



A CHIVALROUS MAN IN "SHIBARAKU,"  
ONE OF "THE EIGHTEEN BEST PLAYS"

*Reproduction of the color print by  
Toyokuni Utagawa the first (1769-  
1825), owned by the Theatrical  
Arts Museum at Waseda University*

# KABUKI DRAMA

BY  
SHŪTARŌ MIYAKE



JAPAN TRAVEL BUREAU  
TOKYO

COPYRIGHT  
BY THE AUTHOR & JAPAN TRAVEL BUREAU  
ALL RIGHTS RESERVED

Published in April, 1938; revised in  
December, 1948; February, 1952;  
February, 1953

FINE ART

## EDITORIAL NOTE

The purpose of the Tourist Library Series is to give to the passing tourists and other foreigners interested in Japan a basic knowledge of various phases of Japanese culture. When completed, the Series is expected to include a hundred volumes or so, and will give a complete picture of Japanese culture, old and new.

The Library was started in 1934 by the Board of Tourist Industry and was transferred to the Japan Travel Bureau in 1943, when 40 volumes had been completed.

From the beginning the Library attained a high reputation as a concise but reliable interpreter of Japanese culture, and the demand for the volumes steadily increased both in Japan and abroad. Unfortunately, however, the old volumes are all out of print. The Japan Travel Bureau, therefore, has begun a new series,—revising and reprinting some of the old volumes, and issuing others on entirely new and equally interesting subjects.

Each volume in the Library is the work of a recognized authority on the subject, and it is hoped that by perusing these studies of Japanese life the reader will gain some insight into the unique culture that has developed in this country throughout the ages.

The present volume, "Kabuki Drama," is the work of Mr. Shūtarō Miyake, who is an acknowledged authority on the Bunraku Puppet Play as well as the Kabuki Drama. He is also well known as the regular

drama critic of the Mainichi Newspaper and a member of the special council of the Cultural Properties' Protection Commission.

This fourth edition, published only half a year after the third revised edition went to press, is an evidence of the ever-increasing interest shown by foreign enthusiasts, both here and abroad, in this grand old art of Japan.

The new edition has an added feature in the fine grade of art paper that is used for most of the photographs in the text. This, together with the up-to-date revisions and colored photographs, adds greatly to its readability.

THE EDITOR

*December, 1952*

# CONTENTS

	Page
I. How to Appreciate Kabuki.....	11
An Analysis of the Kabuki—A Land of Dreams—"Daikon"—Its Power of Expression.	
II. Characteristics of the Kabuki.....	16
Female Roles—Their Noted Players—High-born Daughters—Courtesans.	
III. Machinery Peculiar to the Kabuki Stage..	33
Curtains—"Hanamichi"—The Revolving Stage—"Ki"—"Chobo"—"Geza"—"Debayashi"—"Kurogo"	
IV. Principal Kabuki Plays.....	45
The Eighteen Best Plays—"Aragoto"—Classical Plays—"Sewamono"—"Kizewamono"	
V. Technique Peculiar to the Kabuki.....	52
The Pantomime Show—"Koroshi"—"Michiyuki"—"Tachimawari"—"Monogatari"—Inspection of the Head—Revue Element—"Sawari" and "Tsurane"—"Seppuku"	
VI. Symbolism and Impressionism in the Kabuki .....	69
The Black Curtain—"Yabudatami"—"Nami-ita"—The Story of Rice.	
VII. The Story Value of the Kabuki.....	72
"Sukeroku"—"Kumagai's Camp"—"Kampej"	
VIII. Practical Guide to the Present-day Kabuki.	78
Appendix (Notes on Some of the Famous Kabuki Plays).....	85
Index .....	121



榮屋屋

Ancient Sketches of Kabuki Actors.



市川團十郎

## ILLUSTRATIONS

A Chivalrous Man in "Shibaraku" ( <i>Color Print</i> )	..... Frontispiece Page
The Façade of the Kabukiza Theater.....	13
The Interior of the Kabukiza Theater.....	14
Players on the Passage to the Stage.....	14
Utaemon Nakamura as a Woman-servant—from "Kagami Jishi" .....	17
A Lion's Dance—from "Kagami Jishi" ( <i>In Colors</i> ) .....	18, 19
Children Actors and Tokizō Nakamura as a Wet Nurse .....	20
Baikō Onoe, as Princess Yaegaki-hime.....	21
A Female Impersonator Preparing for the Stage	22, 23
Wig-dressers in the Dressing Room.....	24
A Scene from "Sukeroku".....	27
A Scene from "Honchō Nijūshikō".....	27
"Kumadori," Special Make-up Used in Kabuki..	28
Varieties of "Kumadori" ( <i>In Colors</i> ).....	31
The Authentic Curtain Used on Kabuki Stages....	33
Actors on the <i>Hanamichi</i> .....	35
A <i>Samurai</i> Rises onto the <i>Hanamichi</i> by the Trap- lift .....	35
A Part of the Revolving Stage.....	36
<i>Chobo</i> Musicians .....	39
<i>Kiyomoto</i> Musicians.....	39
A <i>Kurogo</i> , Black Hooded Attendant.....	40
From the Eighteen Best Plays.....	43, 44
"Chūshingura" and "Sugawara Denju Tenarai- kagami" .....	47

A scene from "Koibikyaku Yamato Ōrai".....	48
A Scene from "Shinjū-Ten-no-Amijima".....	51
A Scene from "Sannin Kichisa".....	51
A Pantomime Show.....	52
A "Michiyuki" (Travel of Two Lovers).....	55
A Sword Fight.....	55
Inspecting a Severed Head.....	56
Tales of Princess Usuyuki.....	56
"Kumagai Monogatari" by Kichiemon Nakamura ( <i>In Colors</i> ).....	59
A Scene from "Musume Dōjōji".....	63
A Chorus Dance.....	64
A Scene from "Kirare Yosa".....	67
The <i>Harakiri</i> Scene from "Chūshingura".....	67
A Scene from "Sukeroku".....	73
The "Michiyuki" Scene from "Chūshingura"....	75
A Scene from "Ichinotani Futabagunki".....	76
Poses of Well-known Kabuki Actors.....	81-84
At the Kabukiza Theater.....	107,108
Scenes from the Popular Kabuki Plays (8 photos) .....	109-112
A Scene from "Kamakura Sandaiki".....	109
The <i>Sushi</i> Shop Scene from "Yoshitsune Sem- bonzakura".....	109
The "Kinkakuji" Scene from "Gion Sairei Shikōki".....	110
The Amagasaki Scene from "Ehon Taikōki"....	110
The Mustering Scene from "Benten Kozō"....	111
A Scene from "Kōchiyama to Naozamurai"....	111
"Fujimusume," the Dance of a Wistaria Maiden	112
The Katsuragi Mountain Scene from "Tsuchi- gumo".....	112

## I. HOW TO APPRECIATE KABUKI

[What is Kabuki?

An answer for the uninitiated may be supplied by the study of the etymology of the word itself, which shows that ["Kabuki" is a type of acting based on the arts of singing and dancing. It will thus be seen that Kabuki is not acting, pure and simple; it is fundamentally different from Western drama.]

[In the Kabuki play, singing and dancing occurs during the course of the development of a story characterized by dramatic elements, and the whole performance is executed as a highly refined art. To be exact the Kabuki may be described as a play more like a revue than a drama, in the European sense—a play in which a classical story is enlivened with spectacular scenes.

[The Kabuki is a classical play for the masses and is rich in artistic qualities. It naturally follows that the Kabuki is presented in large theaters, and not, as with modern plays of the West, in a small theater intended to serve the sole purpose of art for its own sake.]

—Moreover, the Kabuki is a very complicated dramatic form. A Kabuki play contains material not in accordance with reason, and its classic style is but a feeble excuse. Foreigners seeing a Kabuki play for the first time invariably think it is "wonderful." And "wonderful" is a fitting epithet for the irrational element in Kabuki.] So a theater built with the principles of modern stage science

*last line*  
in mind is far from appropriate for the presentation of a Kabuki play. (For a full appreciation of the Kabuki, therefore, one must prepare oneself, before entering the play-house, for a trip to a land of dreams—to a land of poetic vision. One's mind should be prepared to receive the poetic and the beautiful.)

Modern common sense, scientific analysis, logical reasoning, and rational examination—all should be forgotten for the nonce by a spectator of a Kabuki play. One might as well climb a tree in quest of fish as to expect logic and rationality in a Kabuki play.

To the critic of modern drama, there is much nonsense in the Kabuki, but this very nonsense is a quality that must be placed on the credit side.

Viewing the performance with an eye for logic is not the proper attitude for the enjoyment of a Kabuki play. It is to be understood as an art intended to appeal to the senses and the perception, an art to feast the eye rather than to satisfy the intellect. In this sense the Kabuki is decidedly not to be classed with modern drama which is entirely based on the story structure, but with music, dancing, painting, and sculpture of the classical type. The life of the present-day Japanese is only scantily represented in a Kabuki play.

Being a classical art, the Kabuki play cannot be said to have a direct appeal to the modern mind. Though its appeal is indirect, it is capable of giving esthetic pleasure; though it is nonsense, it is capable of giving consolation to the people—so it is a play rich in elements of recreation which are enjoyed by the general public. In its



The façade of the Kabukiza Theater.

## II. CHARACTERISTICS OF THE KABUKI

The Kabuki was first created by an actress by the name of Okuni who lived in Izumo about four centuries ago. In its original form the Kabuki was not a play, but a type of primitive dance called *Nembutsu Odori*, or "prayer dance."

Shortly afterward, the drama was monopolized by male actors, and features of the Noh, a classical play of music and dance, were incorporated into the Kabuki. The present stage of development has been attained through the efforts of male players alone. The earliest period of the Kabuki, when it consisted of dancing only by female players, was of short duration. After the cast came to be made up entirely by male players, the Kabuki play was designed to tell a story and it was enriched in its contents. The foundation of the present-day Kabuki was thus laid in those early days.

Because of the all-male cast the best-looking actors naturally come to take the roles of female characters. Such actors are called *onnagata*, or *oyama*. This art of female impersonation by men has made remarkable progress during the past three centuries. *Onnagata* are trained for their work from early childhood. Before the Meiji Restoration (1868), *onnagata*, dressed in female costume off the stage as well as on and every effort was made by them to be like a woman in everyday life. The result was a marked advance in the art of impersonation,



Utaemon Nakamura, prominent female impersonator, as a fair woman-servant, performing a dance with a lion's mask—from the first scene of "Kagami Jishi," popular dance play (see P. 116)



A spirited lion (*center*) sports with the butterflies, flitting about among the graceful dancing of the pretty maiden acted by the same actor.



The butterflies, flitting about among the peony flowers—a performance that typifies the symbolism of the lion played in the second scene of "Kogami Jishi" (see P. 116) contrasts greatly with the maiden acted by the same actor in the first scene as shown on the previous page.



A spirited lion (*center*) sports with the butterflies, flitting about among the peony flowers—a performance that typifies the symbolism of Kabuki art. This manly dance of the lion played in the second scene of "Kagami Jishi" (see P. 116) contrasts greatly with the graceful dancing of the pretty maiden acted by the same actor in the first scene as shown on the previous page.



Children actors often take important roles in the Kabuki play—a son of feudal lord (*right*) and his wet nurse (*center*) played by Tokizō Nakamura, veteran female impersonator of today, in a scene from "Jitsuroku Sendaihagi," treating of feudal family troubles in the 17th century.



Princess Yaegaki-hime, one of the three most difficult "ohimesama" (high-born daughters) roles played by Baiko Onoe, popular female impersonator, in the "Jishukō" (the incense burning) scene from "Honchō Nijūshikō," a noted classical play (see P. 94)



making it possible for trained actors to represent women of all sorts and conditions on the stage. This is one of the most conspicuous features of the Kabuki play.

Even today there are no actresses in a Kabuki play and it remains untouched by modernism. All parts are taken by male players, who are far superior to the actresses of present-day Japan.

But how can an *onnagata*, who at first seems unnatural, do better acting than an actress? (To begin with, the Kabuki is an unrealistic art; it is an art of bold outlines. The women of Japan, as a rule, are small in stature and lacking in dominating features. They are not, therefore, fitted for the Kabuki, which requires strong personality in its players.)

The masculine element in the *onnagata* fits in with the symbolism of Kabuki. Besides, having been trained from childhood in the manners of the fair sex, the *onnagata* knows woman from A to Z—even better than a woman knows herself. Centuries of application and tradition have resulted in such perfection in make-up, costume, and stylization that the *onnagata* elicits admiration and compels respect. Today there are fewer *onnagata* of distinguished skill, most of the more illustrious ones having passed away. Among the living there are Tokizō Nakamura of Tokyo, a veteran player, and Utaemon Nakamura, Baikō Onoe and Tomoemon Ōtani of Tokyo, who are outstanding female impersonators of great popularity from the younger group. These latter three usually play the parts of young girls, *ohimesama* (high-born daughter) or courtesans. The ability of these

young actors compares very favorably with that of the greatest of the masters of the past.

It may be mentioned in passing that in the Kabuki, an *ohimesama*, which means a daughter of a family of high social position, is an active participant in the play. The role is often quite wonderful. A Kabuki play which features an *ohimesama* is generally one which comes under the head of Maruhommono.

A Maruhommono means a form of musical drama which is performed not by human beings but by dolls. The art was created in Ōsaka more than two hundred years ago through the collaboration of Monzaemon Chikamatsu (1653–1724), a playwright of rare genius, and Gidayū Takemoto (1651–1714), a reciter of Jōruri accompaniment. Jōruri means the telling of the story of the puppet play by a chanter. The proper name for this sort of play is Ningyō-jōruri.

The Ningyō-jōruri is of as much artistic merit as the Kabuki play. Though puerile at first sight, because it is after all but a play involving toy-like puppets, Ningyō-jōruri was developed into a musical drama of high excellence because it was fortunate in having as the composer of its play-books, one of the greatest geniuses the dramatic world of Japan has ever had—the celebrated Chikamatsu, the Shakespeare of Japan.

Almost immediately after the birth of the Ningyō-jōruri, some of its plays were reproduced in flesh and blood on the Kabuki stage with considerable success. Today we find that the better Kabuki plays are those which have been borrowed from Ningyō-jōruri rather



Agemaki (*center*), the courtesan, in a scene from "Sukeroku."



Yaegakihime (*center*) is one of the most difficult *ohimesama* roles in Kabuki.



"Kumadori," the special make-up used in Kabuki to represent definite characters — red lines for bravery, blue lines for evil persons or spirits, etc.

than those of pure Kabuki origin.

In the Kabuki plays of Ningyō-jōruri origin, the *ohimesama* figures conspicuously. She usually is the heroine of a love story and enlivens the stage with color and romance. Kabuki's three most noted *ohimesama* are: Yaegakihime, who appears in the "Jishukō" (incense burning) scene in "Honchō Nijūshikō," a play based on the strife between the Uesugi and Takeda houses in the 16th century; Yukihiime of the "Kinkaku-ji" (Golden Pavilion) scene in "Gion Sairei Shinkōki," a drama treating of a 16th-century family trouble, and Tokihime in "Kamakura Sandaiki," a tragedy concerning the siege of Osaka. Another typical example of the *ohimesama* is Hinadori in "Yamanodan," a Japanese rendition of the Romeo and Juliet theme from "Imoseyama Onna Teikin," a story concerning the sins and punishment of a tyrannical minister of state who lived in the seventh century.

The *oiran* (courtesan) is another of the chief parts taken by *onnagata* players. In feudal Japan, an *oiran* was an inhabitant of the pleasure quarters. People paid respect to her as an object of beauty. In the Kabuki plays of Kabuki origin she is made much of, and as in the case of the *ohimesama*, she helps a good deal in creating an atmosphere of romance on the stage.

From among the plays of Kabuki origin, the eighteen which were most successful on the Edo stage have been selected and are known as "Kabuki Jūhachiban" (Eighteen Best Plays). "Sukeroku" is one of the masterpieces of the group. Agemaki, the *oiran*, plays

opposite Sukeroku in the title role. The courtesan is the symbol of the esthetic taste and culture of the Edo period (1600–1867). She is spectacularly attired in *shikake*, a gown, under which she wears kimonos of gorgeous splendor. The characteristic features of the *onnagata* are fully displayed when an *onnagata* player is enacting the role of Agemaki. In such a character are embodied feminine charms, brought out in strong relief and as unreal as the beauties of Utamaro, the celebrated color-print artist. The wig the actor wears for acting this female part may weigh as much as 25 pounds on account of its grand display of decorations. Such a heavy burden would almost break the neck of a Japanese actress. With a man-woman, however, the unwieldy wig becomes but an element that goes towards the building up of beauty and character harmony. In fact, the *onnagata* has made it possible for the Kabuki play to present a type of feminine beauty impossible in ordinary conditions.

The geisha is another favorite role of the *onnagata*. The geisha represents a gay-quarter beauty more delicate than the *oiran*. The *onnagata* has succeeded in representing on the stage a geisha even excelling that of real life in beauty of form and refinement of manners.

From the foregoing it will be seen that the Kabuki play is a highly refined product of Edo culture and hence a comparatively modern form of Japanese drama.

# VARIETIES OF "KUMADORI"



男之助

a loyal warrior



凧師

a kite impersonator



悪徳者

an evil nobleman



あまのよ

a revengeful ghost



善

a chivalrous man



The authentic curtain in Kabuki stages has wide green, rust and black stripes

### III. MACHINERY PECULIAR TO THE KABUKI STAGE

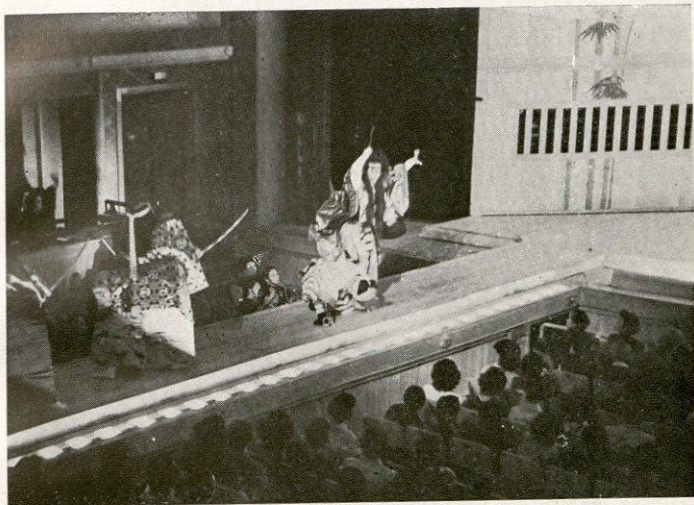
#### 1. Curtains

The leading theaters where the Kabuki plays are staged are also used for performances of the modern school. In view of this circumstance, the managements of most of such theaters find it convenient to use the European curtain. But if possible, the European curtain

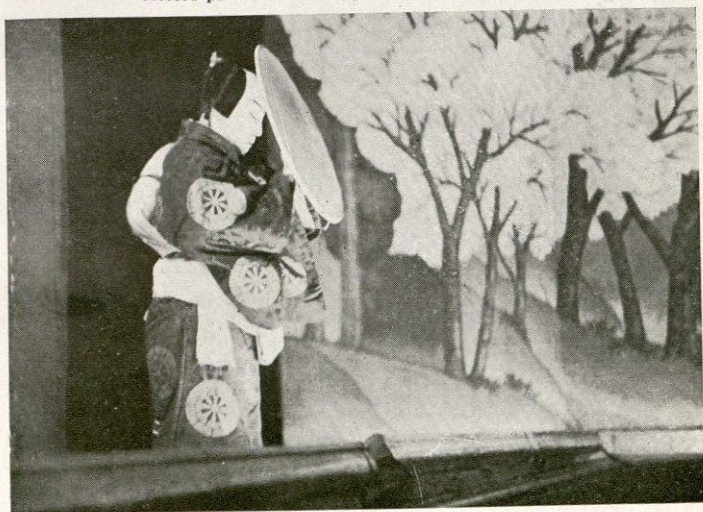
which works up and down is avoided. Instead, a *maku* (curtain) of simple-patterned cotton is regularly used. This curtain is not of the lift type, but is pulled aside. In Tokyo theaters, when the *maku* is used, it is usually striped with thick lines of green, red-brown, and black, while in the Kansai, there is more variety and color in the design of the traditional Kabuki stage curtain. The simple-patterned curtain of the Kabuki stage is termed *jōshiki-maku* ("proper curtain"), and it is considered by competent critics to be in perfect keeping with the spirit of the Kabuki.

## 2. "Hanamichi"

*Hanamichi*, or "flower way," is a passage leading to the stage through the left section of the theater. There is diverse opinion as to the history of the *hanamichi*, and no detailed account of it can be given here. Suffice it to say that the *hanamichi* has been in use for about two centuries. [The passage of the actors on to the stage over the *hanamichi* is called *de* (advance) and the passage back from the stage to the exit screened with a small curtain termed *agemaku*, is called *hikkomi* (withdrawal).] The use of the *hanamichi* is considered very important and productive of histrionic effect. Foreigners are unanimous in their praise of this particular feature of the Kabuki stage. It is said that a Russian dramatist, Meierchold, who deeply appreciated the Kabuki, was so much pleased with the *hanamichi* that he adapted it in a modified form in a Russian theater with which he was connected. The *hanamichi* is sometimes doubled to



Actors pause dramatically on the "hanamichi."



A samurai appears on the "hanamichi" by the "seriage" or trap-lift.



Two samurai enact a scene while rising on the "seriage."  
The curved line on stage shows a part of the revolving stage.

enhance the spectacular effect and maintain closer contact with the audience. The auxiliary passage, *karihanamichi* ("provisional flower way"), runs parallel on the opposite side of the main passage, and it is narrower than the *hanamichi* by about one-third. These two passages are sometimes used by actors to great advantage in such scenes as the one called "Numazu-no-ba" (At Numazu) from the Kabuki version of "Igagoe Dōchūsugoroku" (Vendetta on the Iga Pass), a puppet play. The *hanamichi*, a theatrical device peculiar to Japan, is no doubt a valuable adjunct to the Kabuki.

### 3. The Revolving Stage

This is a device for the rapid shifting of scenes, bringing to view, by means of a mechanism similar to the turntable, the scene which is ready behind the stage. This device is called *mawari-butai*, or revolving stage. Its invention is ascribed to Shōzō Namiki (1730-1773), a playwright of Ōsaka, who lived some two hundred years ago. The *mawari-butai* makes for much economy in time, by shortening the intervals between acts, and is deservedly well commented on by Western play-lovers.

Another device, which like the *mawari-butai*, is a time saver, is the *seriage*, or platform on which a character is raised to the stage from underneath. There is also a device which reverses the process, so that an actor may disappear from the stage into the ground. It is called the *serisage*. Such inventions, products of the fertile brain of Shōzō Namiki, add to the uniqueness of the Kabuki play.

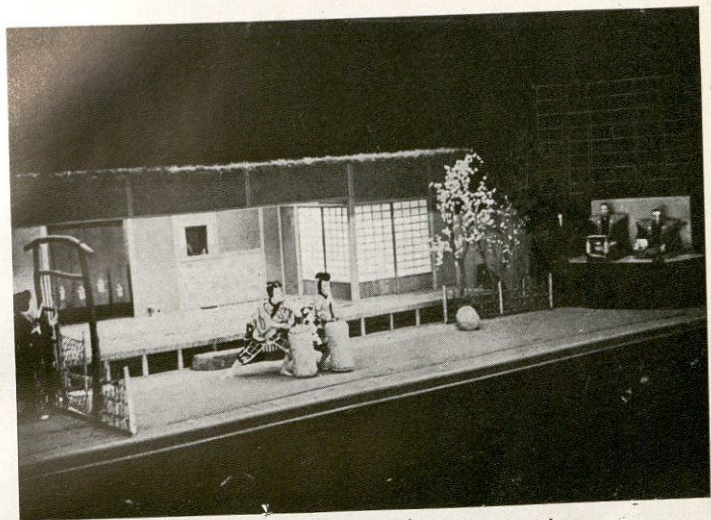


#### 4. "Ki"

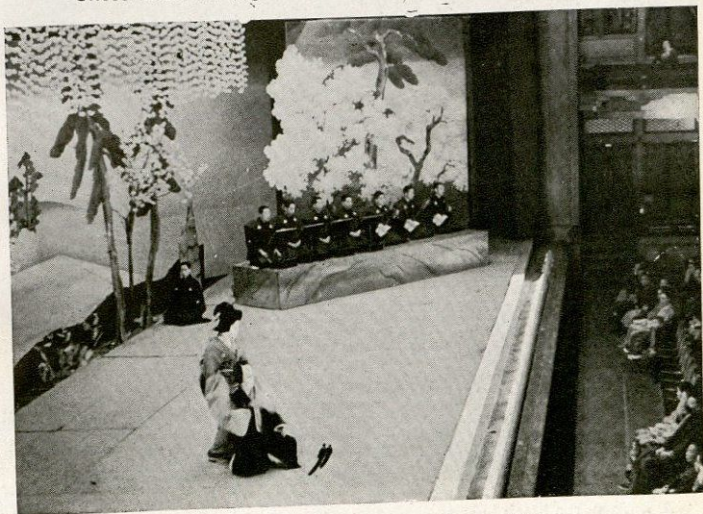
In the Kabuki, *ki* or wooden clappers invariably accompany the pulling on and off of the curtain. *Ki* or *hyōshigi* are a pair of square-shaped sticks made of hard *kashi* wood. The clapper is about three inches thick and about a foot long. The *hyōshigi* are clapped by a *kyōgenkata*, who is a sort of assistant to the stage manager. The peculiar, sharp sounds of the *hyōshigi*, like the sound of the bell or the gong of the Western plays, are used to punctuate the beginning, close, or intervals of a play. Simple as it may seem, considerable skill is really required for the proper operation of the *hyōshigi*.

[In the Kabuki, the climax of a piece of acting is accentuated by an impressive pose in which the actor becomes statue-like with his eyes wide open. This posing is called *mie*. It effectively heightens esthetic appeal. A good Kabuki actor must be skilful in this posing. *Mie* is seen at its best when performed by Kichiemon Nakamura, a well-known modern Kabuki actor.

A *mie* is emphasized by the striking of the wooden clappers against a thick board by the assistant stage-manager, who sits on one side of the stage. The sound of the wooden clappers is called *tsuke*. Its function is to call attention to the posing of the actor. In fact, the *hyōshigi* is part of the fabric of a Kabuki play, and a neglect of their value keeps the audience from understanding much of the charm and significance of a Kabuki drama.



*Chobo* musicians (*right*) — a reciter and a *samisen* player.



*Kiyomoto* musicians (*right*) in a "michiyuki" scene.



A *kurogo*, the black hooded attendant who assists the actors on the stage.

## 5. "Chobo"

This music is an indispensable adjunct of the Kabuki dramas of puppet-play origin. *Chobo* means Gidayū or Jōruri music which dates back some three hundred years. Gidayū stands highest in artistic merit among various kinds of music in Japan. The term *chobo* is used only when Gidayū is performed in accompaniment to a Maruhommono, or a Kabuki drama of puppet-play origin. The words are recited by a *tayū* and the musical accompaniment is supplied by a *samisen* player. A singer and musician form a group and occupy a section of the stage. They are always attired in *kamishimo*, a costume dating from feudal times. *Chobo* is essential to the effective rendering of a Maruhommono play. The *chobo* players, though in the sight of the audience, appear without any other make-up or disguise than the *kamishimo* already mentioned. The reciter has a play-book before him resting on a *kendai*, or small decorative desk, from which he reads in a highly dramatic manner. Sometimes the *chobo* musicians perform behind a bamboo screen which is situated on one side of the stage.

## 6. "Geza"

A *geza* is a kind of music box. It is on the opposite side of the stage from the *chobo* which is always on the stage. The box is inconspicuously placed, so it often passes unnoticed by the audience. It is manned by a number of musicians, whose work is specialized. The *samisen* is the chief instrument used. The box men signal for the entrance and exit of actors, and are responsible

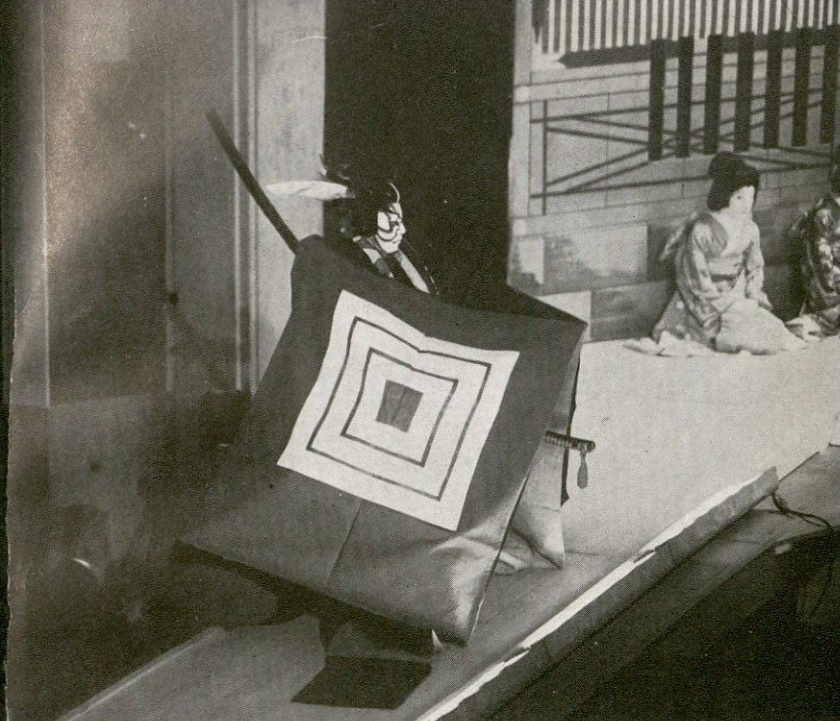
for the effects and various musical incidents which occur in the course of a play. They make sound imitation as in a radio broadcast by simulating with their instruments the noise of water, rain, bells, etc. to add to the reality and impressiveness of the performance on the stage. The musical features other than the *chobo* are supplied by the box, and they are of considerable variety.

### 7. "Debayashi"

This is a sort of visible orchestra, and is chiefly used when there is a dance. The members, whose number varies according to circumstances, are located in the middle bank of the stage or on the right or the left side. The kinds of music they perform are Nagauta, Tokiwazu, and Kiyomoto, all consisting of an emotional recital with *samisen* accompaniment.

### 8. "Kurogo"

The *kurogo* corresponds to the prompter of the European stage. A *kurogo* is attired and hooded in black so as to make himself most unobtrusive; hence the name of *kurogo*, or *kurombo* (lit. black man). The work of a *kurombo* is done by one of the assistants of the stage manager. His duty is to aid the actors during a stage performance. When an actor remembers his words imperfectly, the *kurombo* stands behind him and acts as prompter. He also attends to the placing of the *aibiki*, a kind of chair often used by an actor in a leading role. Besides the *kurombo* there is another stage assistant called *kōken*. He is more dignified looking, for he shows his face and is in *hakama*.



FROM THE  
" EIGHTEEN  
BEST  
PLAYS "

— 1 —

" Shibaraku "  
(above)

" Yanone "  
(below)





FROM THE  
" EIGHTEEN  
BEST  
PLAYS "

— 2 —

" Kanjinchō "  
(above)

" Sukeroku "  
(below)

44 ~

