lavender kimono, Hanako performs the Lament dance with a tenugui. At the left, she begins by spreading the towel; the double-fan crest is that of the actor Onoe Kikugorō. At the right, she is covering her eyebrows to suggest marriage (married women shave their eyebrows). (Photos by Aoki Shinji.)

Standing, she holds the center of the tenugui with her lips and spreads out the ends with both hands [figure 3.98]. She then faces the back of the stage, leans back, and looks behind her.

For whose sake did I redden my lips and blacken my teeth?²²

She sits on the floor, mimes putting on makeup, and then gazes into a mirror suggested by the tenugui.

It was all to show my devotion to you.

She holds one end of the tenugui and gently tosses it front and back and then twirls it in a circle.

Oh, the joy! How happy I was.

She looks and then bashfully hides her face; poses facing the back and looking behind her again, this time holding the tenugui around her arm.

You said that we would be like this, so I endured patiently.

Puts the tenugui around her neck, tucking the ends neatly inside the lapels of her

22. Blackening teeth was customary for married women but was also done for cosmetic reasons, to keep teeth from looking an unsightly yellow next to pale powdered skin.



FIGURE 3.99. Now in a yellow kimono and dancing with a little drum (*taiko*), Hanako leans over backward and makes foxlike gestures with her hands at mention of the fox shrine of Inari. (Photo by Aoki Shinji.)

kimono and links her little fingers in a gesture that suggests the lovers being united.

Are all the written vows we exchanged false?
Holds out the ends of the *tenugui* as she poses,
faces back, and then, reaching behind her, poses
while holding out the loose ends of her *obi* sash.²³

It was unbearable not knowing your feelings;
I had to come and see you.
Having vowed never to be jealous,
I became accustomed to hiding my feelings.

*She mimes clapping her hands with joy at seeing
her lover, leading him in, and making him sit and
listen to her; her hands pushing back and forth del-
icately suggest a fight between them, which leads
her to sit, looking soulful and teary-eyed.*

Now, after all that has happened, I think how
cruel you are.

Is a woman worthless?

Waves her sleeves in delicate feminine gestures.

My husband, lord and master,²⁴

I do not know what is in your heart.

I do not know what is in your fickle, fickle
heart.

*Puts the *tenugui* around her shoulders again,
holding out the ends as she takes a few steps.*

How hateful, how hateful!

*Suddenly the music slows, and her movement freezes. She stares and starts to turn
slowly in the direction of the bell, her stare increasing in intensity as she begins to
breathe deeply with emotion and looking tearful.*

She sinks into tears.

*The dancer begins to weep but hides her face with the cloth and then instantly cov-
ers up this revelation of her feelings by waving the *tenugui* as the music again
becomes animated.*

How heavy and soaked with dew are the fragile petals of the cherries.

One brush, and the blossoms scatter in this delicate, beautiful landscape.

*The dancer tosses out cotton hand cloths similar to the *tenugui* as souvenirs for the
audience. The priests continue to toss out cloths as the dancer exits.*

23. This is the third time that this pose appears, but each time it is varied slightly. The same exact pose does not usually appear twice in one piece.

24. Even though Anchin never married Kiyohime, this is beside the point, since this song depicts the loyalty of a woman to the man that she loves.

Mountain catalog (yama zukushi)²⁵ *The dancer comes out with the sleeves of the previous kimono slipped off from her shoulders to reveal a yellow underkimono with a pattern on each sleeve showing one large drum of the type used in gagaku court music. The dancer has a drum tied around her waist and dances, alternately beating the drum rhythmically and making graceful gestures with the drumsticks.*²⁶

NAGAUTA CHANTERS:

How engaging are the views of nature in the four seasons.
 Mount Fuji, the greatest mountain in all the empires of Asia.
 Is it snow that covers the mountains?
 No, it is delicately colored clouds of blossoms,
 here in Yoshino, famous for its thousand cherry trees.
 The wind blows and blows on Storm Mountain.
 Looking out over the mountain peaks in early morning light
 we can see Nakayama and Ishiyama, famous from poetry of old.
 At the farthest reach of sight is Matsuyama,
 and beyond is Oeyama, the haunt of dangerous demons.
 Even though the road that leads to Ikuno is long and hard,
 once there, one can tread the path that leads to love
 in the mysterious stretches of smoky Mount Asama
 or perhaps spend a night of love at Mount Arima.
 Our prayers will be answered at the fox shrine of Inari.

*To eerie drums sounds, the dancer bends backward, making fox gestures with her hands [figure 3.99].*²⁷

Hand dance (te odori) *The dancer exits and returns with her upper kimono still folded down, but the revealed underkimono is either red or purple and the sleeves no longer have drum patterns. The bamboo flute joins the musical texture to suggest an atmosphere of folk dance. The dancer beckons a lover and waves her hand happily in a light-spirited dance.*

NAGAUTA CHANTERS:

A prayer in good faith is sure to be granted.
 The god of the clan looks fondly on me.
 If we make a promise to the god of Izumo,
 then soon as husband and wife we will share a pillow.
 Love within the pleasure quarters reveals
 the uncertainty of this floating world.
 While claiming that he deeply loves me,
 he has a rendezvous with anyone who beckons.
 How handsome he is, how infuriating.

25. The text is a series of wordplays and allusions to famous mountains in Japan. Since mountains are traditionally considered sacred and full of supernatural power, it is appropriate that the nonhuman nature of the dancer's character becomes a theme here.

26. Unlike noh, in which prop instruments are not sounded, the dancer here produces sounds both on the drum and with the drumsticks on the floor.

27. Foxes were believed to have supernatural powers, as exemplified in the travel scene from *Yoshitsune and the Thousand Cherry Trees*, translated here. This reference suggests the dancer's identity as a ghost.



FIGURE 3.100. At the end of the Tambourine dance (*suzu daiko*), Hanako, in a white kimono, stares up at the bell. (Photo by Aoki Shinji.)

Tambourine dance (*suzu daiko*) *In this section, she dances with two tambourines, flat, wooden rings with bells attached. She shakes them rhythmically as she gestures. The clatter of the tambourines competes with the lively music, which increases in speed as she dances.*

A peony is deep with feeling;
the garden blushes, colorfully,
a woman reddens her lips.
How gentle she looks, how elegant her figure,
so beautiful, so beautiful.
In the soft rains of May,
the young maidens, the young maidens,
sing as they plant rice,
their skirts and sleeves become damp.

The dancer stares at the bell [figure 3.100].

The flowerlike figure's hair falls in tangles.
Each time I think of it,
I recall how hateful it is.

Circles around the bell as it is lowered.

She touches the dragon-shaped top of the bell,

The priests line up along the bell cord, an arrangement that represents the tail of a serpent.
and seeming to fly, she carries the bell away
and disappears.

The dancer mounts the bell and poses dramatically on top of it as the curtain is pulled shut [figure 3.101].

ALTERNATIVE ENDING²⁸

Demon quelling (*oshimodoshi*) *Instead of appearing on top of the bell, the dancer stands under the bell as it is lowered and is spirited offstage through a door in the back of the bell for a costume change while the priests perform this comic interlude.*

PRIESTS: Save us, save us!

PRIEST 2: What was that noise?

PRIEST 3: It seemed to come from the bell tower.

PRIEST 6: Something terrible has happened. The bell (*kane*) has fallen.

PRIEST 1: What? Money (*kane*) has fallen? Pick it up.

OTHERS: Where is it, where is it?

28. This ending was not part of the original version of the piece. An early reference to it dates to 1793, and it is thought to have developed from an old tradition of *aragoto* heroes getting rid of evil spirits. It is now performed only on rare occasions.

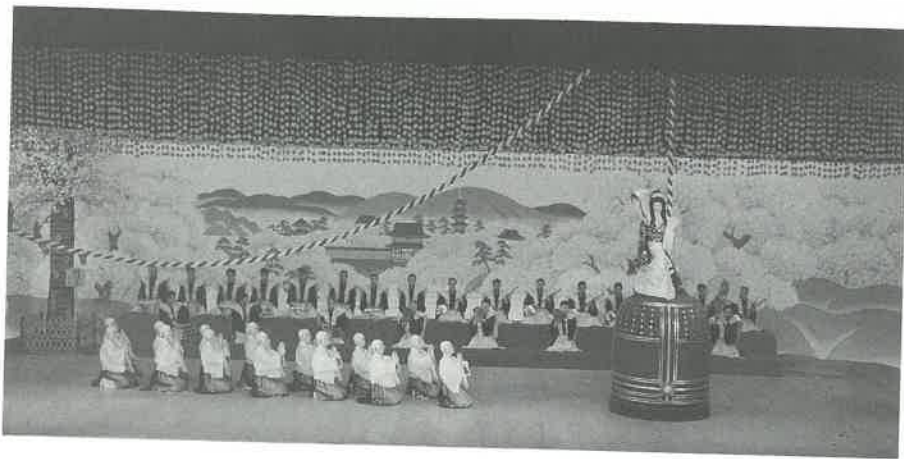


FIGURE 3.101. Hanako mounts the bell and poses, thereby indicating the end of the play. The line of priests under the bell rope suggests the tail of a serpent. (Photo by Aoki Shinji.)

PRIEST 2: It's not money, it's the temple bell.

OTHERS: Oh no!

PRIEST 1: At least no one was hurt.

PRIEST 4: Now the only thing that we can do is follow the teaching of our master and try to raise the bell with our prayers.

PRIEST 1: In that case

PRIESTS: we shall pray.

To a lively, rather comic musical version of the exorcism from the original noh play, the priests sing and dance a prayer to raise the bell. Finally, the bell rises, and the dancer, who has reentered the bell through the door at its back, appears, her face hidden by a robe over her head. In one hand she holds a mallet like the ones carried by spirits in the noh theater. Moving from stage left, she slowly confronts the line of priests. As she faces each one, he ducks off to the side. When she reaches the center of the stage, she uncovers her face and poses, revealing herself as the ghost of Kiyohime. To indicate her demonic nature, she wears florid kumadori makeup, a large bushy wig, and divided skirts.

Tachimawari The demon moves slowly across the stage, waving her mallet gently. Singly and in small groups, the men face her with cries of "Yaa!" They then do backward flips, landing with their legs sticking up in the air in a V shape. The movements are accentuated by beats on the board. From time to time, the demon freezes in a mie pose. Finally, the action comes to a stop, and all pose. Suddenly there is a shout from behind the curtain at the end of the rampway.

GORŌ: Wai-ai-ai-t!

Goŕo appears on the rampway. He is an aragoto hero with florid red kumadori makeup to indicate his strength. He wears clogs and carries a huge length of bamboo, presumably to fight the evil spirit. He stands at the seven-three position on the rampway.

GORŌ: How strange. A monster has appeared on the holy rampway along which I,

Odate Gorō Terusada, am traveling. Before the petals of this sacred garden turn to dust, you'd better disappear!

DEMON: Never! (*She goes to the rampway.*)

The two characters stand next to each other on the rampway and then move their heads in unison in a movement called "five heads" (itsutsu-kubi). With drum beats accenting the movements, they both look right and left, then, at a faster tempo, right, left, and right, ending with a pose. The two fight briefly on the rampway and then enter the main stage. There, they face each other and ritually trace out the character for "big" in the air, the demon using her mallet, Gorō with his bamboo pole.²⁹ Finally, the demon poses on a red two-level step at stage left while Gorō poses at stage right. The priests line up beside the demon in a line that suggests a serpent, and the curtain is drawn shut.

29. The character for "big" (*dai*) begins the phrase *daikyūka*, a wish for good fortune, which was often written at the end of play scripts in hopes of ensuring a full house.