STUDIES IN KABUKI

Its Acting, Music, and Historical Context

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Form in Kabuki Acting

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INTRODUCTION

From folding screens and scrolls of the early seventeenth century, a lively picture emerges of what *kabuki* performances in Kyoto were like during the time of Okuni (*ca.* 1603–1620)[1] and in the immediate years following. On one screen we see a physically alluring prostitute, possibly Okuni herself, posed center stage, languorously leaning on the hilt of a long sword, bare arms erotically exposed, a fan dangling indolently from the fingertips, and, through hair falling rakishly over temples and forehead, gazing at her audience seated a few paces away.[2] A troupe comic *(dōkeyaku)* and what is probably a stage manager *(kōjōyaku)* observe her from either side of the stage, while musicians behind her follow her actions intently. Standing alone, she is the focus of all attention. And well she might be, for in seventeenth-century Japan, she presented an exotic, as well as an erotic, spectacle. She is costumed as a young man, and wears a brilliant, multicolored kimono of a dandy, startlingly set off by a Christian cross hanging from her waist.

Musicians are seen playing a new type of musical ensemble consisting of traditional *nō* drums and flute with the *shamisen* added.[3] Only in kabuki is this strange music heard. On several screens, sensuous women recline on tiger skins as they play the shamisen;[4] prob-

ably they are as much prostitutes as the performers. A screen of the Kanei period (1624–1644) shows drum players and most of the audience boisterously laughing and shouting at dancers on stage.[5] Except for a few sober-sided Portuguese merchants in an audience (easily identified by their white collars and tall, brimmed hats),[6] the throngs who flock to see the titillating new performances called kabuki obviously are there to have a good time. Scenes of eating, drinking, joking with friends, talking to the actors, brawling, and flirting are everywhere evident.[7]

The assignation of a prostitute *(keiseikai)* by a young man-about-town is pictured as a favorite theme of short plays performed by both women's and boys' troupes.[8] Okuni was famous for her portrayal of the indolent young man. As pointed out in the first chapter, prostitution, already common, became institutionalized during the period of boys', or *wakashū,* kabuki; in 1640 the Shimabara licensed quarter for prostitution was established, by government edict, in Kyoto.[9] Plays of prostitute assignation were glamourously contemporary and apparently audiences found it immensely interesting to see, in women's kabuki, a prostitute dressed as a young man play a love scene with another female prostitute, or, in boys' kabuki, a young man, dressed as a prostitute, play a love scene with another young man.

Other scenes show stages filled with elegantly dressed and coiffured young boys and women dancing in pairs, and threes, and fours;[10] a group of eighteen prostitutes perform a circle dance in languorous, seductive motions center stage;[11] dancers with open fans form attractive processions as they move from the entry passage (*hashigakari,* borrowed from nō theater) to the stage proper.[12] Their dance steps were taken from popular street dances (collectively called *furyū*), and the songs that accompany them are mostly *kouta,* short songs currently in vogue in Kyoto. Performed en masse by kabuki's youthful, alluring performers, how much more colorful, lively, and appealing they must have been than the stately solo dances and monotonous chanting of nō, the establishment theater!

These screens and scrolls show that exuberant spectacle, addiction to new fashions, and concentration on the talents of the actor—at times amounting to something very near idolatry—were the touchstones of early kabuki performance. These characteristics have remained basic to kabuki through its later development into a mature, and indeed today a classic, theater art. They have never been abandoned, though often they have been criticized, and they have never

become so overlaid by later artistic aims as to become indistinct. Visual and aural spectacle provide the structure around which a performance is organized; this is not a literary frame, as in dialogue plays in the West. While a number of kabuki dramas are superior plays in the literary sense, their written scripts should be viewed only as performance guides. From Okuni's first performance of kabuki in 1603, for a full three centuries, everything contemporary in Japanese culture found its way onto the kabuki stage. It was not a static theatrical art, but an ever-changing one, constantly adapting itself as living theater to changing tastes and times. At the center of both spectacle and change, stood the actor. It was perhaps inevitable that the actor should have been the focus of the crude spectacles of early kabuki. But even when kabuki dramaturgy developed to where multiact plays were being written (after 1664),[13] and the playwright rose to a stature sufficient for his name to be listed in the play bill (in 1680),[14] the actor's importance remained immense.

KATA, OR FORM, IN ACTING

From their pivotal position in kabuki, virtuoso actors created a rich vocabulary of acting techniques that gradually crystallized over the years into codified traditions of performance. The traditional ways of performing are called *kata,* literally form, pattern, or model. The actor's vocal and movement techniques are the central elements of most *kata,* but production elements such as costuming, makeup, and scenic effects are thought of as extensions of the kabuki actor's technique, and they too are usually discussed as part of the *kata* of acting.[15] Some *kata* are ephemeral and pass as quickly as they are created. But other *kata* of "patterned acting" have been polished and perfected over generations, and these form the foundation of kabuki performing art. When the best actors perform traditional *kata,* we are strongly reminded of *ukiyoe* woodblock prints, in the economy of means, strong visual design, and vividness of execution. Both kabuki and ukiyoe are bravura arts, and it is not by coincidence that they are manifestations of the same popular culture of Tokugawa Japan.

In the limited space available here, it is possible to discuss only the most important *kata* of kabuki acting. Some are not yet fully understood and require further study. I will mention something of their historical development, the way they are used, and where possible, their aesthetic purpose. Most descriptions will be of *kata* as they are

performed today. Illustrations will be drawn from well-known plays, especially from the ten or so plays which are available in English translation (see the Bibliography).

Kata exist in such numbers and variety it is no easy matter to organize them into a rational and understandable system. Generally however, Japanese writers discuss them on two levels: broad, overall styles of performance as one level, and specific performance techniques as a second.[16] In addition to this, it seems useful to discuss how different actors have created individual *kata* that are personal variations of specific performance techniques. We have then, three levels to consider. Let me begin with the broadest level and end with the most specific and individualized.

KATA AS PERFORMANCE STYLE

There are five general performance styles in kabuki: *danmari, aragoto, wagoto, maruhon,* and *shosagoto.*[17] They can be described as historical styles, by and large; that is, they arose in succession in different historical periods. So they reflect different stages of kabuki's historical and social development. Many specific performance *kata* (on the second level) originated in general performance styles. It might be expected that general styles of performance would be related to the two most important kabuki dramatic types, *jidaimono* or historical plays and *sewamono* or domestic plays, but as a rule this is not the case. For the most part, kabuki performance style does not correlate in any simple way with dramatic type. Here I will discuss style quite apart from play type.[18]

1. *Danmari*

Danmari may be the oldest historical style. Records are insufficient to determine its age with certainty, but its simple nature suggests great age. *Danmari* is an unassuming five- to ten-minute pantomime (*danmari* means "wordless") in which members of the kabuki troupe successively enter the stage and display themselves, their costumes, and their special acting idiosyncracies (Plate 10). The scene is set in the outdoors and always at night (another word for *danmari* is *kurayami,* "darkness"). After the full cast is on stage, some *danmari* conclude immediately on a mass tableau, expressing violent opposition among the characters. In more developed *danmari* scenes, characters engage in a slow-motion pantomime struggle for possession of some object, after the initial entrance. This too culminates in a group tab-

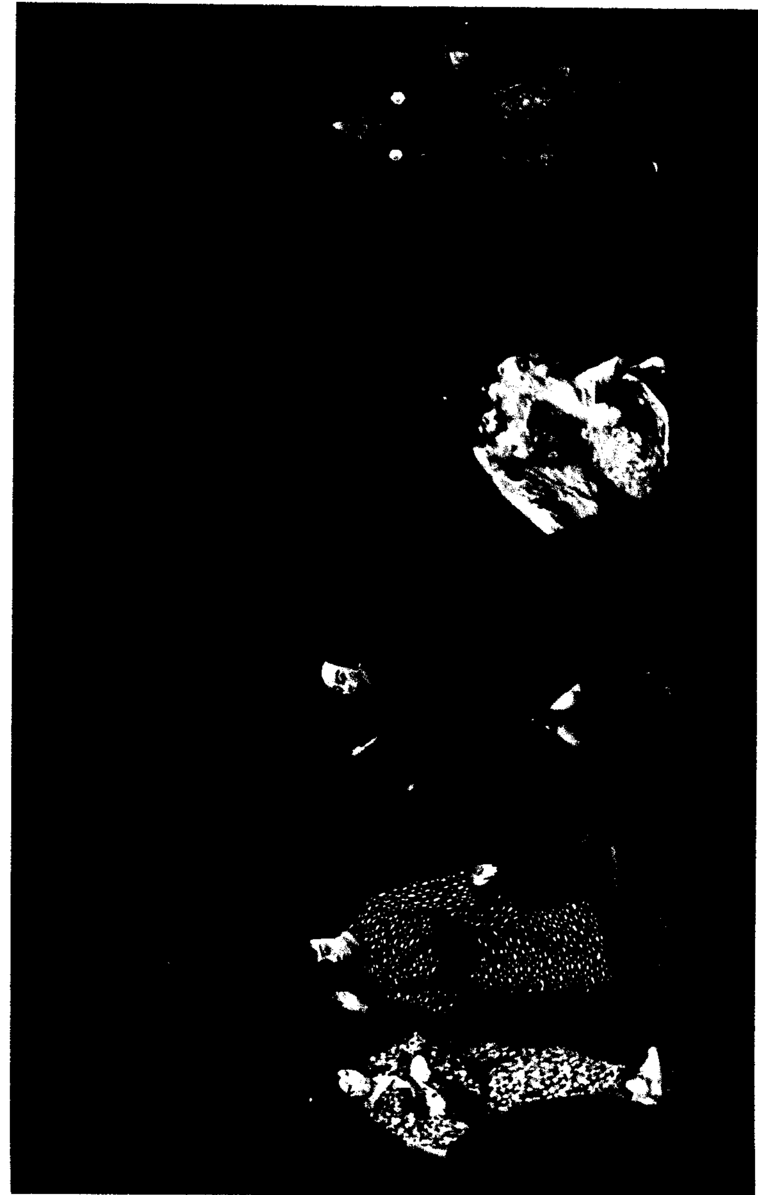

PLATE 10. *Danmari* style. Five characters in the domestic play *Gorozō of the Palace (Soga Moyō Tateshi no Goshozome),* by Kawatake Mokuami, struggle silently in the darkness for a precious heirloom mirror. (Photo courtesy of National Theater of Japan)

leau. Seeing *danmari* is like peeking through "glass windows of an aquarium," says the kabuki critic Toita Yasuji.[19] The term *danmari* seems first to have been used in 1780, but already sixty years before this, nighttime pantomime scenes were established as a standard form.[20] Neither of these dates is early. Still it seems probable that the simple parading of individual actors in *danmari* is a relic of the earliest kabuki when performances were little more than occasions for advertising the physical attractiveness of prostitute-performers.

A *danmari* pantomime may be an independent piece or a scene in a longer play. Until this century, kabuki troupes commonly toured the provinces and a *danmari* piece was the usual way the acting company was introduced to the audience at each new location along the way. Young actors made their acting debuts and promotions to new acting names (signifying higher rank) were announced in *danmari*. The renowned actor Ichikawa Danjūrō VII (1791–1859), after being banished from the Edo stage for nine years, chose to make his first kabuki reappearance in the *danmari The Cave Mouth (Iwato)* (1850).[21] Through the Tokugawa period, a *danmari* customarily was included in the November program of the major licensed kabuki theaters and the numerous small, unlicensed kabuki playhouses as well. It became traditional to perform an introductory *(kao mise) danmari* within an historical play, and through it introduce to the audience the new acting company for the coming theater season. *Danmari* is performed in domestic plays as well (Plate 10). Because audiences would tire of seeing the same *danmari* piece year after year, new theatrical twists were invented to entertain the audience. Dozens of kinds were created. Today *danmari* is not often performed, perhaps because of the more sophisticated tastes of contemporary playgoers. Our chief interest in *danmari* is that it shows us kabuki acting in its plainest and probably oldest style.

2. *Aragoto*

A second major style of performance is *aragoto,* literally "rough style." It is a bravura style that projects power and masculine vigor. Every aspect of *aragoto* is exaggerated—elocution, movement, costuming, makeup—in order to produce a stunning theatrical effect. *Aragoto* is an Edo (Tokyo) acting style which reflects the martial and raw spirit of seventeenth-century Edo in its boisterousness, vitality, and lack of refinement.[22] The creation of *aragoto* acting is credited to Ichikawa Danjūrō I (1660–1704), the leading Edo actor of the Genroku period. He founded the Ichikawa family acting-tradition which has continued through eleven generations (Ichikawa Danjūrō XI died in 1965). In his first stage appearance in 1673, Danjūrō played the role of Kintoki, modelled after the superhuman hero Kimpira, already familiar to Edo audiences for over a decade through enormously popular puppet performances (called *kimpira* puppet plays, after the hero's name). He carried over into his performance the bombastic style of moving and speaking of the puppet plays and the exaggerated costumes and actions.[23] The play's title was *Children of the Guardians of Buddha (Shiten-nō Osanadachi).* The four guardians of Buddha are traditionally shown in Japanese sculpture as ferocious deities, with bulging musculature, glaring eyes, bared teeth, and defiant mien.[24] Both *kimpira* puppet plays and the centuries-old Buddhist concept of fearsome guardian deities seem to have contributed to Danjūrō's acting approach. Danjūrō II (1688–1758) refined his father's *aragoto* style and later generations of actors have continued the process. Even so *aragoto* remains a rough, dynamic style.

A striking form of makeup is used for many *aragoto* roles. It is called *kumadori,* or "following the shadow," and consists of bold lines of red, blue, black or grey (Plates 11, 15, 18, 19, 21, 33). Because the lines of makeup follow the natural musculature of the face *kumadori* does not mask expression (as do the abstract patterns of *ching* painted-face makeup in Chinese opera), but instead projects it with great clarity and force. Danjūrō I is described as wearing "black-and-red" makeup in his kabuki debut,[25] but it is not clear whether this was *kumadori* as we now know it. An illustration of Danjūrō II, dated 1715, shows the actor definitely wearing *kumadori* makeup.[26]

The play *Wait a Moment (Shibaraku)* (1692) illustrates typical elements of *aragoto* style (Plates 11 and 33). The hero's costume is three times the volume of a normal costume and the sleeves of the outer garment are so large they have to be fitted with stays to hold them in their proper place. His sword is an impossible eight feet in length (some *aragoto* heroes wear three swords instead of the usual two). *Kumadori* makeup of bright red lines highlight his face (his opponents will even wear *kumadori* makeup on their arms, chests, and legs, to emphasize the musculature of their entire bodies). When the hero moves, he struts like an emperor; when he stops, stage assistants arrange his massive costume. The audience is entertained when the actor who is playing the hero works his own name into his first

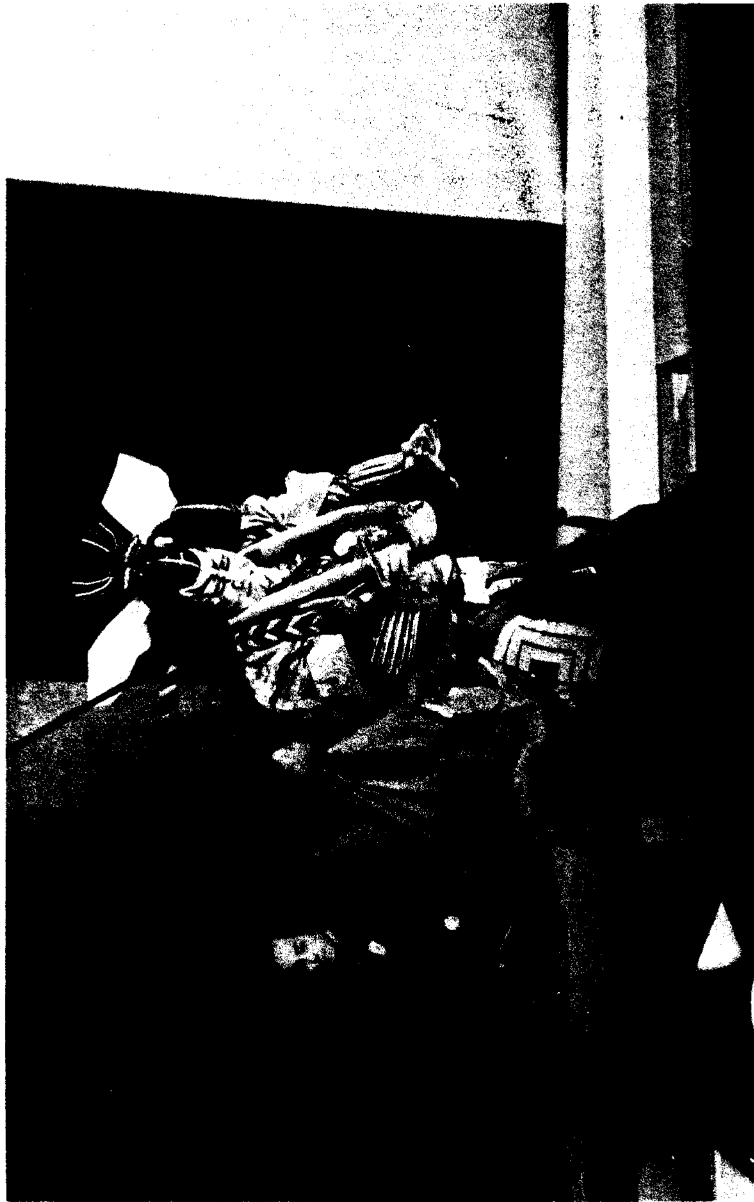

PLATE 11. *Aragoto* style. Typically exaggerated size and pattern of kimono, gigantic sword, and stylized makeup (*kumadori*). Onoe Shoroku as Gongorō Kagemasu in *Wait a Moment* (*Shibaraku*) performs a *mie* at the seven-three position on the *hanamichi* just before executing a *roppō* exit. (Photo courtesy of National Theater of Japan)

speech; this is a long-standing tradition.[27] At the climax of the play, he decapitates eight of the enemy with a single sweep of his sword, a humorous bit of spectacle apparently inspired by the *kimpira* chanter Izumi Dayū II who enjoyed ripping the heads from puppets and smashing them in the heat of battle.[28]

To act *aragoto* style well it is said the actor must imagine the virility and self-confidence of a sixteen-year-old.[29] The actor who performs with the required degree of physical force the demanding *aragoto* role of Matsuomaru in *The House of Sugawara (Sugawara Denju Tenarai Kagami)* (1746) is warned that he may suffer stomach cramps during the run.[30] Skill in elocution is prized in *aragoto*. The voice of the hero should be pitched high and it should reverberate strongly. The vocal technique is so difficult critics say Danjūrō IX (1838–1903) possessed the last genuine *aragoto* voice. For example, Benkei in *The Subscription List (Kanjinchō)* (1840), is an *aragoto* role, but actors today do not speak his lines on a higher pitch then those of Togashi, his opponent. All the physical resources of the actor must be channeled toward powerful expression of heroic action in *aragoto*. It is said of Danjūrō IX that he could be heard blocks away from the theater when he delivered major speeches from *Wait a Moment*.[31] Whether true or not, the story is an indication of the importance placed on the voice in *aragoto*. The hero's highest emotional peaks are expressed in abstract sound, not in sentences. An example of this is the final line, "yattoko tottcha, untoko na!" in *Wait a Moment*.[32] Like "yo ho, heave ho," the phrase doesn't mean anything literally. But it allows the actor to demonstrate through sound, as well as visually, his heroic presence as the curtain closes. We will recall that the great Modjeska once brought tears to the eyes of an American audience by reciting the alphabet in Polish.

Most plays in *aragoto* style were created by actors of the Ichikawa family and are part of the "Collection of Eighteen Plays" (*Jūhachiban*), compiled by Danjūrō VII (1791–1859).[33] The titles of some indicate as well as any description the rough nature of *aragoto*: *The Thunder God (Narukami)*, *Throwing the Elephant (Zōhiki)*, *Pushing and Pulling (Oshi Modoshi)*, and *The Whisker Tweezers (Kenuki)*.

3. *Wagoto*

Wagoto, or "soft-style" performance, is as different from *aragoto* as can be imagined. The style was created by Kyoto-Osaka actors, and it reflects especially the gentle refinement of imperial Kyoto. The *wa-*

goto hero is delicate to the point of effeminacy. He is spineless, penniless, irresponsible, yet immensely attractive as a lover. The great Kyoto actor Sakata Tōjūrō (1647–1709) is credited with creating *wagoto* acting in his portrayal of the beautiful young man who visits a prostitute. He became famous in 1678 in the role of the disinherited merchant, Izaemon, who loved the prostitute Yūgiri (Plate 12). He played Izaemon in four productions that first year, and, in all, he acted Izaemon eighteen times during his career. The first of the dozen or so kabuki plays written for Tōjūrō by Chikamatsu Monzaemon (1653–1724), Japan's greatest playwright, was about Izaemon and Yūgiri.[34]

Wagoto acting is relatively realistic. It is suited to dialogue drama. And it is rooted in the youthful beauty of the leading actor. It is also, surprisingly, a comic style. During Tōjūrō's time the saying was current that, "the lover acts with the heart of comic."[35] The term *handō,* or "half-comic," was also used to describe *wagoto* acting.[36] The humor of such acting arises from the contrast between the actor's physical attractiveness and the momentary pitiful condition of the character he is portraying. We laugh at the hero's foolishness and helplessness because, it seems to me, he need not seriously pursue the woman he is meeting; his beauty is such that she makes advances to him in spite of his lack of money and status and his pouting bad manners. Something of *wagoto* humor is apparent in the name of one *wagoto* hero, translated literally, Mr. Three-two-five-seven *(Sannigorōshichi).*[37] The *wagoto* leading man in kabuki served as model for the townsman lover of the many love-suicide plays Chikamatsu later wrote for the puppet theater.

Tōjūrō and Danjūrō I were active during the same span of years in the Genroku period, and they knew of each other's style of performing. *Wagoto* acting was adopted by actors in Edo, like Nakamura Shichisaburō, while, under the influence of flamboyant *aragoto, wagoto* acting became more stylized.[38] The conversational quality of its speaking style seems not to have been much affected by *aragoto,* but the overall manner of portraying the *wagoto* hero became more feminine. This feminine quality can be seen today in the way the *wagoto* actor stands, feet close together and toes pointing in, like a Japanese woman, rather than in broad masculine stance with feet at a ninety-degree angle.[39]

In contrast to *aragoto's* scenes of violent fighting, indolent and elegant love scenes *(nuregoto)* came to be the specialty of *wagoto* act-

PLATE 12. *Wagoto* style. Nakamura Ganjirō playing Izaemon, the original role of the gentle, comic lover in *Love Letter from the Licensed Quarter (Kuruwa Bunshō).* (Photo courtesy of Shochiku)

ing. Especially between 1800 and 1840 *wagoto* love scenes were notorious for their lewdness. One contemporary writer remarks, "it appears that down until the end of the Tokugawa period, they exceeded all bounds in licentiousness and perversion."[40] Today's critics hold that the true *wagoto* fusion of the comic and the erotic is largely lost. Much of the outer form of *wagoto* acting style does remain, however, as in the elegant mannerisms of movement and in the special *wagoto* vocal style—"not thin and high, but soft and sounding like the second string of the shamisen."[41] The foremost actor of *wagoto* today is Nakamura Ganjirō II. In his seventies, his charming portrayal of Izaemon visiting Yūgiri, in *Love Letter from the Licensed Quarter (Kuruwa Bunshō)* (1808) is unmatched as an example of *wagoto* acting (Plate 12).

4. *Maruhon*

Danmari, aragoto, and *wagoto* are all "pure" kabuki acting styles. They were created within kabuki by kabuki performers (although they may have been influenced to a small degree by other theater forms). *Maruhon,* or "puppet style," however, originated outside of kabuki. The style developed during the middle decades of the eighteenth century when a large number of new, immensely successful *jōruri,* or puppet, plays were adapted for performance by kabuki actors. Before this, kabuki actors had always thought of themselves as active collaborators in creating a play text. They were not inhibited from changing lines of dialogue that the troupe's resident playwrights had written for them. In *jōruri,* however, the text was held sacred. The performance began with the fully composed text. It was set to music, and the puppets were manipulated to illustrate and act out the meaning of the text. The essence of the art of the puppet theater lies in the complete meshing of the movements of the puppets with the rhythm of the chanted text and the shamisen accompaniment. During the performance a chanter could not improvise new words to the text—for that would throw off the predetermined puppet movements—nor could puppeteers ad lib new actions—for that would throw off the chanter. Consequently when kabuki actors began to perform these *jōruri* texts, they found they not only had to conform to already settled patterns of physical actions taken over from the puppets, but they also had to time their acting to match the music and the chanting of a newly imported team of *jōruri* chanter and shamisen play (in kabuki called *chobo*) that soon became a part of each kabuki troupe.

As a result a new kabuki acting style arose. In time, the *maruhon* style of performance came to be used not only in adaptations of puppet plays, but in newly written kabuki plays as well. Kawatake Mokuami (1816–1893) was especially fond of writing into his kabuki plays "*jōruri* scenes" that used *chobo* music and were acted in *maruhon* style (Plate 13). The term *maruhon* refers to the "full script" of a puppet play that was used as the basis for a kabuki adaptation, hence in kabuki a "*maruhon* play," or performance in "*maruhon* style."

PLATE 13. *Maruhon* style. Princess Hototogisu bends backward in a puppet-style movement *(ushiroburi)* as she is cruelly tortured in *Gorozō of the Palace.* (Photo courtesy of National Theater of Japan)

A key feature of *maruhon* performance style is its emphasis upon narrative comment. The *chobo* chanter does more than speak the dialogue of the puppet characters. He also provides extensive exposition of past events, descriptions of time and place to set the scene, delineation of character traits, and even omniscient commentary on the probable consequence of a character's actions. All of these functions were absent in *danmari, aragoto,* and *wagoto* style performance because there was no narrator. The narration in *maruhon* style, therefore, added a completely new dimension to kabuki. It made this style of performance more dense, more reflective, slower in tempo. For example, when the usual kabuki act begins, the curtain is run open, a few bars of offstage *(geza)* music sets the scene, actors enter, and the action begins. However, when the curtain is run open to begin the typical *maruhon* act, a lengthy passage of *chobo* narration describes the situation and scene in weighty, drawn-out phrases, replete with musical elaboration. Several minutes must pass before the actors may appear and the action of the play begins.[42] The tempo of the actor's movements isgreatly slowed, because descriptive passages require more time than an actor's movement. Performance in one of the "pure" kabuki styles invariably concludes with a visual high point, a group tableau as the curtain is run closed, while in *maruhon* style performance very often a final phrase of commentary by the narrator is the last thing that occurs before the curtain closes.

Furi is a generic term in kabuki meaning "pantomimic movement." In *maruhon* acting, *furi* movement is extremely important. It is based on gestures of the puppets, and emphasizes everyday gestures of eating, drinking tea, opening doors, combing hair, dressing and the like. These movements are accompanied by narration which describes either the action directly or the emotion underlying it. *Furi* is performed by male characters and by actors playing female roles, the *onnagata.* The puppetlike quality of movements may be purposely emphasized by the *onnagata* in a technique called *ningyōmi,* literally "body-of-the-puppet." For example, a movement easily recognized as *ningyōmi* is when a woman turns her back on the audience, droops her body slightly, and looks over one shoulder. This is *ushiroburi,* or "back movement." It is a difficult and beautiful movement for a puppet to make. It is easy for an actor, but still audiences are charmed by the human actor moving like a puppet (Plate 13). In *ningyōburi,* "puppet movement," the actor is manipulated on stage by an acting assistant just as if the actor were a puppet.[43]

Ningyōmi is basic, and it is constantly seen in plays done in *maruhon* style; *ningyōburi,* however, is used only in certain dance plays and then primarily as a device to demonstrate an actor's mastery of technique. When the actor strictly matches the rhythm of his movements (or delivery of dialogue) to the musical rhythm of the *chobo,* this is called *nori* (or *noru*), meaning "riding" the music.[44]

In adapting puppet plays to kabuki, actors "kabukized" them in a number of ways. In some cases they created whole new scenes and acts: the act titled *Pulling the Carriage Apart (Kurumabiki)* was worked out by kabuki actors for the famous *jōruri*-derived play, *The House of Sugawara.*[45] Later the act was added to puppet performances of the play, and now it is standard both in kabuki and in *jōruri.* In the same play, a typically humorous kabuki battle-scene was created to close the first act. The usual *geza* shamisen and the drums and flute of the kabuki, which are light in tone, alternate with the heavy-sounding puppet shamisen so that the musical texture of *maruhon* kabuki is considerably brighter and more lively than the corresponding puppet performance. In *jōruri,* every line is taken by the chanter, but in *maruhon* performance, the actors themselves speak many, and sometimes all, of the dialogue lines. One of the very beautiful effects in *maruhon* performance is when a brief line is spoken, in alternate syllables, by actor and chanter. In *The Three Eras of Kamakura (Kamakura Sandaiki)* (1718), the six syllables of the phrase *sono ureshisa,* "this happiness," are spoken alternately by the chanter and the actor playing Takazuna.[46] In sobbing or laughing scenes, the chanter may join the actor in sobbing or laughing. One voice complements the other; it is as if the actor and his alter ego were combining forces.

5. *Shosagoto*

Shosagoto is the usual term for kabuki "dance style" (*keigoto,* or "elegant style," is also used in Kyoto-Osaka). It is in kabuki plays performed in dance style that the formal musical-dance structure given in the chapter on music (pp. 133–175) comes into play. *Shosagoto* is the most complex of the performance styles, because it encompasses three distinct types of dance—*odori, mai,* and *furi*—and because of its long and complicated history. *Odori* is the main dance strain. Kabuki takes its name, in fact, from the *kabuki odori,* which Okuni created out of the great variety of dance forms which existed as popular, street, and folk dances toward the end of the sixteenth

century. They were commonly referred to as *fūryū odori,* literally, "dances of fashion."[47] They were the "in" dances of the time. The importance of the kabuki *odori* section of Okuni kabuki is discussed in William Malm's chapter on music. Here it will be sufficient to note that the basic characteristics of *odori* are its liveliness and that it may involve leaping in the air.[48] Within the *shosagoto* dance form, individual dances which express each dancer's character *(shinuki)* and group dances *(sōodori)* are important sections.[49] *Namba,* in which the arm and leg on the same side of the body move in unison, is a characteristic *odori* dance step.[50] The crablike walk which *namba* causes can be traced in scroll and screen illustrations from early folk dances, through *fūryū odori,* women's kabuki dances, and adult *(yarō)* kabuki (1653–1688), down to the kabuki dance of today.[51] (The *namba* movement of puppets came later.)

Mai is dance derived from nō and, to a lesser extent, from other related dance forms: Buddhist *ennen no mai,* or "longevity dance"; rustic *ta mai,* or "field dance"; popular *shirabyōshi mai* performed by troupes of professional girls; and others. Some of the dances called *mai* can be traced to indigenous folk or religious dance and others were directly inspired by Chinese and Korean dances first brought to Japan as much as a thousand years before kabuki.[52] By the time of kabuki, *mai* indicated a wide variety of folk, religious, and classic dance in which deliberate movement and turning or pivoting, rather than lively leaping as in *odori,* were central to dance technique (Gunji suggests *mai* is related to the verb *mawaru,* "turn").[53] The *mai* at-rest posture places the weight equally on both feet (Plate 14), which contrasts with the typical kabuki posture, in which one foot is thrust strongly forward of the other and the weight is unequally distributed front and rear (Plate 15, left).[54]

Furi identifies those aspects of kabuki dance which are specifically pantomimic.[55] In dance-plays a fan, small towel, hat, cane, drum or other small musical instrument is used as a property during the pantomime sequences. The actor performs a number of dance variations of the movements associated with the property (Plates 30, 31, 32). Compared to *furi* in puppet-derived plays, which tends to be a literal step-by-step pantomime of realistic actions, *furi* in dance-plays is more abstract, less realistic. *Maruhon furi* is narrative or story-telling in aim; *shosagoto furi* tends to be lyric and aesthetic in aim.

Several terms identify differing relationships between dance mime and its accompanying lyrics. In *ateburi* (*ate* means "to suit" or "be

PLATE 14. *Shosagoto* style. Matsumoto Koshirō as Benkei in *The Subscription List (Kanjinchō)* dances in nō-derived style, feet evenly spaced, fan overhead, and fingers grasping the kimono sleeve. (Photo courtesy of Shochiku)

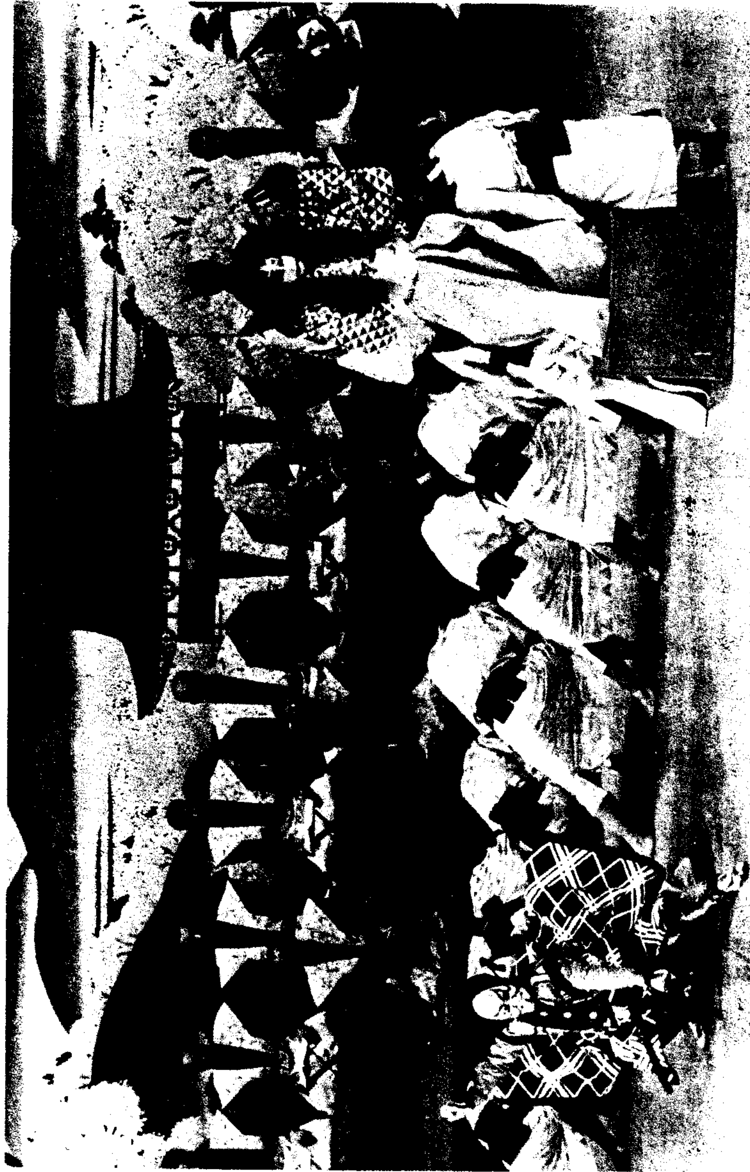

PLATE 15. Heaven-earth *(tenchi) mie.* The maid, from *Maid of the Dōjō Temple (Musume Dōjōji),* in her true form as a serpent stands on a platform in the high or "heaven" position and Saba Gorō poses in the low or "earth" position. Saba Gorō's pose is also a Genroku *mie.* (Photo courtesy of Shochiku)

appropriate"), the actor pantomimes concrete objects or actions one after the other as they are mentioned in the lyrics. For example, it is *ateburi* when in *The Subscription List* Benkei raises the open fan to represent a mountain as the chorus sings, "midst mountain places"; when he cradles his head to "awake and asleep . . . with armor and sleeve-pillow as sole companions"; when he sculls a boat to "adrift at sea." *Ateburi* has an extreme form, in which each syllable is accompanied by miming an object of the same sound. The mime has no meaning. It is a game. For example, in *The Barrier Gate (Sekinoto)* (1784), when *"Ki ya bō . . . ,"* written with characters meaning "living," "wild," and "evening," is sung, the actor ignores these meanings and instead mimes "tree" (*ki* also means tree in Japanese), "arrow" (*ya* also means arrow), and "pole" (*bō* also means pole.)[56] This type of *ateburi* is nicknamed *kiyabō.*[57] It may well be the only dance technique in the world based on a pun. *Fuseiburi,* "elegant furi," complements a verbal image with a visual image which is related to it, without however, duplicating that image (as in *ateburi*). The sung phrase "Fuji and Asama," in *Six Master Poets (Rokkasen)* (1832), evokes in our mind's eye massive, powerful volcanoes; meanwhile the actor mimes a delicate thread of smoke rising from an incense stick.[58] *Fuseiburi* demands a subtlety of expression that is not required in *ateburi.*

As early as adult kabuki, such *onnagata* actors as Ukon Genzaemon were staking out dance-style performance as the exclusive province of the performer of female roles and establishing reputations in kabuki by their dancing.[59] Among several types of dance-plays, one in particular provided exceptional opportunity for the *onnagata* actor to display his personal attractiveness and his technical dancing skill, and as a consequence became unusually popular. This was the *hengemono,* or "change piece." In *hengemono* a leading *onnagata* actor changes costume during performance, the number of times determined by the theme of the play (the three beauties, the four seasons, the five colors, the six mountains, on up to the twelve months). Reportedly the *onnagata* actor Mizuki Tatsunosuke danced the first multiple-change play in Kyoto, in 1697. It was a seven-change performance.[60] *Maid of the Dōjō Temple* is a seven-change piece, too (Plates 15, 29–32). These and other plotless *shosagoto* (called simply *buyō,* or "dance") were brilliant spectacles, but as they were dominated by the sing[illegible]-performer dramatic development within them was very limited.

The development of true dance-dramas, or *buyōgeki,* had to wait almost another century. In the 1780s Nakamura Nakazō I, an excellent dancer, created a number of male roles in dance-plays. Typically he played the role of the *onnagata*'s antagonist.[61] New kinds of kabuki dance music (especially *tokiwazu* and *kiyomoto*) were being developed at the same approximate time, other "dancers" of male roles joined Nakazō, and the result was a major flourishing of new *shosagoto* pieces, many of which were highly dramatic. The situation came full circle in 1840. In that year the famous *shosagoto* play *The Subscription List* was first performed. The leading role, Benkei, was a male role (created by Danjūrō VII) and in the total cast of eleven there was no female role at all. It is interesting to note, in passing, that while kabuki originated in dance and dance is considered of great importance to the art, most of the great early actors we have mentioned, including Ichikawa Danjūrō I and II, and Sakata Tōjūrō, were not known as dancers.

The Subscription List was closely modelled on the nō play *Ataka.* Nō-style elocution, *mai* dance movements (including the special sliding step of nō, *suriashi*), nō-style costumes, and nō dramatic structure are all apparent in it (Plates 14, 20, 27). The first performance was not successful; the audience found it uncomfortably highbrow. But since then it has become second in popularity only to *The Treasury of Loyal Retainers (Chūshingura)* (1748) in the kabuki repertory. Following the lead of *The Subscription List,* more than a score of nō-derived dance dramas were created during the Meiji period, especially for the actors Danjūrō IX (1838–1903) and Onoe Kikugorō V (1844–1904) and VI (1885–1945), including: *Benkei in the Boat (Funa Benkei), The Thorn Tree (Ibaraki)* (Plate 21), *The Monstrous Spider (Tsuchigumo),* and *The Angel's Robe (Hagoromo).* Comic pieces from the nō-kyōgen repertory were made into dance plays as well, including the delightful *The Zen Substitute (Migawarizazen), Tied to a Pole (Bōshibari),* and others.[62] Collectively, the plays that deliberately exhibit their nō or nō-kyōgen origins are called *matsubame,* "pine and board" pieces, for their settings copy the wooden planking painted with a pine tree which forms the back wall of the nō stage. It is characteristic of a *matsubame* dance-play that it exists in just one version (with perhaps minor variations), for it is based on a fixed model in nō, while other *shosagoto* pieces may exist in several versions.

Three important dance plays that derived from nō are not part of

the *matsubame* group and require some explanation. In early kabuki, before the shogunate government had become official patrons of nō, performers drew freely on nō (and nō-kyōgen) for kabuki dramatic material. But by the Kanei period (1624–1644) this practice largely had ceased.[63] (Two centuries were to pass before *The Subscription List,* intentionally patterned after nō, was performed in kabuki.) But, two nō plays were absorbed into the kabuki repertory: *Dōjō Temple (Dōjōji),* first danced as *shosagoto* sometime between 1673 and 1680, and *The Stone Bridge (Shakkyō),* a lion dance initially performed as kabuki in 1704. They have been staged in kabuki endlessly through the years: the former in some twenty versions and the latter in at least thirty-five versions.[64] Two and a half centuries of performance in kabuki has obliterated all but the most vestigial resemblance to nō style in these spectacular show-pieces for the *onnagata* actor. With good reason they can be thought of as virtually pure kabuki in style, quite unlike the later nō derived *matsubame* plays.[65]

Ōkina, a congratulatory piece in nō, has been staged in kabuki from early times. The religious nature of the play in nō is evident in the fact that the central dance is one celebrating long life. It is performed by the character Ōkina, the old man. The dances of Senzai and Sanbasō, the other characters, are relatively unimportant. In kabuki the play is called *Sanbasō,* and it is performed when a new theater is dedicated and during the first three days of the New Year's program. In its function, then, *Sanbasō* retains the celebratory nature of the nō *Ōkina.* But the content of the dance has changed over the years, moving from serious ritual thanksgiving toward entertainment. In the Genroku period, the role of Ōkina was danced by the old master of the kabuki troupe, the most respected performer; Senzai by the *nimaime,* the juvenile lead; and Sanbasō by the *tachiyaku,* the leading man. Today, the troupe's leading man dances Ōkina, which is now a small role; the chief comic plays Senzai; and whoever is the troupe's most accomplished dancer performs Sanbasō, now the major dancing role.[66] Because *Sanbasō* is performed often, many versions have been created to lend interest to each new staging of it. A half dozen versions are performed currently.

The five general acting-styles may be alternated scene-by-scene or act-by-act within a play, or actors within the same scene may play in different styles. For example, overall *The Barrier Gate* is a dance-drama performed in *shosagoto* style. But it also includes an *aragoto* section, a lovers' quarrel *(kuruwa banashi)* stemming from *wagoto*

technique, and a section of *ningyōburi.*[67] The only style missing is *danmari.* Most of *The House of Sugawara* is played in *maruhon* style, but one act is played in *aragoto* style *(Pulling the Carriage Apart,* as noted before), and there is an important *michiyuki,* or travel dance, in *shosagoto* style. Benkei, in *The Subscription List,* is played in moderately strong *aragoto*-style, while Yoshitsune, in the same play, is played "close to a *wagoto* role."[68] Examples could be added almost without end.

There is nothing inartistic in juxtaposing the five styles in performance. *Aragoto* and *wagoto* roles naturally complement each other. A clear artistic principle underlies the alternation of styles from act-to-act and from scene-to-scene. Acting technique, atmosphere, tempo, musical timbre, movement patterns, color—in fact every artistic aspect of performance—is varied through a long day's program in order to continually reengage the audience's interest. The principle is neither frivolous nor the creature of kabuki eclecticism, as has been suggested.[69] In his writings on nō, Zeami admonished the nō actor to diligently seek variety and novelty in his performance, giving as his reason the practical fact that audiences easily become bored in the absence of variety.[70] Further investigation may well show that this is a basic principle in Japanese theater art.

KATA AS SPECIFIC PERFORMANCE TECHNIQUES

The second level of *kata* is concerned with specific performance techniques. In writing about acting, Japanese authorities list and discuss as many as several hundred specific performance techniques or *kata.* Here I will mention some of those which occur most frequently. For convenience, *kata* on the second level can be divided into acting techniques (both voice and movement), techniques of costume, makeup, and wigs used by the actor, and staging techniques which support the actor.

1. *Mie*

Perhaps the most important, certainly the most striking, of the standard movement kata in kabuki is *mie.*[71] To perform *mie,* an actor "winds up" with arms and legs, moves his head in a circular motion, then with a snap of the head, freezes into a dynamic pose. Like a visual exclamation point *mie* momentarily halts the action of the play and intensifies its emotion. *Mie* is held for several seconds (the better the actor, the longer it can be held), then is gradually relaxed, and

the play continues. This basic pattern of movement will be varied considerably to suit different types of scenes. For example, head movements may be vertical or circular or feet may be spread or together. The actor may speak while executing a *mie;* however, it is a general principle of kabuki acting to move and to speak sequentially rather than simultaneously. Thus it is more usual for the actor to speak before and after a *mie* rather than during its movement. The strongest *mie* are accompanied by the sound of wooden clappers (see Sound Effects *Kata*); softer *mie* are performed in silence, without dialogue, music, or sound effects.

As an illustration of how *mie* are used in a play, let us take *The Subscription List.* It runs about seventy minutes playing time and contains eight *mie.* The first *mie* precedes Benkei's reading of the subscription list; the second follows it; the third terminates Togashi's interrogation of Benkei *(mondō);* the fourth occurs at the end of the pushing sequence during the dance confrontation between Togashi with his soldiers and Benkei and his companions (Plate 27); the fifth is immediately after Benkei strikes his master Yoshitsune; the sixth, a "stone-throwing" *(ishinage) mie,* is the high point of Benkei's dance of reminiscing *(monogatari);* the seventh, by Benkei on the *hanamichi* and Togashi on the main stage, emphasizes their relationship in parting; and the eighth is performed by Benkei a few moments later, alone on the *hanamichi* (the ramp through the audience) before he begins his final, powerful exit. The *mie* mark the eight, emotional high-points of the play, and we can no more imagine *The Subscription List* without these visual climaxes than we can a Western opera without its climactic high notes.

Mie almost certainly originated in *aragoto* acting. The *mie* posture of arms akimbo, fists clenched, and feet widely planted apart can be seen in prints as early as 1688–1699.[72] In the most powerful types of *mie,* the actor crosses one eye over the other *(nirami)* to make his expression fierce (Plate 17). The prints of Torii Kyomitsu (1735–1785) depicting Danjūrō II in *aragoto*-style plays like *Arrowhead (Ya no Ne)* appear to be the first illustrations showing *nirami,*[73] but it may well have been in use before this. There are many kinds of *mie.* The most common is *Genroku mie,* named after the Genroku period (1688–*ca.* 1723) in which it was created. One arm is raised behind the body with fist clenched, and the opposite leg is thrust forward. An example is Saba Gorō's pose at the conclusion of *The Maid of Dōjō Temple (Musume Dōjōji,* Plate 15). In *soku,* or "sheaf," *mie* the

actor stands straight, heels together, head up. It indicates a self-contained, proud attitude and shows to good advantage an actor with an attractive physique. In *fudō mie,* the actor clasps a Buddhist rosary in the upturned fist of his left hand and holds a sword upright in his right hand at chest level, reproducing the well-known statue pose of the fierce god Fudō. Benkei performs a *fudō mie* after he has read the subscription list to Togashi, substituting the rolled-up scroll for a sword. A stone-throwing *(ishinage) mie* captures the moment after the action of throwing (Plate 22). *Yoko,* or "profile," *mie*; *yūrei,* or "ghost" *mie*; and *hashiramaki,* or "wrapped-around-a-post," *mie* take their names from their distinctive poses (Plate 18).

Mie mentioned thus far are for the single actor. Others are performed by two, three, or more actors. *Tenchijin,* or "heaven-earth-man," *mie,* describes a group *mie* for three people and takes its name from the fact that the main actor center is visually the highest, and the actors to the right and left of him are progressively lower (Plate 16).[74] A two-actor *mie,* in which one is high and the other low, is called *tenchi,* or "heaven-earth" *mie.* The actor in the "heaven" position often mounts a small platform to increase the grandeur of the pose (Plate 15). *Hippari,* or "pulling," *mie,* illustrates conflicting emotions of a number of characters on stage at the same time. An act or scene often concludes with *hippari mie.* It is an impressive sight to see eight to ten principal actors and thirty or more supporting actors simultaneously perform *mie* appropriate to their own characters, and then pose in brilliant tableau as the curtain is run closed before them. The most vigorous *mie* are used in *aragoto* roles and include *nirami,* eye-crossing (Plate 17). The actor of a *wagoto* role or an *onnagata* performs *mie* of quite a different order: there are no large arm or leg movements, the movement of the head is less pronounced, and the eyes are not crossed (Plate 32).[75]

2. *Roppō*

A second movement *kata* is the swaggering walk known as *roppō,* the literal meaning of which is "six directions" movement. It originated in pre-Genroku kabuki, and is said to be based on the strutting walk *(tanzen roppō)* affected by young men parading themselves through the licensed quarters and before the bathhouses where unofficial prostitutes worked. *Roppō* exhibits to good advantage an actor's handsome appearance and masculine carriage. The first entrance of the hero in *Sukeroku: Flower of Edo (Sukeroku Yukari no Edo Zaku-*

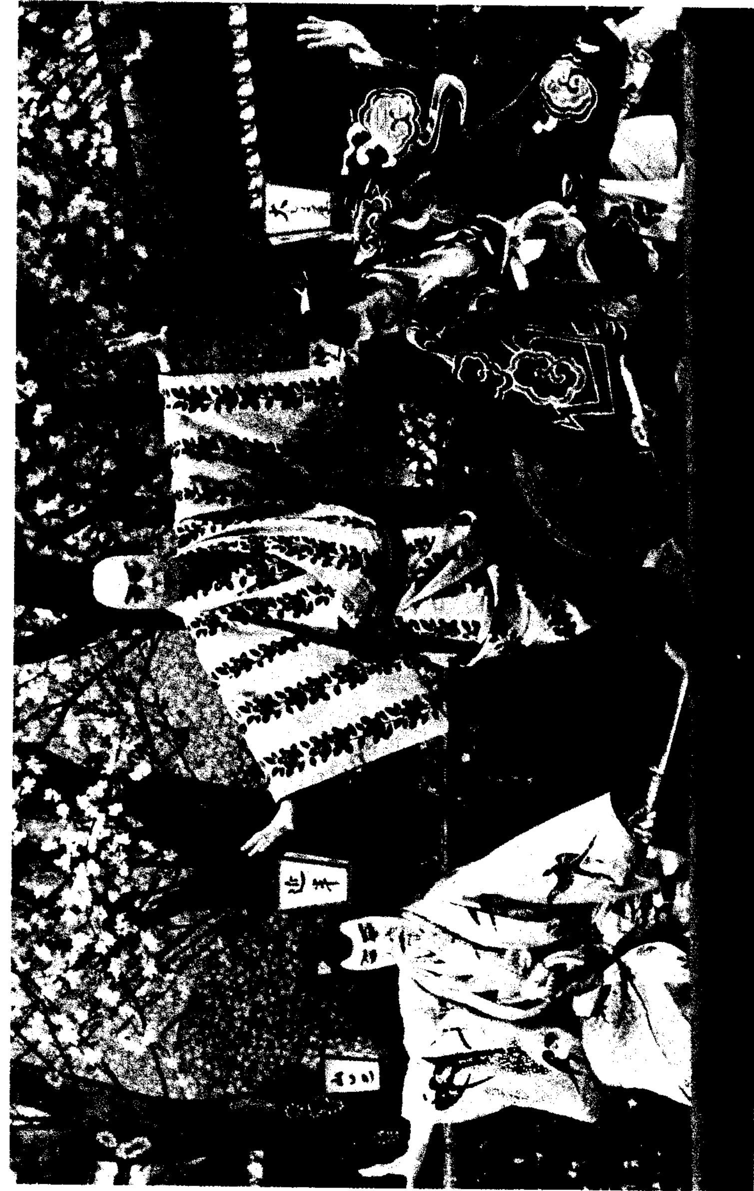

PLATE 16. Heaven-earth-man *(tenchijin) mie. Mie* performed by actors in high, middle, and low positions in *The Scabbard Brushing (Sayaate).* (Photo courtesy of Shochiku)

PLATE 17. *Mie* showing crossed eyes *(nirami)*. The late Ichikawa Ennosuke as Honzō, Act IX, *The Treasury of Loyal Retainers (Chūshingura)*. (Photo courtesy of Shochiku)

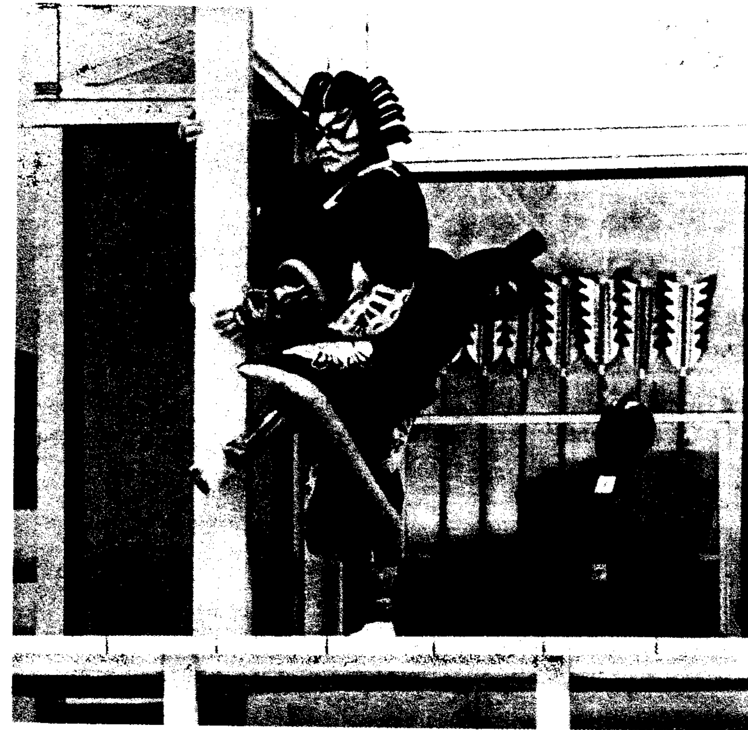

PLATE 18. Around-the-pillar *(hashiramaki) mie*. Ichimura Uzaemon as Soga Gorō in the *aragoto* style play *Arrowhead (Yanone)* wears bold *kumadori* makeup and exaggerated costume. The actor's stage assistant is seen behind, closed out of the scene. (Photo courtesy of National Theater of Japan)

ra) (1713) contains a famous swaggering *tanzen roppō* section. A number of vigorous *roppō* have been created which conclude a play with the hero's exit down the *hanamichi* (Plate 19). *Tobi roppō*, or "flying" *roppō*, is the best known of these. The actor moves down the *hanamichi* in great leaps and bounds, his arms and legs literally flying in six directions. Benkei's exit (Plate 20), which concludes *The Subscription List* and Narukami's exit which concludes *The Thunder God*, are examples of *tobi roppō*. The *onnagata* actor playing the role of the one-armed demon in *The Thorn Tree*, exits down the *hanamichi* in *katate*, or "one-armed" *roppō* (Plate 21). And Tadanobu, the fox in *The Thousand Cherry Trees of Yoshitsune (Yoshitsune Sembon Zakura)* (1747), performs *kitsune*, or "fox's," *roppō*.

PLATE 19. *Roppō* exit. Ichimura Uzaemon as Gongorō Kagemasu kicks forward trailing trouser leg during *roppō* exit in *Wait a Moment*. (Photo courtesy of Shochiku)

PLATE 20. Flying exit *(tobi roppō)*. Benkei in *The Subscription List* begins his vigorous exit down the hanamichi as the curtain is held back so the *geza* musicians behind the slits can time their playing to his movements. (Photo courtesy of Shochiku)

3. *Tachimawari*

Stylized combat is a third type of movement *kata*.[76] Called *tachimawari*, literally "standing-and-turning-about," these combats are the most active scenes in kabuki and are highly spectacular. *Tachimawari* consists of linked sequences of movements not found elsewhere in performance. Sections within *tachimawari* culminate in *mie*. The movements are performed to *geza* music (especially the drums), and they are reinforced by rhythmic patterns, beaten out by wooden clappers (see Sound Effects *Kata*). There are two general types of *tachimawari* movements. One type consists of slow-motion, extremely

PLATE 21. One-armed exit *(katate roppō)*.

stylized slashing or stabbing actions of a character who is attempting to murder an opponent. Each attack culminates in a *mie*. The movements form a grotesquely beautiful dance of death. This kind of *tachimawari* has not attracted much attention from Japanese scholars and remains to be analyzed in detail. The second type of *tachimawari* pits a single hero against a group of opponents and is easily identified in performance. The hero's opponents may be a group of constables, monks, or gallants, dressed alike who move in unison as in a dance chorus (called *yoten*, Plates 15, 22, 23). They may number as many as twenty or thirty and they attack the hero, sometimes en masse, sometimes in groups of eight or six or four, and sometimes singly in quick succession carrying identical weapons (swords, poles, buckets, or, in *shosagoto*, flowering branches) (Plate 22). The purpose of the attack is to capture the hero, not to kill him. The hero demonstrates his prowess by easily defeating them without actual weapon or body contact. Movement *kata* in these group battles is generically termed *tate*.[77] Sequences culminate in beautiful formal poses (Plate 23). The essence of *tate* movement is effortlessness: a deft movement, a sharp lunge, a quick evasion, a stylized flick of the hand to send an opponent flying (some two hundred such movements are listed).[78] The movements are emotionless but beautiful. In other fight scenes the hero, or heroine, fights one or two opponents of equal rank using, as a rule, swords or poles. Such a scene is choreographed using the same *tate* movements as a group battle (Plate 16). Acrobatic flips *(tombogaeri)* are a striking part of *tate*. A somersault symbolizes the death of the attacker (Plate 24). He may jump from a platform or into a river or lake (an open trap). The nature of some of these acrobatic techniques is apparent in their names: "bodycutting" *(kirimi)*, "monkey flip" *(sarugaeri)*, "slow flip" *(dandangaeri)*, "somersault of a corpse" *(shiningaeri)*, and "linked flips" *(tsuzukegaeri)*.

4. Entrance and Exit *Kata*

The movement of an actor entering into sight on stage and his often protracted departure from view are classified as acting *kata* and have names—*de*, "entrance," and *hikkomi*, "exit" (synonymous with the dance terms *deha* and *iriha*, confer, p. 143). It is the aim of the actor in each case to make the most vivid impression possible upon the audience. Most important movements on and off stage are executed down the *hanamichi*, which can be thought of as an extension of the stage itself, through the audience, to the rear of the auditorium. It is

an invariable convention that a major actor pauses momentarily at the strongest point on the *hanamichi,* when entering and exiting. This position is seven-tenths of the way toward the stage and is called the *shichisan,* or "seven-three" position. Acting which takes place there is called *shichisan* acting.[79] Good acting at the seven-three position on entering is essential, because this is the audience's first exposure to an actor and the role he is playing. The *kata* of Sukeroku's fifteen-minute-long entrance on the *hanamichi* and seven-three acting are widely admired. He swaggers, one arm cocked jauntily inside his elegant kimono, a stylish parasol over his shoulder, a silk headband of deep purple tied off at one temple, wooden clogs raucously announcing his presence. Sukeroku stops at seven-three, pivots so the audience in all parts of the auditorium can view his stylish appearance, and demonstrates through stylized dance and poses "his bravery and valor, his pride, cleverness, and energy, his championing of the rights of the people."[80] Yoshitsune's gentle, subdued posturing as the *nagauta* chorus sings "beautiful the hills, shrouded in the mists of spring" in *The Subscription List* is another example of seven-three acting, during an entrance quite different in mood.

An actor at seven-three may talk with another actor who is on stage. Or in a dance-play, he may execute a fairly long section of dance on the *hanamichi* (the entrance is then called *deha*). A good example is Lord Ukyo's drunken return home in *The Zen Substitute.* To accompaniment of flute and drums, the chorus seated on stage sings, "How wonderful to loosen her silken gown. How glorious, down to the inner sash. He ambles home tipsily, hair awry, mussed and tumbled, hanging disheveled like weeping willow strands." Lord Ukyo appears at the end of the *hanamichi* and dances comically to the seven-three position. He stops and poses, his attitude changing to melancholy as the chorus continues, "Her fragrance clings still to his sleeve, her image yet to his heart." He mimes smelling the sleeve of his kimono and looks back into the distance as if to see her. He then speaks a single line, a thick-tongued, "She came with me a long, long way, but when I looked back where her visage once stood there lingered only a sliver of a moon." The fan slips from his fingers and he poses. Suddenly the onstage musicians switch to a lively melody and Lord Ukyo's mood changes. He flips open his dancing fan, twirls around on one leg, laughing gaily, and happily dances at seven-three. The instrumental music ends and the chorus sings, "We see in the scattered remnants of a cloud a reminder of this morning's

PLATE 22. Group *tachimawari.* A young hero easily fends off a group of attacking men *(yoten),* posing with one foot on the back of an opponent and arms in a stone-throwing *(ishinage) mie* position. (Photo courtesy of Shochiku)

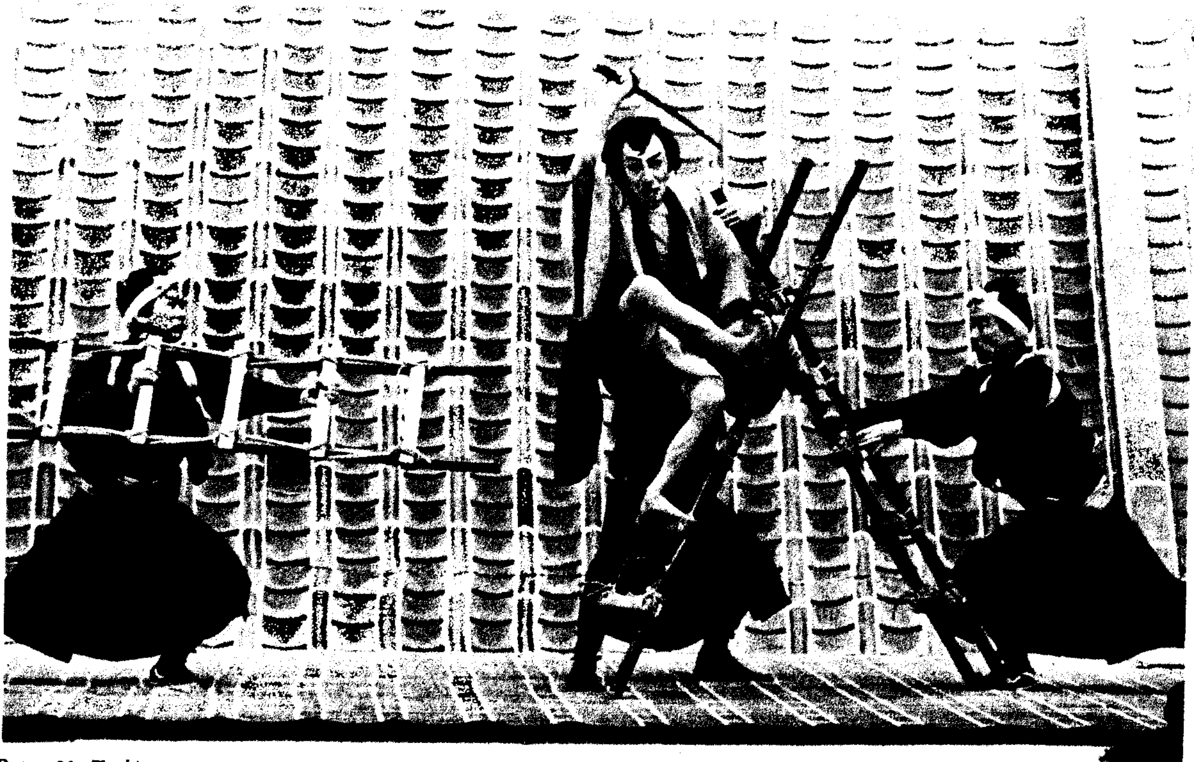

PLATE 23. *Tachimawari* pose. The late Ichikawa Danjūrō XI as Benten in ***Benten the Thief (Benten Kozō)*** is attacked on the temple roof by constables carrying short ladders. (Photo courtesy of Shochiku)

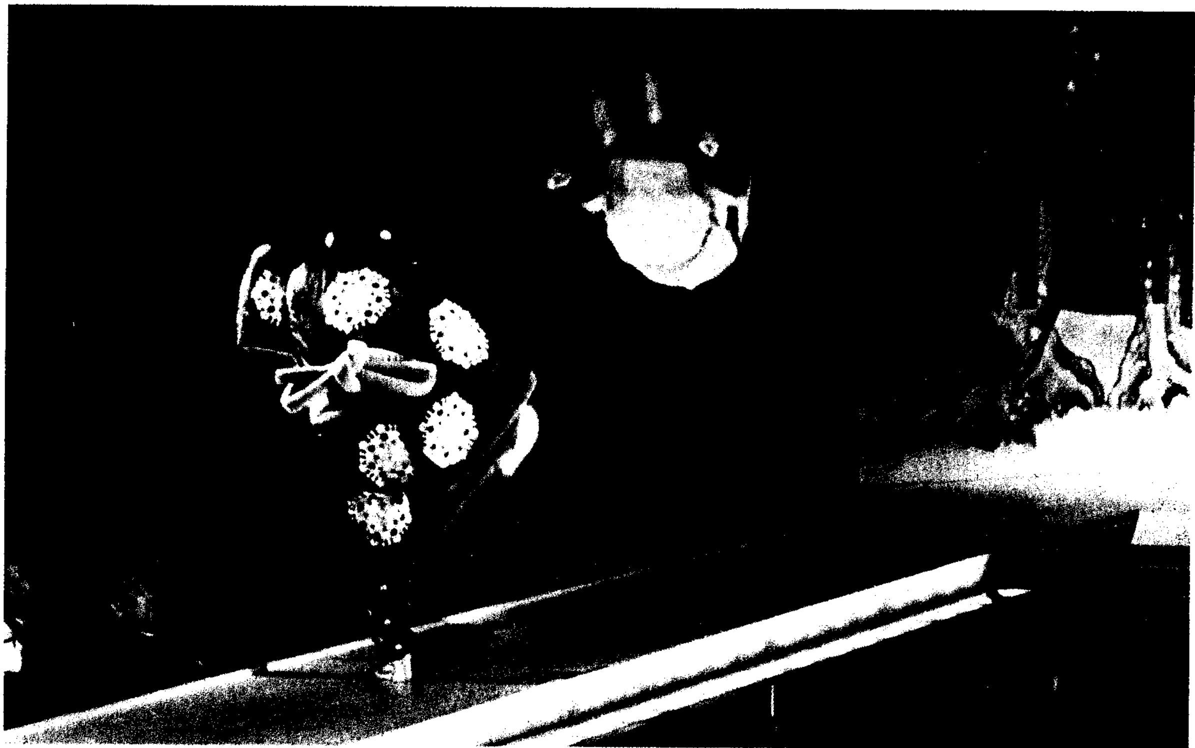

PLATE 24. Acrobatic flips *(tombo)*. At the seven-three position on the ***hanamichi***, Benkei, in an *aragoto* version of ***The Subscription List*** *(Gohiki Kanjinchō)*, flips an attacker high in the air with a kick. (Photo courtesy of National Theater of Japan)

parting." Lord Ukyo's expression turns sad and his lively dancing slows. He lurches drunkenly to a stop. The chorus sings, "Splayfooted and staggering . . . he weaves his way virtuously home." Instrumental music continues as Lord Ukyo turns, slaps his thigh with the closed fan, and minces onto the main stage, ending his entrance, or *deha.* The whole scene takes four or five minutes to perform. Benkei's last *mie* in *The Subscription List* is performed at seven-three, and his *roppō* movement down the *hanamichi* to conclude the play is an important exit *kata* (Plate 20). Acting at seven-three during an exit is often for the purpose of expressing a change of character. We see Kumagai's new agonized mood (Plate 25) at the end of *Chronicle of the Battle of Ichinotani.* Lovers may reveal a comic side of their nature and make a humorous exit (Plate 26), or, conversely, a seemingly good person, alone at seven-three, will suddenly show his evil intentions through pantomime.

5. Other Movement *Kata*

Japanese writers discuss many more movement *kata.* Of these I would like to mention two, both basic to kabuki acting and seen in every performance. The overriding concern in kabuki for theatrical effectiveness is shown clearly by the way leading actors perform crucial scenes while directly facing the audience. The technique is called *shōmen engi,* or "full-front acting."[81] A good example of *shōmen engi* is when the thief Benten, disguised as a woman in the cloth-buying scene of *Benten the Thief (Benten Kozo)* (1862), is being challenged by the shop manager and the impressive stranger, Nippon Daemon. If the scene were staged in a Western, realistic manner, Benten would almost certainly face his challengers and, at least part of the time, he would be physically close to his two questioners and in the same plane with them. That is, we would use physical actor relationships to project psychological character relationships. But in kabuki, Benten sits downstage center, facing front. His back is to the shop manager while Daemon sits on a slightly raised platform to his rear. Benten is given the strongest stage position and is spacially separated from the others. His is the title role and the audience is expected to focus its attention almost exclusively upon him. During the scene, Benten is abused and eventually unmasked, but he never turns upstage to face the others. Benten's actions and especially his facial expressions are too important for the audience to miss; so he plays the entire scene facing front.[82]

PLATE 25. Exit *(hikkomi).* Kumagai (Matsumoto Koshirō) making his final departure from his family and his exalted position as a general in *Chronicle of the Battle of Ichinotani (Ichinotani Futaba Gunki).* He stands at seven-three on the *hanamichi.* The curtain has been drawn to cover the main stage. A shamisen musician watches carefully, to time his playing to the actor's movements. (Photo courtesy of National Theater of Japan)

PLATE 26. Comic exit *(hikkomi)* dance. A comic hero and his lover begin their travel dance exit in time to music at the seven-three position on the *hanamichi*. (Photo courtesy of Shochiku)

Shōmen engi is the typical way of playing static scenes, in particular, scenes set within buildings, where normal Japanese etiquette prescribes that people sit quietly on a mat floor.[83] *Tsumeyori*, or "closing in," is an active movement technique arising naturally out of situations in which opponents argue while they are standing (usually in an exterior scene). As the argument grows more heated, the opposing actors (or groups of actors) gradually edge in toward each other, step by step. In *The Subscription List*, Benkei and Togashi combine *tsumeyori* with *shōmen engi* in the tension-packed interrogation scene. They glare at each other and move closer *(tsumeyori)* on one

line, then turn front *(shōmen engi)* to deliver the next, alternating the two techniques, until they are close together center. In the same play, the danced confrontation of Benkei and the retainers versus Togashi and the soldiers is pure *tsumeyori* (Plate 27). The two groups press in against each other, surging first one way and then the other, ending with both groups glaring face-to-face at center stage.

6. Vocal *Kata*

Vocal *kata* have been less extensively studied and described by Japanese theater scholars than movement *kata*, perhaps because they present greater challenges to analysis. The major vocal *kata* are generally identified as *watarizerifu, warizerifu, tsurane, yobi, yakubarai,* and *sutezerifu* (some are also writing techniques). In *watarizerifu*, "passed-along dialogue," a single line of dialogue is divided among several actors, with the final phrase delivered in unison. Thus, different characters express consecutive segments of a single thought; each is aware of the other person sharing a portion of the thought and this awareness culminates in the unison final phrase. This is a conventional theatrical technique which is unknown in psychologically oriented Western drama. Passed-along dialogue is used many times in the average kabuki play. Often members of a group who have little individuality speak in *watarizerifu*, as in this example from *The Scarlet Princess of Edo (Sakura Hime Azuma Bunsho)* (1817), by Tsuruya Namboku:

FIRST MAID: Other than his excellency Seigen, there's not a priest at Kiyomizu Temple . . .

SECOND MAID: True, not one who looks like he could read a prayer . . .

THIRD MAID: Though they know the latest music from kabuki and songs of love, you can be sure . . .

FOURTH MAID: They all, everyone of them . . .

ALL MAIDS (in unison): Stink of wordly evil. Ha, ha, ha!

Major characters may also speak passed-along dialogue, as when the villain Akugorō makes his initial appearance in the same play:

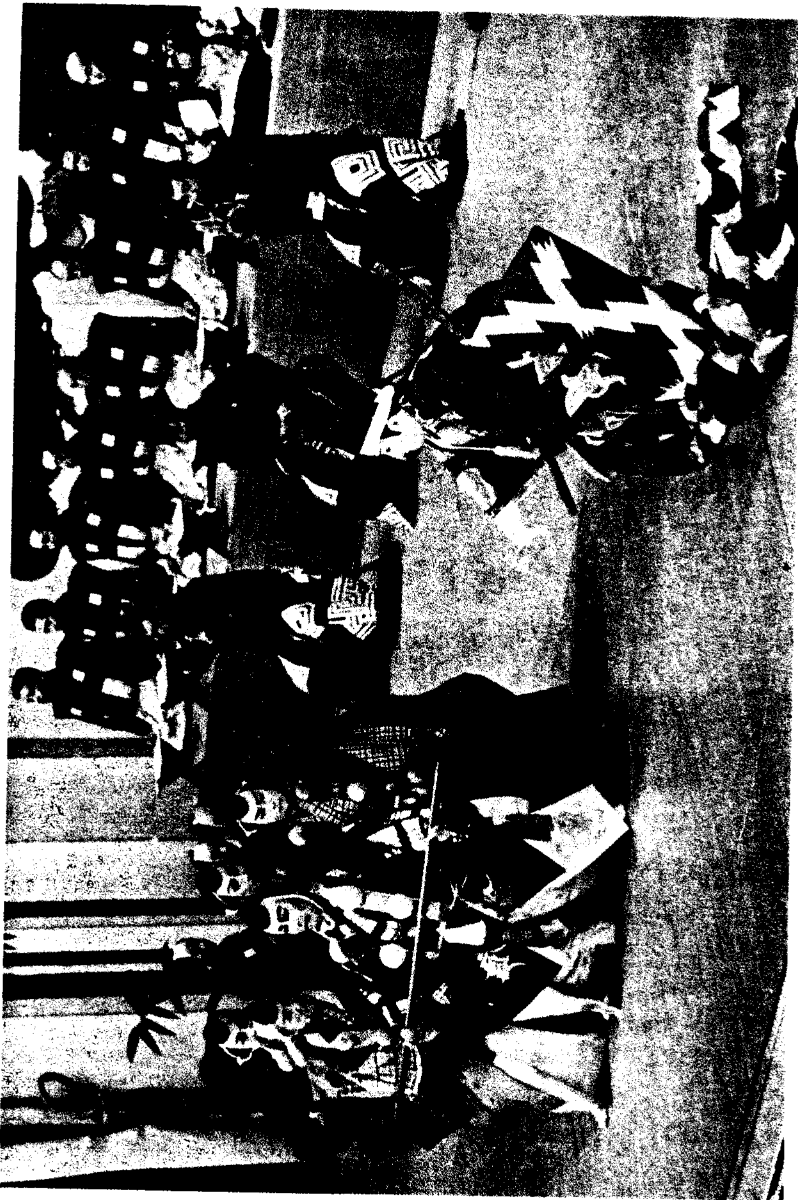

PLATE 27. Pressing toward each other (*tsumeyori*). Benkei and his retainers face Togashi in a climactic confrontation scene in *The Subscription List,* slowly moving toward each other. (Photo courtesy of Shochiku)

PRINCE MATSUWAKA: Iruma Akugorō . . .

RETAINER SHICHIRŌ: Appears on his horse . . .

SAMURAI GENGO: In fiery spirit . . .

PRINCE MATSUWAKA: Bearing . . .

ALL (in unison): What command?

Warizerifu, "divided dialogue," is similar except that lines alternate between only two characters and, while in the former the characters are conscious of sharing one thought with companions, in *warizerifu* the characters are unaware that their spoken thoughts are meshing with those of another person. Divided dialogue is a superb technique for expressing irony. An example of divided dialogue is the scene in which Seigen, the priest who loves Princess Sakura, and the princess, who is searching for her lost child, pass each other in the dark in *The Scarlet Princess of Edo.* Seigen, bitter at Sakura's rejection of him, nonetheless cares for her child, in the hope that somehow it will bring them together. They enter on two *hanamichi,* one on the left and one on the right side of the audience, physically separated by sixty or seventy feet. Though they look across the audience toward each other, in the darkness and pouring rain they do not see each other.

SEIGEN: When I think of how my soul sinks in misery; deeper each day for her love, then I long to meet her; that she may see the anguish caring for the child; causes me unknown to her, for if I could now . . .

SAKURA: What person where extends to him the hand of succor; raising my child to manhood, my babe just one glimpse . . .

SEIGEN: In one meeting to reproach with mounting bitterness . . .

SAKURA: Of my beloved infant, my darling child . . .

SEIGEN: The parent of this child, Princess Sakura . . .

SAKURA:	To meet again . . .
SEIGEN:	To see you . . .
SAKURA:	Oh, Merciful Buddha . . .
SEIGEN:	Let the Princess . . .
SAKURA:	Let the child . . .
SEIGEN:	Please let us . . .
BOTH (drawn out, in unison):	Meet . . . one . . . more . . . time . . .

Tsurane is an extended declamation, closely associated with a name-announcing *(nanori)* speech delivered by a major character, sometimes at seven-three during an entrance, sometimes on the main stage in the midst of a scene.[84] In early kabuki, actors improvised speeches of *tsurane* in order to demonstrate their skill in elocution, much as a concert soloist improvised a cadenza in nineteenth-century Europe. Now *tsurane* in classic plays are set and traditional.[85] Several major characters may announce themselves in succession, as when the five thieves in *Benten the Thief* line up on stage and introduce themselves and their pedigrees in outrageous speeches of *tsurane* (Plate 28). *Tsurane* is delivered in a musical, grandiloquent manner. *Yobi*, or "calling," is a brief *kata* designed to focus attention on an entering actor. The minor character speaking *yobi* drops to one knee, looks down the *hanamichi* to where the major character will appear, and intones, "Here he comes!"

From the early days of kabuki, speeches which incorporated poetic forms of language and which were delivered in rhythmic fashion were called *keiyozerifu*, "patterned dialogue."[86] The most obvious feature of a *keiyozerifu* passage is that it was written in alternate phrases of seven and five syllables, the classic Japanese poetic meter. Passed-along dialogue, divided dialogue, and *tsurane* may or may not be composed in lines of seven and five syllables (the previous examples of passed-along dialogue are not, but the example of divided dialogue is, in seven-five.) The playwright Tsuruya Namboku (1755–1824) is credited with first writing long speeches and even extended scenes in seven-five dialogue. A particularly beautiful style of speaking seven-five dialogue to *geza* musical accompaniment was developed in the plays of Kawatake Mokuami (1816–1893), and this style

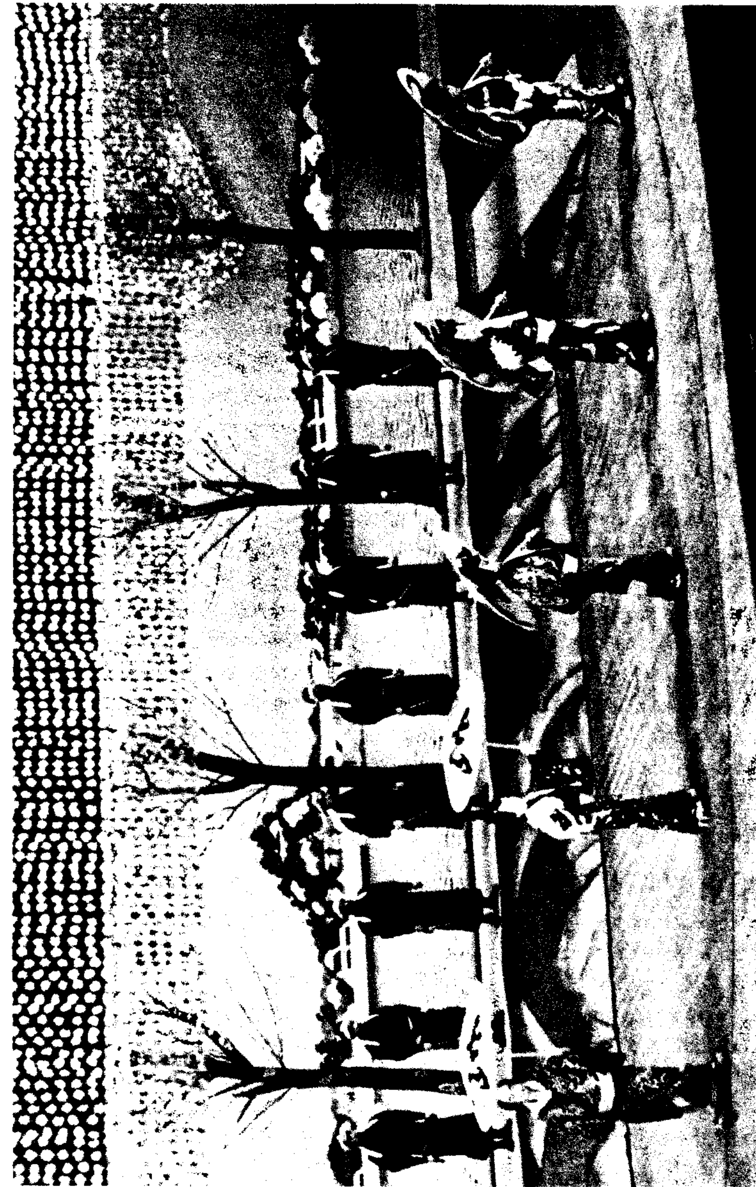

PLATE 28. Linked name-saying speeches delivered as rhythmic *tsurane*. The five thieves in *Benten the Thief* speak in succession as a group of constables watch from the riverbank. (Photo courtesy of Shochiku)

came to be called *yakuharai*.[87] It is spoken in twelve regular beats with a pause at the end of each phrase; for emphasis the actor may also pause after the initial seven syllables and then prolong each syllable of the following five. *Yakuharai* is among the last important *kata* to be developed in kabuki.

Ad-libbed dialogue is known as *sutezerifu*, literally "thrown-away dialogue." Famous actors of the Genroku period were their own playwrights (Danjūrō I, for example, wrote a score of plays for himself under the name Mimasu Yahyōgo).[88] The tradition of actors composing their own lines carried over, at least in such important speeches as *tsurane*, into the nineteenth century. Today ad-libbed dialogue, actually improvised by the actor himself, is rare except in the deliberately comic performances seen once or twice a year, in which stars are stagehands and the stagehands play major roles. A number of plays have important sections of *sutezerifu;* these are not considered part of the play text and do not appear in published scripts. For each production someone writes new *sutezerifu* containing contemporary references. Whether the actor contributes lines or not, he delivers *sutezerifu* as if it were an ad lib spontaneously thrown out for the amusement of his audience. Perhaps the scene which best captures the spirit of old-time *sutezerifu* is in the play *Sukeroku: Flower of Edo,* when the hero accosts several passersby and forces them to crawl between his legs. The whole scene is *sutezerifu*. No two productions of it are the same.[89] Actors who play the two, three, or four passersby vie to create new types of makeup, costume, and business, as well as new songs to sing and lines to speak. The scene is one of the funniest in the kabuki repertory and in large part this is due to its genuine spirit of spontaneity.

7. Sound Effects *Kata*

Geza music and its contribution to kabuki performances is discussed in detail in William Malm's chapter on music. But a few remarks can be made regarding the way in which acting and music are coordinated. Music accompanies every scene of the traditional kabuki play. For dialogue plays (and these constitute the majority of plays in the repertory), offstage *geza* music is that accompaniment. In dance plays, or dance scenes within a long dialogue play, most music is provided by an onstage musical ensemble *(debayashi),* sometimes augmented by the offstage *geza*. It is of great interest to note that when *geza* music is playing—and this is most of the time—the actor does *not*

match the rhythm of his acting to the rhythm of the music. He does not step in time to *narimono* drum patterns that are heard when he enters or exits on the *hanamichi* nor does he time his spoken phrases to fit the shamisen melodies that play in the background during a dialogue scene. *Geza* is atmospheric music. It sets a mood and the actor goes his own way within that general ambience. Put another way, we can say that the emotional connotations of the music are carefully matched to the emotional context of a scene, but that during the playing of a scene an actor does not follow the music. The kabuki actor's performing is not governed or controlled, as the Western tap or ballet dancer's performing is, by structure, tempo, and phrasing of the music. This holds true for *tate* fighting scenes as well. Though *tate* is occasionally referred to as "danced" fighting, the term is misleading, for *tate* movements are performed without regard to the rhythm of the accompanying *geza* music. We must turn to the dance-plays and dance scenes to find actors timing their movement phrases to match sung and instrumental musical phrases. (Even here, we can note that exact synchronization is shunned as inartistic: talented actors allow the conclusion of a dance phrase to lag behind the music as a deliberate ambiguity and to create tension between dance and music.) Brief comic dances within dialogue plays gain humor from the fact that the actor suddenly changes style and moves mechanically in time to lively music. And in plays performed in puppet style, those passages originally spoken in rhythm to shamisen music are performed in the same way in kabuki. The subject is complex and not fully understood, but it would seem that the basic relationship between acting and music in kabuki is contrapuntal and that only in dance or puppet style do acting and music approach fusion into a single pattern.

Wooden clappers, *hyōshigi* (also shortened to *ki*), are used throughout a kabuki performance for a variety of purposes. The stage manager strikes together a pair of hardwood *ki,* about ten inches long and two inches square, out of sight backstage to signal the opening of the curtain, the entrance of musicians, scenery shifts, and the close of the curtain at the end of an act. This use of *ki* is not directly connected with acting and will not be discussed here. Another shorter pair of hardwood sticks, about eight inches long, are beaten on a wooden board (laid on the stage floor beside the proscenium arch, stage left) to emphasize and to punctuate the actor's movements. These sound patterns are called *tsuke uchi,* "accompanied beating," or just *tsuke*.

The *tsuke*-player (an assistant playwright in Kyoto- Osaka, a sceneryman in Tokyo) watches the actors intently so that he can time his beats precisely to match their movements. Much as the Western concert singer uses an accompanist who knows the singer's style and requirements, each important kabuki actor before World War II had his own *tsuke*-man. Today as a rule one person will beat the *tsuke* through the whole play.

Strong *mie* are accompanied by *tsuke* beats, usually four (weaker *mie*, or *kimari*, may be performed without *tsuke* accompaniment). The first beat, considered separate from the others, is struck if the actor plants one foot forward in preparation for the *mie*. The remaining three beats, a pattern termed *battari*, accompany the *mie* itself: the first beat as the head is brought up and the second and third beats (the second is a "grace note" to the third) as the head locks into position and the *mie* position is held. The loudness or prominence of the "grace note" in *battari* is varied to suit the preference of the actor. Most actors like it to be almost inaudible. Nakamura Kanzaburō likes to hear it sound clearly and distinctly. The grace note also can be dropped. The resulting pattern, of two beats, is called *batan*. Some actors prefer *batan* to *battari* to accompany their *mie*. Regular-paced beats, *bata bata*, accompany running entrances or exits down the *hanamichi*. *Bata bata* may accelerate until the tempo is several times that of the actor's running, thereby magnifying the impression of the runner's speed. Volume and tempo will vary to suit male or female characters.

Several *tsuke* patterns support *tate* fighting scenes. When the main actor moves through a line of attackers, single, well-spaced beats of the *tsuke* mark his progress (sometimes called *hirote*, "one hand") and if the segment concludes in a *mie*, the usual *battari* (or *batan*) pattern is beaten out loudly. Some sections of *tate* are made up of linked sequences of lunges, parries, thrusts, and evasions. Here we hear a succession of alternating *batan* and *battari* patterns: pause, *battari*, pause, *batan*, pause, *battari*, pause, and so on until the section concludes. It seems that the less interesting sound of *batan* is used for the attackers' movements and the stronger *battari* sound for the countering movement of the chief actor. A single *tsuke* beat may emphasize the dropping of an object, the reaction of a major character in an exceptionally tense moment, or similar action which requires audience attention.[90]

Without doubt the most spectacular *tsuke* pattern is *uchiage*, a continuous beating which increases in volume and tempo until it thunders through the theater, softens, crescendoes again, and concludes in a sharp *battari*. *Uchiage* accompanies only the most important and strongest group-*mie* in a play, usually that closing an act. It may continue for up to thirty seconds, allowing the cast ample time to move into the tableau preceding the *mie*. The curtain closes immediately after *uchiage* and the *mie* have been completed.

8. Costume and Makeup *Kata*

Actors use costume, makeup, and wigs, to help them portray character. In kabuki, there are hundreds of traditional kimono and other costume styles. One book minutely describes eighty-four wig types. There are numerous kinds of makeup (*The Encyclopedia of Theater* describes twenty-seven types of *kumadori* and adds that there are so many types it is impossible to list them all).[91] Traditional *kata* of dressing major kabuki characters makes them readily identifiable. Also, types of characters—white-robed monks, a "red princess," a tattooed thief, elaborately costumed courtesans walking on high black clogs, a black-hatted court noble—are identifiable by the distinctive garb of their class.

But elements of dress do more than help portray character in kabuki. Costumes, wigs, and makeup become part of the actor's performance technique used for theatrical and dramatic effect. *Henge*, "transformation," describes a costume and wig technique (sometimes including makeup) whereby an actor totally alters the visual representation of his character. In a very large number of nō plays, the leading character, disguised in the first part of the play, reveals his true identity in the second half. This is accomplished by changing mask, or wig, or costume (or all three) offstage (hence, the division of most nō plays into two parts, with an interlude between them giving the actor time to make the change). The inspiration for kabuki transformation scenes undoubtedly comes from nō, but in kabuki the transformation is theatricalized by carrying it out onstage before the eyes of the audience. In kabuki the revelation of one's true nature is called *jitsu wa*, "in reality." The difference in nō and kabuki techniques of transformation can be seen in the respective versions of *The Maple Viewing (Momiji Gari)*. In the nō play, at the conclusion of part one the court lady retires into a set piece representing a mountain that is placed at the rear of the nō stage. The actor changes appearance while out of sight, and reemerges after the interlude as a

demon wearing a hideous mask, bulky male kimono, and a bright red, flowing wig. In the kabuki version, however, the actor peels back the top half of the outer kimono with the help of a stage assistant to reveal a new kimono of different design beneath it and unfastens the bindings of his wig to let his hair fall free. This is accomplished on stage as the play progresses and the spectator can savor the skillful and exciting technique in full. To peel off the outer kimono top and tuck it in at the waist, thus revealing an under kimono, is called ***bukkaeri,*** which can be translated as "sudden change" (Plate 15, left figure).

In pure dance pieces featuring an ***onnagata*** actor, the whole outer kimono may be quickly removed, revealing another kimono beneath it. The technique is called ***hikinuki,*** or "pulling out," referring to the pulling out of the basting threads which hold the outer kimono together. It takes a stage assistant about thirty seconds to take out all but one of the eight basting threads. This is done while the actor dances. Then, with a final deft pull, the assistant removes the last thread and whisks away the top and bottom halves of the kimono. In the blink of an eye, the actor is seen in a totally new and brilliant costume.[92] ***Hikinuki*** is purely a theatrical technique designed for visual effect (Plates 29–32). It does not indicate that the personality of the character has been changed.

The stage assistant who works on stage in view of the audience is not unique to kabuki. He appears in nō, *jōruri* puppet theater, Indonesian puppet plays, and Chinese opera. Perhaps in no other form of theater is the stage assistant used so often and with such an effect. There are two types of stage assistants seen on the kabuki stage. The personal assistant to a leading actor is called ***kōken,*** literally "see behind," for he sits upstage in the shadow of his master during performance. Normally he is an actor, a pupil of the actor he is assisting; occasionally in dance-style performances he may be the choreographer or one of his assistants.[93] The ***kōken*** straightens the actor's costume or wig after violent actions, helps make costume changes, fetches hand properties (fan, letter, pipe, sword) and takes them away. He may even serve tea to the actor after a demanding speech (a famous example of this is when the ***kōken*** of the actor playing the hero in ***Wait a Moment*** serves the actor a cup of tea at seven-three on the ***hanamichi***) (Plate 33). In an emergency, the ***kōken*** is prepared to assume his master's role. As Earle Ernst says, the ***kōken*** "in freeing the actor of these obligations enables the actor to perform his true

PLATE 29. Quick change ***(henge)***. Hanako, the leading role in ***Maid of the Dōjō Temple*** changes costume seven times during the hour-long dance play. Here four costumes are for a hat dance, a *furi* section with a small cloth as a property, a lively drum dance-sequence, and a dance holding a small tambourine. Note that the sash and the inside kimono pattern by the feet remain unchanged. Performed by Nakamura Utaemon. (Photo courtesy of Shochiku)

PLATE 30. Quick change *(henge)*.

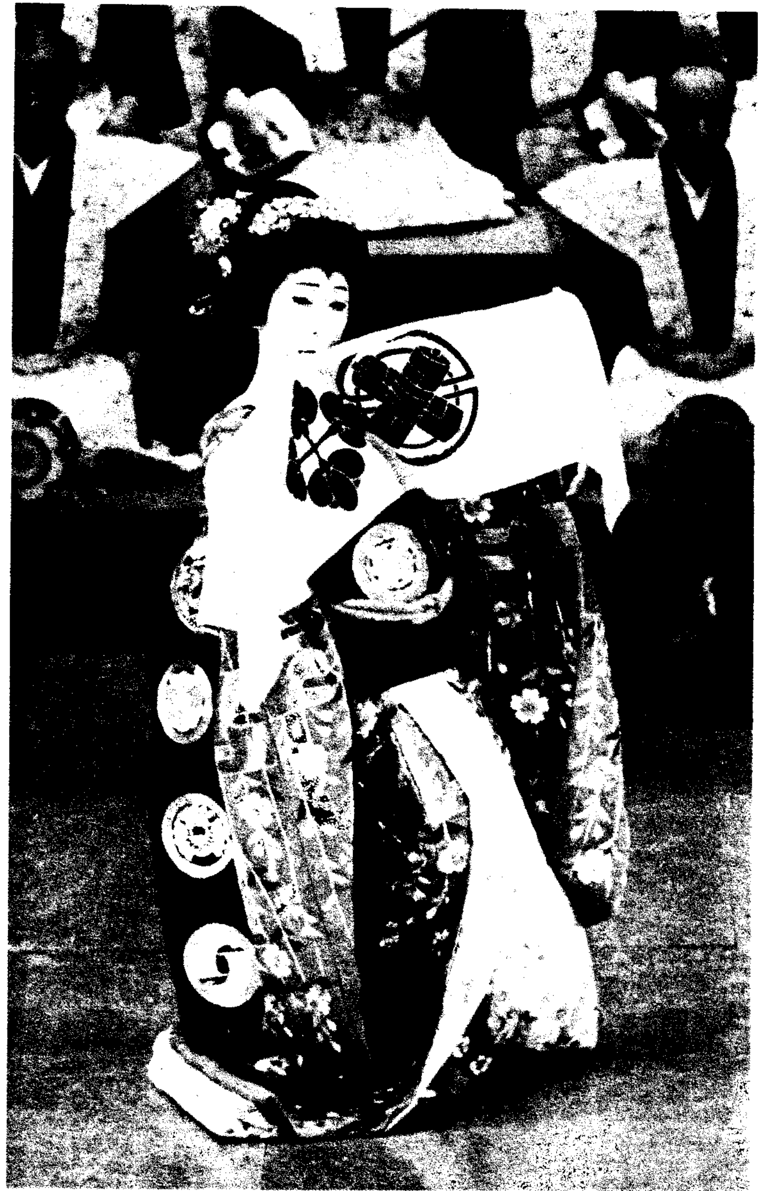

PLATE 31. Quick change *(henge)*.

PLATE 32. Quick change *(henge)*.

function—that of acting."[94] The ***kōken*** dresses in formal kimono, stiff wide vest, and trousers in *shosagoto* and some history plays to enhance the visual beauty of the scene (Plates 11, 18, 30, 31, 32). In other plays he is dressed completely in black and is conventionally assumed to be invisible. The second type of stage assistant is a stagehand, called ***kyōgen kata,*** similarly dressed in black but distinguishable from the ***kōken*** by his duties and demeanor. The ***kyōgen kata*** moves scenery and large set pieces, and runs the curtain open and closed. He moves furtively, scurrying on and off stage as if he did not really belong there, while the ***kōken*** sits unobtrusively but casually on stage for as long as he is needed.[95]

9. *Kata* of Staging

Stage machinery and scenic devices make possible a number of performance ***kata***. The ***hanamichi*** dates from the first third of the eighteenth century. The very important seven-three acting and *roppō* exits owe their existence to this unique stage area reaching into and through the audience. Colorful processions of thirty or forty people moving onto or off the stage are also a performance ***kata*** of kabuki made possible by the ***hanamichi.*** The present Kabuki-za in Tokyo is so large that a procession of courtesans, samurai officials, or a neighborhood gang of toughs can travel a distance of nearly 150 feet through the audience and across the stage (the ***hanamichi*** is 65 feet long, the stage 93 feet wide). And the impression of distance covered is even greater than the actual distance, because of the physical intimacy of actors and spectators. In 1793 the first permanent revolving stage was installed in the Nakamura-za in Edo. Soon thereafter it became a standard feature of kabuki stages in Edo, Kyoto, and Osaka (this was one hundred years before the revolving stage was used in Europe).[96] A multiscene play can be performed with continuous action with a revolving stage. In a typical example, actors close a scene by rising and exiting from the room they are in. The revolving stage begins to turn and they walk through an adjoining exterior setting which comes into view. They continue walking through the setting until the next set appears. Assuming this is a building, the actors walk through a gate, enter the building, and the second scene begins. As long as the actors walk at the same speed that the stage turns, they are always in sight. Three settings and three adjoining exterior sections can be placed on most revolving stages. Consequently, a script, which on reading seems disjointed because of numerous

PLATE 33. A formally dressed stage assistant *(kōken)*.

scene changes, appears more unified in performance when the revolving stage is used.

A half century prior to the revolving stage, various types of traps were introduced to kabuki. Generically, all these devices, which raise actors or scenery up to stage level through a hole in the floor or lower them out of sight, are called *seri,* literally "press" or "push." When a trap is raised, this is referred to as *seriage,* "push up," or *seridashi,* "push out." Lowering is called *serioroshi* or *serisage,* both written with the same characters but pronounced differently and meaning "push down."[97] Most traps are located within the revolving stage. At the Kabuki-za in Tokyo, three such traps within the sixty-foot-wide revolving stage are capable of raising or lowering entire sets. The

revolving stage of the National Theater in Tokyo is equipped with sixteen traps which can be raised and lowered independently or in any combination desired. The function of small traps is to allow an actor to make an unexpected and sudden appearance or disappearance, a staging *kata* analogous to the costume *kata* of transformation. This interpretation is reinforced by the fact that the single small trap which is strategically located at the seven-three position of the *hanamichi,* and called *suppon,* is used solely for supernatural appearances and disappearances.

There is a difference between the scenic spectacle of kabuki and of Western-influenced musical revues and musical comedies in Japan, as a visit to the International Theater in the gaudy Asakusa entertainment district, for example, will show. Here spectacular burning castles, fountains of steam and water, crashing sets, and wheels of revolving lights follow each other in a dazzling visual display. But scenic spectacle of this type is never seen in kabuki; lavish and beautiful though a stage set will be, it is not allowed to become the dominant focus of interest, to exist independently of the actor. Rather, a kabuki stage setting supports the actor and caters to his needs, just as the costuming techniques do. The final scene of *Benten the Thief* can be taken as an example. Benten fights a long and intricately choreographed battle *(tate)* against scores of attacking police on the roof of a temple. The roof is constructed three dimensionally and equipped with small steps in the middle to allow Benten and the police to leap, climb, and struggle on its slanting surface (Plate 23). In stage jargon, it is a "practical" scenic unit, because it is used to support action. Then, Benten commits suicide and leaps off the roof and out of sight through an open trap. The roof, which has now ended its usefulness, is folded backwards while the elaborately painted temple building itself rises slowly on a trap until it reaches its full two-story height. Standing alone on the upper level, Nippon Daemon, the gangster leader, defiantly proclaims to the police below, "I wait! Impatient! Come, take me to retribution and to death!" The temple is painted Chinese red with multicolored panel inserts. Unquestionably the temple is a gorgeous spectacle, but its main function is the practical one of lifting an actor to a dominant stage position for the final lines in the play. The movable temple roof and the lifted temple structure serve the performance *kata* of the actor.

Some very interesting acting *kata* are built around curtains. The standard kabuki curtain, called *jōshiki maku,* or "formal curtain," is

a draw curtain, pushed to stage left to open and pulled to stage right to close. Its pattern of alternating broad stripes of green, rust, and black is a distinctive mark of the kabuki theater and derives from the curtain first used by the Morita-za in Tokyo during the early Meiji period (other formal curtain patterns of the period—black, rust, and white of the Nakamura-za, for example—soon dropped out of use).[98] Drop curtains, *doncho maku,* were known, but it was considered so inferior to draw a curtain that its use was relegated to minor, unlicensed theaters. Drop curtains still are not used in kabuki today as part of performance technique.

The formal curtain is run open and run closed to steady *ki* clacks (the hard wooden *ki* are struck together in the air, making a clear, penetrating sound), which grow louder, then fade away. When the curtain is run open on the typical scene, the stage is empty of players. This *kata* is called *hakibutai,* literally "swept stage" (or *karabutai,* "empty stage"). Music from the *chobo* stage left, from a dance ensemble onstage, or from the *geza* musicians offstage right, create a moment of suspense before a single sharp clack of the *ki* signals the first actor's entrance. It is considered inartistic to open the curtain on a throng of milling actors or to catch a small group in the midst of conversation, as if peeping in on them unexpectedly, as we so often do in Western theater. If a scene must begin with a large group on stage, a special curtain *kata* has been devised to make such a scene opening as dramatic as possible. The formal curtain is run open to reveal another curtain behind it, a "light blue curtain," *asagi maku.* This is hung loosely from above and, at the sound of a single sharp clack of the *ki* it is released, falls, and is scooped up and run offstage by several stage assistants. In an instant, the cast is revealed in tableau. Another clack of the *ki* and the actors begin the scene. If but one or two actors are to be revealed, this is usually accomplished by lifting them into the scene on a trap. Two stage assistants hold a small curtain (usually black or red) in front of them until they are in place. Again, at a signal from the *ki,* the curtain is dropped and the actors are suddenly seen posed in dramatic tableau.

If an exit down the *hanamichi* occurs at a play's climax, it is often made more theatrical by performing it in a *kata* called "outside the curtain," *maku soto.* It begins as the actor moves from the main stage to seven-three on the *hanamichi.* Either in silence or to a furious *tsuke* pattern of *bata bata* and loud beats of the large drum *(ōdaiko)* in the *geza,* the formal curtain is slowly pulled across the

stage. But, instead of closing the curtain completely, the bottom corner is held back so as not to cover the slits in the *geza* wall, which look out over the *hanamichi.* The actor is now "outside the curtain," the main stage is closed off, and the audience's full attention is directed on the actor and his exit (Plates 11, 19). Through the slits in the *geza* wall, the musicians watch the actor's exit movements and time their music to them. If the actor's seven-three acting is deemed to be particularly important, a shamisen player (and sometimes a singer as well) will stand before the curtain where the *hanamichi* joins the stage and from there accompany the actor's movements (Plate 25). Well-known examples of *maku soto* acting are Benkei's *tobiroppō* exit, which concludes *The Subscription List* and Kumagai's departure in *Chronicle of the Battle of Ichinotani* (Plates 20, 25).

During the early and mid-years of the nineteenth century, a number of staging *kata* were developed which are referred to in kabuki as *keren,* literally "stage tricks." A four-volume book for backstage workers *(Okyōgen Gakuya no Honsetsu),* published in 1858 and 1859, illustrates 342 *keren* techniques of acting and staging, among them, skeleton costuming, floating in the air as a ghost, pouring red liquid starch on a wound to simulate dripping blood, water pans from which an actor can arise as a dripping corpse, and a device of tubs and bamboo pipes to drench the stage with a curtain of rain.[99] In 1784, Danjūrō V plunged into a vat filled with water in the last scene of *Sukeroku: Flower of Edo* and the term *honmizu,* or "real water," came into the vocabulary to describe this and numerous *kata* in which the actor emerged dripping wet from tubs, streams, lakes, and rainstorms. An anecdote relates how female fans of Danjūrō VIII (1823–1854) fought for the privilege of buying water from the vat into which he plunged when he played Sukeroku.[100]

Techniques for making quick costume changes, called *hayagawari,* came into use so that an actor could play several roles in rapid succession. Capitalizing on the idea, the playwright Tsuruya Namboku IV wrote *The Scandal of Osome and Hisamatsu (Osome Hisamatsu Ukinano Yomiuri)* in 1813, so that one actor could play seven roles. The challenge was taken up by the *onnagata* actor Iwai Hanshirō V, who played the maiden Osome, her lover Hisamatsu, Omitsu who also loves Hisamatsu, a geisha, a maid servant, Osome's mother, and the married woman Oroku.[101] *Hayagawari* became so highly developed, that an actor could literally walk off the stage and reappear an instant later costumed in a new role. Thanks to quick-change techniques,

Danjūrō VII was able, in the November 1815 "face-showing" production at the Kawarasaki-za in Edo, to play ten different roles, a record that still stands. I saw a delightful relic of quick-change *kata* in a performance of *The Treasury of Loyal Retainers (Kanadehon Chūshingura)* in Tokyo in 1961. In Act V the old man Yoichibei slips into a thatched hut looking for the man who has stolen his purse. There he is killed by a highwayman, Sadakurō. The actor playing Yoichibei slipped his right arm and leg through a slit in the hut's straw covering, looked carefully about, and then eased the rest of his body inside. Meanwhile the costume on the right side of his body was being changed (unseen, of course) and just as his left hand and leg disappeared inside, the newly costumed right arm and leg of Sadakurō slipped out through the slit and into view, and the actor gradually reemerged in his new guise, having never completely left our sight.

KATA AS INDIVIDUAL INTERPRETATION

At the third, and most differentiated, level of *kata* there are those variations of performance technique which we can ascribe to the individual interpretation of the actor. All great actors of the past created their own special ways of playing important scenes. In conversations about kabuki acting you will hear, "Oh, he's doing Kampei (in *The Treasury of Loyal Retainers*) in the *kata* of Kikugorō VI," or "that kimono color is Utaemon's *kata*." In fact, the word *kata* is perhaps more widely used by the ordinary fan of kabuki to refer to individual actors' styles, than to the broad performance styles or to standard performance techniques. A whole genre of kabuki writing consists of books relating how different actors performed famous scenes, creating on this occasion some new *kata,* and on that occasion another *kata.* Actors change *kata* for a number of reasons, some valid, some frivolous. I have selected a few examples here to suggest something of the nature of these changes and what their significance is for kabuki acting in general.

Actors create new *kata* to express a new interpretation of a role or scene. We can take the play *Nozaki Village (Nozakimura)* (1780) as an example (by coincidence, it happens to be another dramatization of the Hisamatsu-Osome-Omitsu story mentioned earlier). The play ends as the young ne'er-do-well Hisamatsu leaves. Remaining behind are his grieving father, Kyūsaku, and the maiden Omitsu, who loves Hisamatsu but is forced to give him up. The traditional *kata* for Omitsu at this point has her facing full front, her hands on the old

man's shoulders, creating a comforting picture of filial piety and courage. But this *kata* was radically changed by Kikugorō VI when he played the role of Omitsu. Because he saw her, not as a valiant heroine, but as a young girl defenseless against the implacable demands of a harsh feudal code, his Omitsu turned her back to the audience, fell to her knees before her father, and sobbed uncontrollably as the curtain was closed.[102] Behind her the father stood and faced the audience, thereby making him, not Omitsu, the stronger of the two characters. Kikugorō VI was famous for this kind of personal interpretation of classic roles along new psychological lines.

A number of *kata* came into existence simply because actors had certain abilities or certain weaknesses. Ichikawa Danjūrō IX was famous for his powerful style of elocution. As a consequence, playwrights such as Mokuami composed special *tsurane* and *yakuharai* sections in which Danjūrō's vocal excellence would shine. Nakamura Utaemon V (1865–1940), who was crippled by lead poisoning, found he could not perform the Ichikawa family's usual *kata* for Yoshitsune's seven-three entrance in *The Subscription List.* This calls for Yoshitsune to stop, shade his eyes with the straw hat he is carrying, and look upward to the right and to the left, as the chorus sings, "the hills, surrounded by the mists of spring." Unable to bend his torso as this *kata* requires, Utaemon created a new *kata* which was easier for him: while holding the hat at shoulder level, he turned back and looked down the *hanamichi.*[103] As Kikugorō VI became increasingly stout in later years, he altered traditional *kata* to suit his physical limitations. It is of interest to note that once created, these new *kata* become standard very quickly. Other actors studied them and made them their *kata* as well. Thus today healthy young actors dance Utaemon V's abridged *kata,* thin actors are true to the *kata* of chubby Kikugorō VI, and actors with merely normal voices strain to reproduce the thunderous vocal *kata* of Danjūrō IX.

A kabuki actor, like an actor in any theater, does not become famous by being like everyone else. His popularity can only grow from the audience's recognition that he has some quality *not* the common possession of other actors. The good kabuki actor, the actor with confidence in his ability, always strives to put an individual stamp on his acting *kata.* Some individual differences of *kata* may seem of miniscule importance—Ichimura Uzaemon will tie on his hat with a white cord when playing Togashi in *The Subscription List,* while Ichikawa Sadanji will tie his with a purple cord. To dismiss

these differences as merely trivial, however, would be to miss their point. They serve to set one actor's art apart from the other, even when the actor is performing a role in which the *kata* allows but little variation. There is the often-cited case of how Uzaemon came to create new *kata* for many standard roles. When he was a young actor trying to establish himself, his competition was Danjūrō IX and Kikugorō VI, who were praised even in their time as two of the greatest actors ever to perform kabuki. He decided the only way he could possibly attract the audience's notice was to offer something neither of his competitors did and so he purposely created *kata* unlike theirs. For example, because Kikugorō, in *The Treasury of Loyal Retainers* played Kampei's suicide in a grave manner, Uzaemon played the scene lightly and subtly.[104]

CONCLUSION

In this discussion the most obvious types of acting *kata* in kabuki have been touched upon. It should be clear that to describe kabuki acting is not a simple matter. There is no single kabuki-style. Rather there are several styles operating at several levels. There are at least five, broad, historical styles: pantomime; a vigorous, bravura style; a soft, almost feminine style; a style based on performance techniques of the puppet theater; and a dance style incorporating three different dance strains. Then there are scores of standard performance techniques some of which can be traced to historical styles but most of which are not today linked directly with them but may be used with considerable freedom in any of the styles: *mie, roppō*, fighting *kata*, costume changes, seven-three acting, *tsuke* patterns, and so on. Finally there are the variations of these *kata* associated with individual actors. If we want to describe the acting style of a play in detail, all three levels of *kata* must be involved. To illustrate this, *The Subscription List* can be taken as an example. The historical style of the play is *shosagoto:* the action of the play is executed in dance movement to musical accompaniment. And because the play is purposely close to its nō origins, it is a *shosagoto* of the *matsubame* type. Within this style, Benkei is acted in *aragoto* style, somewhat modified to suit the play's nō characteristics, while Yoshitsune is acted close to *wagoto* style. Standard acting techniques include: eight *mie*, important entrance and seven-three acting on the *hanamichi, roppō* and acting outside the curtain, and passed-along dialogue vocal technique. The traditional performance *kata* were created by Ichikawa

Danjūrō VII and most actors will follow these *kata*. But because the play is one of the most popular in the repertory there are many minor variations in *kata* attributed to other actors: Nakamura Utaemon V created new movement *kata* for Yoshitsune's seven-three acting; Togashi's hat cord may be white or purple; Benkei moves onto the *hanamichi* in his final dance when performed according to the *kata* of Bandō Mitsugorō; every detail of Onoe Kikugorō VI's *kata* for the play is published in a comprehensive prompt book and is followed by young actors in the Onoe family today,[105] and so on.

I have mentioned a number of reasons for new *kata* coming into being. But not everything in kabuki favors change. There are strong forces which tend to preserve existing *kata*. Until recently the leading actor of a troupe had authority to specify which *kata* other actors would follow, thus considerably limiting the possibility of other actors creating new ones. From the days of early kabuki acting families, hereditary acting names and a hierarchical sytem for awarding them to actors within the family, and the concept of "secrets" of family acting tradition *(ie no gei)* all powerfully contributed to the maintenance of existing *kata*. Kabuki acting is essentially a hereditary monopoly of certain families and, by and large, it is no more possible to become a member of an important acting family than it is to become a member of the British royal family. You are born into it or you are adopted into it (if you are talented enough). As an actor increases in skill, he is awarded family names of increasing prestige, the most important name being reserved for the family's leading actor, Danjūrō in the Ichikawa family or Kikugorō in the Onoe family, for example. A young actor's teachers were not only masters of kabuki acting, they were likely to be his relatives as well, normally including his father. The young actor's advancement depended upon how well he learned the family *kata* and how well he performed them. Hence there was great pressure on him to preserve exactly his family's traditional acting *kata*.

When a young actor was to act a role for the first time, he was taught how to do the role in its entirety. Instruction was not a right of the pupil. It was a privilege. As a rule only one actor in each generation of an acting family was taught a role. He observed minutely every nuance of the *kata* for that role and he practiced assiduously under his teacher's direction. He was expected to learn the *kata* without variation and to perform the role in public just as he had been taught. If the leading actor of the troupe requested him to alter his

way of performing, to better support the leading actor's role, he was expected to seek his teacher's permission. Even in later years when he performed the changed *kata* a second or third time, it was appropriate for him to seek out his teacher to say, "Today, I humbly wish to perform in a different way."[106] Nowadays the learning system is less strict. Several pupils may learn the same *kata* from one teacher and a pupil's obligation to his teacher has not the same binding force it had, say, fifty years ago. Still, the traditional *kata* for performing a role is valued highly and once learned it is not lightly tampered with.

The process of passing on *kata* from generation to generation is essential to kabuki art. And it may be given several interpretations. From the point of view of the individual actor, learning and performing *kata* are intimately related to the actor's search for identity. The actor needs to create new *kata* in order to assert his individuality, yet this runs counter to his respect for traditional *kata*. The two forces tend to check each other, with the result that in the actor's work neither unregulated newness, applauded by some segments of the audience, nor slavish adherence to tradition, rewarded by family elders, becomes dominant. They are balanced in a state of healthy tension. The balance will differ for each actor—some inclining toward new ideas and some toward established forms—and according to circumstances, but it has always been maintained. As long as actors can continue to create within the framework of traditional *kata*, kabuki will remain the living theater art that it is today.

Looked at in broad perspective, a kabuki actor travels a "way of art," or *geidō*. *Geidō*, in the world of Japanese performing arts, is parallel to *shintō*, or "way of the gods," in Japanese religion and *bushidō*, or "way of the warrior," in Japanese military science and ethics. In each there is a known path to knowledge and the initiate is guided in his steps along the path by a master already proficient in its secrets. In kabuki, this means the actor learns a total "way of art" which, while it encompasses specific forms of *kata*, looks beyond them to a total approach to kabuki acting. The young actor must be guided by a master, for, as the great nō actor and playwright Zeami wrote, an artist without a master is a "man without a way."[107] At each step of an actor's development, there is the dual knowledge that one level of artistic skill has been achieved, with its concomitant satisfaction, and that a yet higher level of attainment lies ahead, stimulating further study and improvement. Learning existing *kata* then does not pit pupil *versus* teacher's conception, or creation *versus* tradition

(as we would expect in the West). The ideal pupil so completely absorbs the totality of the way, that his approach and his master's are one. As Gunji Masakatsu says of kabuki, "*kata* exists through recreation, the pupil incarnating the art of the master and the master living again in the art of the pupil."[108] Change is not denied in this view, only its importance is. It is assumed that change will take place and that when it occurs it will be incorporated into the broad stream of the actor's way of art, causing no more than a ripple on its surface.

There is unanimous agreement that the creation of beauty is the principal aim of kabuki. This is accomplished chiefly through the system of *kata*, wherein the content of any play is molded in performance into artistically pleasing patterns of sights and sounds. The patterning of dialogue into phrases of seven and five syllables and of thoughts into divided speeches; the melodic patterns of *geza*, *chobo*, and dance music *(nagauta, kiyomoto, tokiwazu)* that spin a web of sound, hour after hour, around the unfolding stage action; the patterns of *tsuke*, insistent, demanding, blocking out in hard-edged rhythm a play's high points marked by *mie* poses; the pattern of depicting action in sequences of finely wrought tableaux in which actors, onstage musicians, and stage assistants are part of the visual stage picture; brilliantly costumed processions passing through the audience; kaleidoscopelike transformations of color and design in costume-changes—these are all patterns, or *kata*, which, irrespective of their contextual significance, give pleasure to the spectator. A foreigner or Japanese first seeing kabuki, perceives that there are patterns, vivid and colorful, though he cannot yet identify of what the patterns consist. He can respond to the beauty of form, movement, sound, and color in these patterns without knowing what they "mean." The critic Tobe Ginsaku has observed that the invariable first reaction to kabuki, "My! How beautiful!" is intuitively right.[109] (The connoisseur of kabuki has a more complex reaction: he simultaneously perceives what the patterns of *kata* are, relates the *kata* to the play's meaning, and responds to the beauty of the *kata*.)

When, in the Meiji era, Japanese scholars were called upon to interpret kabuki to the Western world, the strong emphasis in kabuki upon beauty and form proved very disconcerting. Kabuki did not fit the Western conception of what good drama should be and Japanese critics were prone to follow these imported standards derived from literature. "Those imbecile arts of the Tokugawa period—ukiyoe wood-block prints and kabuki," sniffed one well-known scholar.[110]

Now we recognize that the performing arts *(geinō)* have aims and methods which are distinct from literature (*bungaku*) but equally legitimate. We can see that kabuki is one of the most thoroughly "artistic" theater forms in the world, precisely because of its concern for beauty and that it is the ***kata*** of kabuki acting which comprises the remarkably rich vocabulary through which this aim of beauty is achieved.

NOTES

1. Except where noted, dates are taken from ***Engeki Hyakka Daijiten***, 6 vols. (Tokyo: Heibonsha, 1960–1962); hereafter cited as *Daijiten*.
2. Kawatake Shigetoshi, ***Nihon Engeki Zuroku*** (Tokyo: Asahi Shimbunsha, 1956). See plate 170. A female prostitute in an almost identical pose can also be seen in plate 168; hereafter cited as Kawatake, *Zuroku*.
3. See plate 170 in Kawatake, *Zuroku*.
4. The tiger skins can be seen in a number of illustrations. One of the best is Kawatake, ***Zuroku***, plate 167.
5. Shuzui Kenji, ed., ***Kabuki Zusetsu*** (Tokyo: Manyokaku, 1931), plate 7-b; hereafter cited as Shuzui, *Zusetsu*.
6. Kawatake, ***Zuroku***, plate 168.
7. Kawatake, ***Zuroku***, plates 167, 169, and 172. And in Shuzui, ***Zusetsu***, see plates 2-a, 7-a, 10, and 13.
8. Plate 1 in Shuzui, ***Zusetsu*** and plate 168 in Kawatake, ***Zuroku*** probably are of prostitute-assignation plays. The plate on the third page following p. 222 of Kawatake Shigetoshi, ***Nihon Engeki Zenshi*** (Tokyo: Iwanami Shoten, 1959), is identified as an ***onna kabuki*** scene of prostitute assignation; hereafter cited as Kawatake, *Zenshi*.
9. ***Daijiten***, 3: 134.
10. Shuzui, plates 7-b, 9, 10, 13 and later in the Genroku period (1688–1703), plate 23. See also plate 174, Kawatake, *Zuroku*.
11. Kawatake ***Zuroku***, plates 166, 167.
12. Kawatake ***Zenshi***, the plate on the fifth page following p. 222.
13. Kawatake, ***Zenshi***, p. 304.
14. Kawatake, ***Zenshi***, p. 319.
15. Music may also be considered part of ***kata***. See Kagayama Naozō, ***Kabuki no Kata*** (Tokyo: Sogensha, 1957), p. 11; hereafter cited as Kagayama, *Kata*.
16. See Kagayama, ***Kata***, p. 36; and Sato Kaoru, ***Nihon no Geinō*** (Tokyo: Sogeisha, 1961), pp. 214–216, for division of ***kata*** into two levels; hereafter cited as Sato, ***Nihon no Geinō***. Gunji Masakatsu suggests ***kata*** are either in the nature of theatrical conventions that tend to be spatial and visual, or are traditional ways of interpreting a character's mental or spiritual nature, in ***Kabuki no Bigaku*** (Tokyo: Engeki Shuppansha, 1963), pp. 120–121.
17. To these five, broad styles, Kagayama would add ***tachimawari*** fighting and ***keren***, "stage tricks" (***Kata***, pp. 47, 50), and Sato, ***tachimawari*** (***Nihon no Geinō***, p. 215).
18. ***Jidaimono***, or historical plays, may be performed in at least three styles *(aragoto, maruhon*, and ***shosagoto***) and ***sewamono***, or domestic plays, in three styles (regularly as ***wagoto*** or ***maruhon***, and occasionally, as in ***Sukeroku***, as ***aragoto***).

19. Quoted in Gunji Masakatsu, ***Kabuki Nyūmon*** (Tokyo: Shakai Shisosha, 1962), p. 214.
20. ***Daijiten***, 3: 547.
21. ***Daijiten***, 1: 218.
22. ***Daijiten***, 1: 83.
23. In Kawatake, ***Zuroku*** illustrations of a ***kimpira*** puppet story (plate 118) and of Danjūrō I (plate 191) can be compared. The similarity is striking.
24. Gunji Masakatsu's observation, noted in Kawatake, ***Zenshi***, p. 339.
25. Kawatake, ***Zenshi***, p. 338.
26. Shuzui, ***Zuroku***, plate 112.
27. Gunji Masakatsu, in ***Kabuki Jūhachibanshū*** (Tokyo: Iwanami Shoten, 1965), p. 22; hereafter cited as ***Jūhachibanshū***.
28. ***Daijiten***, 1: 142.
29. Kagayama, ***Kata***, p. 37.
30. Kagayama, ***Kata***, p. 37.
31. Kagayama, ***Kata***, p. 38.
32. Gunji, ***Jūhachibanshū***, p. 164.
33. ***Daijiten***, 2: 94.
34. Iizuka Tomoichirō, ***Kabuki Saiken*** (Tokyo: Daiichi Shobō, 1926), p. 872, ***Daijiten***, 5: 475.
35. ***Daijiten***, 6: 65.
36. Kagayama, ***Kata***, p. 39.
37. Kagayama, ***Kata***, p. 27.
38. Kagayama, ***Kata***, p. 39.
39. See plates 26 and 28 in Kagayama, ***Kata***. The pose can be seen in many other illustrations as well.
40. Kagayama, ***Kata***, p. 40.
41. Kagayama, ***Kata***, p. 40.
42. For example, this can be heard on a record of ***Kurumabiki***, performed as kabuki (King Record Company, KC 1029).
43. ***Daijiten***, 4: 362.
44. ***Daijiten***, 4: 408.
45. ***Daijiten***, 3: 300–301.
46. Kagayama Naozō, ***Kabuki*** (Tokyo: Yuzankaku, 1968), p. 236.
47. Kawatake, ***Zenshi***, p. 228.
48. Gunji Masakatsu, ***Odori no Bigaku*** (Tokyo: Engeki Shuppansha, 1959), p. 128.
49. See page 4 of the booklet accompanying record album, ***Nihon Buyō Ongaku*** (Victor SJ 3013).
50. Takechi Tetsuji, ***Dentō Engeki no Hassō*** (Tokyo: Hoga Shoten, 1967), pp. 158–160.
51. See examples of ***namba*** movement in Kawatake, ***Zuroku*** in folk dance, plate 5; ***füryū odori***, plates 159 and 158; ***onna kabuki***, plate 167; ***yarō kabuki***, plate 176; and in Shuzui, ***Zusetsu***, the ***yarō kabuki onnagata*** actor Genzaemon, plate 11.
52. See the booklet accompanying ***Nihon Buyō Ongaku***, pp. 3–4.
53. Gunji, ***Odori no Bigaku***, p. 128.
54. Tobe Ginsaku, ***Kabuki no Engi*** (Tokyo: Engeki Shuppansha, 1956), p. 101.
55. Gunji, ***Odori no Bigaku***, p. 197.
56. Gunji, ***Odori no Bigaku***, pp. 200–201.
57. ***Daijiten***, 1:51.
58. Gunji, ***Odori no Bigaku***, p. 199.

59. *Daijiten*, 1:252.
60. Gunji, *Odori no Bigaku*, p. 179; and *Daijiten*, 5:295.
61. *Daijiten*, 4:255–256.
62. Titles are listed in Sato, *Nihon no Geinō*, pp. 224–226.
63. Kawatake, *Zenshi*, p. 667.
64. Iizuka, *Kabuki Saiken*, p. 459 and 437; *Daijiten*, 4:143–145.
65. Gunji, *Odori no Bigaku*, p. 180.
66. Kagayama, *Kata*, p. 66; *Daijiten*, 3:48.
67. Gunji, *Odori no Bigaku*, pp. 167–168.
68. Kagayama, *Kata*, p. 192.
69. See Tsubouchi Shōyō's influential argument that kabuki's complexity makes it "a monster of art," in his *History and Characteristics of Kabuki* (Yokohama: Yamagata Printing, 1960), p. 137.
70. See especially chapter 7 in Zeami's *Kadenshō*, trans. Chuichi Sakurai, et al. (Kyoto: Sumiya Shinobe, 1968), pp. 82–87.
71. Terms for specific *kata* are fairly standard in kabuki. I will footnote only important variations in definitions; terms can be found in *Daijiten*, Kawatake Shigetoshi, ed., *Kabuki Jiten* (Tokyo: Jitsugyo no Nihon, 1957), and other standard reference works.
72. See Kawatake, *Zuroku*, plate 190 and Shuzui, *Zusetsu*, plate 57-b, for Genroku period illustrations of *mie* postures. A number of writers suggest *jōruri* puppets inspired *mie* kabuki, but this theory seems extremely improbable: the simple one-man puppets of the Genroku period (when the *mie* almost certainly was known in kabuki) were incapable of executing such a complex movement as a *mie* and the three-man puppet did not come into general use until the 1920s. It seems much more likely that the puppets of that later period borrowed the *mie* from kabuki actors.
73. See plate 201, Kawatake, *Zuroku*.
74. The heaven-earth-man, or high-medium-low, concept of visual composition is found in Japanese flower arranging and painting, and probably originated in Chinese landscape ink-painting.
75. *Kimari* (or *kimaru*), literally "fixed," is a term also used to describe the *onnagata* or *wagoto* pose. A difference of opinion exists as to whether *kimari* is distinct from *mie* (Gunji, *Jūhachibanshū*, p. 486) or whether it is one variety of *mie* (*Daijiten*, 2:226).
76. Classed as a general style, like *danmari*, by Sato (*Nihon no Geinō*, p. 215) and Kagayama (*Kata*, p. 47).
77. Most writers imply that *tachimawari* and *tate* are synonymous (*Daijiten*, 3:505; Kagayama, *Kata*, p. 47; Sato, *Nihon no Geinō*, p. 215). In Kawatake, *Kabuki Jiten* (p. 121), *tate* is described as the movements of *tachimawari*. From observation, it seems that any type of fight or battle may be described as *tachimawari*, but that a murder scene would never be called *tate*.
78. See *Daijiten*, 3:506 and for terminology accompanied by line drawings of movements, *Tachimawari no Kata to Yōgo*, ed. Bandō Yaenosuke, 3 vols. (Tokyo: Kokuritsu Gekijō, n.d.).
79. The original *shichisan* position was seven-tenths of the distance away from the stage, as can be seen in plate 125, Shuzui, *Zusetsu*, showing a performance of 1739. In the late nineteenth-century, however, when theaters came to be built with European-style balconies projecting over the *hanamichi*, *shichisan* was moved to its present position, where it is visible from any point in the house.
80. Earle Ernst, *The Kabuki Theatre* (New York: Oxford University Press, 1956), p. 96.
81. Kagayama Naozō uses this term in *Kata* (p. 79). *Shōmen o kiru*, "pausing front," is used in Kawatake, *Jiten* (p. 102) and *Daijiten* (3:218) to describe acting while facing the audience.

82. Gunji Masakatsu observes that *shōmen engi* probably came from nō. The *shite*, or lead actor, in nō monopolizes center stage, almost constantly facing front, while the *waki*, or secondary actor, is forced to take a theatrically weak position downstage left, where he is not only out of the action but behind a pillar (*Kabuki no Bigaku*, pp. 45–46).
83. It is interesting to speculate to what extent the static scene in kabuki is a "realistic" depiction of formal and controlled patterns of living in pre-Meiji Japan or is a theatrical convention. Conversely in Western drama most of the constant moving of actors from table, to chair, to mantelpiece, to sofa, and back again, is not a "realistic" reflection of the way we behave in a living room; it is a theatrical device the director employs to maintain audience attention.
84. *Tsurane* is not written with Chinese characters in its kabuki usage, but the term is believed to have come from *tsurane*, meaning "linked things," in *ennen* and *sarugaku* performance (*Daijiten*, 4:44).
85. See the famous *tsurane* spoken by the hero in *Wait a Moment*, now traditional and included in published scripts (in Gunji, *Jūhachibanshū*, pp. 154–155).
86. *Daijiten*, 4:44.
87. *Yakuharai* is so named because the kabuki manner of delivery resembles that of *yakuharai*, or "exorcism," chants intoned to drive out demons in the February *setsubun* ceremony (*Daijiten*, 5: 432).
88. Kawatake Shigetoshi, *Kabuki Sakusha no Kenkyū* (Tokyo: Tokyodo, 1940), p. 8.
89. Three different versions are published in Gunji, *Jūhachibanshū*, pp. 401–402.
90. *Battari* and *bata bata* are briefly mentioned in *Daijiten*, 4: 445, 454. However, I am indebted to Nakamura Toyoshi, the doyen of *tsuke* playing in kabuki, who kindly explained and demonstrated *tsuke* patterns nowhere mentioned in written sources.
91. *Daijiten*, 2: 318.
92. The detailed nature of kabuki acting techniques can be seen in the listing in *Daijiten* (4: 533) of six types of *hikinuki*, each identified by a different term but differing only in the manner of kimono removal.
93. Gunji, *Odori no Bigaku*, p. 224.
94. Ernst, *The Kabuki Theatre*, p. 111.
95. *Kurogo*, or "black boy," is an informal name often applied to both the black-robed *kōken* and *kyōgen kata*.
96. Ernst, *The Kabuki Theatre*, p. 90.
97. *Daijiten*, 3: 380.
98. *Daijiten*, 3: 204.
99. The four volumes of the original have been republished as *Okyōgen Gakuya no Honsetsu*, in *Kabuki no Bunken*, Series 2 (Tokyo: Kokuritsu Gekijo, n.d.).
100. Kanazawa Yasutaka, *Haiyu no Shuhen* (Tokyo: Engeki Shuppansha, 1956), p. 108; this anecdote is also attributed to Ichikawa Yaozō (chapter 1, p. 43).
101. Kawatake, *Kabuki Jiten*, pp. 30–31.
102. Kagayama, *Kata*, p. 22.
103. Kawajiri Seitan, *Engi no Denshō* (Tokyo: Engeki Shuppansha, 1956), p. 78.
104. Kagayama, *Kata*, p. 21.
105. Onoe Kikugorō VI, *Gei* (no place of publication, publisher, or date), pp. 209–248.
106. Kagayama, *Kata*, p. 18.

107. Gunji, *Kabuki no Bigaku*, p. 126.
108. Gunji, *Kabuki no Bigaku*, p. 31.
109. Tobe, *Kabuki no Engi*, p. 19.
110. Gunji, *Kabuki no Bigaku*, p. 9.

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