

**THE EVOLUTION OF
CHIKAMATSU'S HISTORY PLAYS**

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Declaration

Except where otherwise indicated
this sub-thesis is my own work



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ABSTRACT

A comparative study is made in this thesis of nine plays from Jōruri *jidaimono* (history plays) by Chikamatsu Monzaemon (1653 - 1724). These plays, from a career which spanned nearly fifty years, range from *Shusse Kagekiyo* (Kagekiyo victorious, 1685) to the mature works including the last play *Kanhasshū tsunagiuma* (Tethered steed and the eight provinces of Kantō, 1724). The texts are found in *Chikamatsu Jōruri Shū* in the *Nihon koten bungaku taikai* (The series of classical Japanese literature Vol. 50, 1959) and *Chikamatsu zenshū* Vol.1-12 (1928). Other references books and articles used for comments and criticism, include Mori Shū's *Chikamatsu Monzaemon* (1959), Yūda Yoshio's *Jōrurishi ronkō* (1975) and C. A. Gerstle's *Circles of Fantasy: Convention in the plays of Chikamatsu* (1986). My aim is to analyse the changes and trends in the evolution of Chikamatsu's artistry between two crucial periods: before and after the play of *Kokusen'ya kassen* (The battles of Coxinga, 1715).

The first chapter is an introduction to the background of Jōruri plays. The Japanese dramatic tradition is different from that of the West, which has a very strong literary bent. I argue that Chikamatsu searched for an effective dramatic method within the theatrical tradition, and that he tightened gradually the structure of five-act plays which were originally based on the five independent-play structure of Nō drama.

The second chapter deals with the dramatic structure of plays such as the *Emperor Yōmei and the Mirror for Craftsmen* (1705), *Kagekiyo Victorious* (1685), *Female Goblin with a Baby* (1712), *The Battles of Coxinga* (1714), *The Battle at the Island in Shinshū River* (1721), *Twins at Sumida River* (1720), and *Tethered steed and the Eight Provinces of Kantō* (1724), arguing that Chikamatsu developed techniques for linking the five acts through the conflict between the main characters (the two generals in *Shinshū River*) instead of changing the subject in each act as in *Emperor Yōmei*. With a vivid and consistent dramatic plot, Chikamatsu's *Shinshū River* gives the impression of a tightly-knit five-act play.

The third chapter concentrates on the musical structure in the plays *Kagekiyo Victorious* (1685), *Female Goblin with a Baby* (1712), *Twins at Sumida River* (1720) and six other plays, and argues that in the *Sumida River*, Chikamatsu focused his attention on the consistency and content of the basic musical-paragraph units, which are divided by the musical notations, rather than on changing frequently the music styles and themes as in the other two early plays. Through a reduction of certain music notations, Chikamatsu and the performers created more effective dramatic plots in the basic unit.

The portrayal of character is discussed in the fourth chapter through an examination of seven plays across these two periods. I argue that Chikamatsu developed the image of the characters across more acts in his later plays. With this continuity -- the depiction and development of main characters across several acts

-- Chikamatsu made his plays more effective particularly at the moments of dramatic climax.

In the last chapter, I conclude that, rather than declining as he grew older, the writer's late plays demonstrate a continuing development as a creative playwright.

All Japanese quotations used in this work are my own translations, except where otherwise indicated. However, I have provided original versions where possible for reference.

Proper names are given in the Japanese order, surname first, then personal name. I refer to Chikamatsu Monzaemon as "Chikamatsu" throughout, following a common literary practice in Japan. The Chinese person's names appearing in the plays and in the bibliography are spelt in *pinyin*.

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CHAPTER ONE

INTRODUCTION

Chikamatsu Monzaemon* (1653-1724), together with Ihara Saikaku (1642-1693) and Matsuo Bashō (1644-1694), are generally acknowledged as the pillars of Genroku literature in Japan between the late seventeenth and early eighteenth centuries. Chikamatsu, considered to be the foremost dramatist among the many of the Tokugawa era, (1600-1867) produced in the course of his forty-six year career 104 plays for Jōruri puppet theatre and 40 plays for Kabuki. He was called "the immortal of writers" in his own lifetime, and by the end of the nineteenth century had become known in Europe as the Shakespeare of the East. His plays had an important influence on eighteenth and nineteenth century Japanese writers of theatre and fiction and are still regarded as significant literary works today.

The plays of Chikamatsu belong to a genre known as Jōruri and are generally classified as a form of musical narrative. The form consists of a narrator or chanter who performs in association with a shamisen (three stringed lute) and puppeteers.

* Japanese names appear in traditional form with surname followed by personal name. In the case of stage names such as Takemoto Gidayū, the personal name is used after the surname (in fact indicates genre affiliation). Chikamatsu Monzaemon will however be referred to as Chikamatsu as this is the name by which he is commonly known.

This form of drama first emerged in the late sixteenth century with narratives recounting the love story of Yoshitsune and Princess Jōruri from where the genre derives its name. The new style soon became popular among the townspeople and new plays on a variety of historical themes and legends began to be written. The plays were divided into two main categories. First, *jidaimono* or history plays which told of battles and historical events. *Kokusen'ya kassen* (The battles of Coxinga, 1715) is one example. The second category, *sewamono*, are domestic plays concerned with contemporary life.

As with the other traditional Japanese theatre genres, Jōruri plays -- especially the five act *jidaimono* -- were also created based on theories originating in Nō drama. In the *Nōsakusho* (能, 作, 書), the famous Nō dramatist Zeami (1362-1443) described the three important elements in the creative process of Nō drama as *shu saku sho* (the material, the dramatic and musical arrangement, the composition), that is, the selection of material for the play, the outline of musical structure and dramatic plot, and the composition of the text. Zeami wrote that after deciding on the material (*shu*), the playwright should consider the construction of the Nō play, dividing it into five sections based on the aesthetic principle *jo ha* and *kyū* (序, 破, 急), literally introduction, intensification, quick conclusion. Details of the musical structure and organization of dramatic staging would then be formulated in the process known as *saku* or dramatic arrangement. When the outline and artistic style were in order, the words were composed (*sho*) to suit the melodies and performance structure. The order presented by

Zeami as *shu saku sho* was subsequently adopted by the creators of Jōruri. The responsibility of creating the final text remained with the Jōruri writer who in turn had to consult with senior performers and the manager of the troupe who held the real power over the dramatical arrangement (*saku*). Thus Jōruri writers such as Chikamatsu Monzaemon, in fact had little freedom of choice in the basic construction of a play, since they were writing to suit established dramatic conventions.

Early Jōruri plays were usually written by the *tayū* (chanters). One such chanter from Kyoto, named Uji Kaganojō (1635-1711), organized his own troupe in 1675. His performances of Jōruri harked back to the traditions of medieval story telling while he openly based his theories on those found in the *Hachijō kadensho* (Eight-part teaching on the flower) which was a spurious version of Zeami's writings, printed in the seventeenth century. Zeami himself, as indicated, was concerned with the formal structure of the Nō play based on the principle of *jo ha kyū*. In the third volume of his *Kadensho* he also acknowledges its importance. By the early Tokugawa period a Nō program was generally arranged into five different categories which were selected according to themes in the specific order:

1. God Nō
2. Warrior Nō
3. Woman Nō
4. Mad person Nō
5. Demon Nō

The four musical styles of Jōruri plays formulated by Kaganojō -- the auspicious, the elegant, the amorous and the tragic -- were derived from these five categories of Nō plays but adapted to suit the popular tastes of the puppet theatre audiences.

Takemoto Gidayū (1651-1714), the chanter whose name eventually became synonymous with a genre of Jōruri musical narratives, began his studies at the age of twenty-three with Kaganojō. He began performing independently with the stage name of Takemoto Gidayū from 1676, and by 1684 had formed his own troupe in Osaka. Gidayū's *Jōkyō yonen Gidayū danmono shū* (1) set down the traditional structure of a Jōruri play in the following manner: the first act should be about love; the second act about *shura* (warriors and battles); the third act about pathos; the fourth act about *michiyuki* (travel song); and the fifth act an auspicious conclusion. Thus he emphasised a different atmosphere for each act, similar to the five categories of the Nō, which stipulated different characteristics for each play in a programme.

Chikamatsu started writing Jōruri under the supervision of Kaganojō in 1677 when he was twenty-five, and later in 1687 he began to write independently for both Kaganojō and Takemoto Gidayū, and for Kabuki actors, notably Sakata Tōjūrō (?-1709). In traditional Japanese drama, actors expected to have opportunities to show off their individual acting skills. Thus when Chikamatsu created his Jōruri and Kabuki plays, he had to respect fully not only the views of particular performers, but also the general

theatrical conventions. As an employee of a troupe he was of course constrained both to follow the rules of the music patterns of the five-act Jōruri play which were laid down by Gidayū, and to consider the talents and needs of star performers. The reverence of both Kaganojō and Gidayū for classical Nō surely influenced the young Chikamatsu's approach to writing Jōruri (2). The independent plot for each act within a single play which Chikamatsu supplied to Kaganojō and Gidayū demonstrates most distinctly the influence of the Nō programme on Chikamatsu's work. He also supplied works for the Kabuki actor Sakata Tōjūrō and for the chanter Takemoto Masatayū (1691-1744), who later was to become the heir of Gidayū. Each time he wrote for a different performer, Chikamatsu was challenged to expand and alter the conventions of the tradition to create new plays for his audience.

From the 104 Jōruri plays supplied to Kaganojō, Gidayū and Masatayū, we can see that Chikamatsu tailored his works to suit the special demands of each chanter and his particular dramatic theory. His plays for Kaganojō, for example, were usually based on the events of the classical Heian period (794-1192) and stories about courtesans and lovers such as Lady Tora and Shōshō in *The Heir of Soga*, themes suited to Kaganojō's graceful and gentle style. His plays for Gidayū however took advantage of this chanter's powerful and extensive voice range, and portrayed characters with a wide range of emotions in energetic scenes. The plays created for Masatayū, by contrast, tend to portray characters with more delicate natures which fit better Masatayū's style of expressive chanting (3).

Although Chikamatsu wrote for an array of chanters and actors, his plays are generally divided into those written in the period before, and those written after, his most important work, *The Battles of Coxinga*, 1715. The first period is clearly influenced by the Nō tradition, whereas plays of the second period suggest a break from the past and a more distinctive and independent style. Some scholars have, however, argued that his later plays were nevertheless still influenced by the Nō tradition showing five independent acts. As Kuroki Kanzō has pointed out:

Chikamatsu's Jōruri lack a clear organizing structure to link each act together. The characters are different in each act, thus the development of the main character of the whole play is confusing. This tendency is more clearly displayed in his later creative period (4).

Although it is true to say that Chikamatsu's Jōruri were modeled on a programme of Nō drama and consist of five relatively independent acts covering a whole day, another Japanese scholar, Mori Shū has argued:

Only by this time (from *The Battles of Coxinga*) did the plays become independent from the influence of Nō drama and begin to have a distinctive five-act plot structure (5).

His early play *Shusse Kagekiyo* (Kagekiyo victorious) was based on Gidayū's music pattern. It was written for Gidayū in

1685 when Chikamatsu was thirty-three. This play had already shown a shift to "dramatic" elements with less simple storytelling. However, the author still treated the fourth act, the tragedy scene as an independent event which did not affect the conclusion of the dramatic action of the play as a whole. The play was well received by the audiences and was first performed as an auspicious opening for the Takemoto Theatre. It is considered an important milestone in the history of Jōruri as it terminated the old Jōruri style and initiated a new era for Jōruri.

While writing for Gidayū, Chikamatsu continued to write for Kabuki, particularly during the 1690s for Sakata Tōjūrō. *Sennichidera shinjū* (The love-suicide at Sennichi Temple), which he wrote in 1700, was his first attempt at describing a *shinjū* (love-suicide) story in a Kabuki play. Kabuki tended to focus on contemporary society and themes, and was acted in realistic dialogue. He subsequently gained status among the Kabuki writers until he was acknowledged as the most successful Kabuki writer of his time. Tōjūrō's creative theory, based on the reflection of reality (6), again spurred Chikamatsu to expand his art beyond the strictures of Kaganojō's theory of taking the Nō tradition as a father, or Gidayū's theory of taking the Nō as a foster parent.

As Tōjūrō at that time was in ill health, Chikamatsu moved to Osaka from Kyoto around 1706 and concentrated on writing Jōruri for Gidayū. Drawing on his experience in Kabuki, Chikamatsu wrote the play *Sonezaki shinjū* (The love-suicide at Sonezaki) for Takemoto Gidayū in 1703. It proved to be a great

success and marked a high point in Jōruri performance, particularly as it was the first play in the style of *sewamono*. It marked the beginning of an important association between Chikamatsu and the Takemoto Theatre.

Yōmei tennō shokunin kagami (Emperor Yōmei and the mirror for craftsmen, 1705) was written soon afterwards. With the assistance of Takeda Izumo, Gidayū's new troupe manager, Chikamatsu adopted *karakuri* (stage tricks) such as the stage trick for the rain from the dark clouds (*kumo no naka yori ame furasu karakuri*) to improve the stage effects. His plays thus became more lively in visual effects and had the further result of stimulating the playwright to make his play more complex. These innovations helped to make Jōruri puppet theatre more popular with the general public and a strong rival of Kabuki. However, we can still see that the different main characters, the independent acts, and the tragedy scene in the third act were structured to satisfy the requirements of the music patterns and were still within the frame of traditional convention.

Despite the progress during this period while writing for Gidayū, Chikamatsu's talent was only brought into full bloom after Gidayū had passed away in 1714. Masatayū then became his successor in the Takemoto Theatre. However, since he was only twenty-four years old, many people wondered if the Takemoto Theatre could survive. At this moment, Chikamatsu with the assistance of Takeda Izumo created his masterpiece *The Battles of Coxinga* in 1715. The methods which Chikamatsu used in this play were new and differed markedly from those of his

earlier plays. The most significant distinction is that the main plot links the five acts together and the main character, Watōnai, appears throughout the play. Furthermore the tragedy scene in the third act is obviously pivotal to the whole play. The production was also very well received by the audience and ran for as long as seventeen months on stage. From this time on, Masatayū gained his reputation and the Takemoto Theatre also flourished. *The Battles of Coxinga* confirmed Chikamatsu's special place in Japanese literature.

Chikamatsu's *jidaimono* after *Coxinga* tend to follow in this pattern of more integrated five-act structures. The final work of Chikamatsu, *Kanhashhū tsunagiuma* (Tethered steed and the eight provinces of Kantō), a historical play, was written in the first month of 1724, ten months before his death. We see in this very long play a similarity to the method adopted in *The Battles of Coxinga* in which he creates dramatic unity through the detailed portrayal of the characters over more than one act. In the nine years from *The Battles of Coxinga* to the *Tethered Steed and the Eight Provinces of Kantō* Chikamatsu wrote eighteen history plays, all considered major works with well integrated overall plots.

Late in life Chikamatsu seems to have become increasingly conscious of the important role of dramatic characterization. He himself realised that in order to compete with the Kabuki theatre with its live actors, a Jōruri playwright must give his puppets lively words and rich feelings to grip the attention of the audience (7). This thesis therefore argues that instead of

retaining an arrangement which kept each act independent, in his later plays, through an integration of plot and character, Chikamatsu created the masterpieces of his career.

Nine *jidaimono* plays from different stages of Chikamatsu's career have been selected for analysis, in order to trace his growing maturity as a dramatist. These nine plays fall into distinct periods in Chikamatsu's life -- four were composed for Gidayū prior to 1712 and five for Masatayū and Gidayū's other successors between 1715 and 1724 (see Table 1).

In Chapter Two, I examine the changes in the structure of the works through an analysis of the dramatic plots of *Kagekiyo Victorious*, *Emperor Yōmei and the Mirror for Craftsmen* and *Female Goblin with a Baby*, as the examples for the early stage, and *The Battles of Coxinga*, *Twins at Sumida River*, *The Battle at the Island in Shinshū River* and *Tethered steed and the Eight Province of Kantō* as examples of a mature style. Chapter Three focuses on the changes in musical structure using *Kagekiyo Victorious*, *Female Goblin with a Baby* and *Twins at Sumida River* as representative examples. Chapter Four discusses the portrayal of character through an examination of seven plays across these two periods. In Chapter Five, I conclude that *The Battles of Coxinga* is the crucial play in the evolution of Chikamatsu's artistry toward the end of his career.

Table 1

Title	Date	Chanter
1. <i>Shusse Kagekiyo</i> (Kagekiyo victorious)	1685	Gidayū
2. <i>Soga gonin kyōdai</i> (Five Soga brothers)	1701	Gidayū
3. <i>Yōmei tennō shokunin kagami</i> (Emperor Yōmei and the mirror for craftsmen)	1705	Gidayū
4. <i>Komochi yamamba</i> (Female goblin with a baby)	1712	Gidayū
5. <i>Kokusen'ya kassen</i> (The battles of Coxinga)	1715	Masatayū
6. <i>Heike nyogo no shima</i> (The heike and the island of women)	1719	Masatayū
7. <i>Futago sumida gawa</i> (Twins at Sumida River)	1720	Masatayū
8. <i>Shinshū kawanakajima kassen</i> (The battle at the Island in Shinshū River)	1721	Masatayū
9. <i>Kanhasshū tsunagiuma</i> (Tethere steed and the eight province of Kantō)	1724	Masatayū

Notes

1. Gerstle, C. Andrew, *Circles of Fantasy: Convention in the Plays of Chikamatsu*, Harvard University Press, Cambridge and London, 1986, p. 32.
2. Keene Donald, *World within Walls: Japanese Literature of the Pre-modern Era 1600-1867*, Holt, Rinehart and Winston, New York, 1976, p. 282.
2. Gerstle, op. cit., p. 28.
3. Mori Shū, *Chikamatsu Monzaemon*, San'ichi Shobō, Tokyo, 1959, p. 101.
4. Kuroki Kanzō, 'Chikamatsu jidaimono kenkyū', *Nihon bungaku kōza* vol. 8, Shinchōsha, Tokyo, 1934, p. 389.
5. Mori Shū, 'Chikamatsu goro no jōruri soshiki no mondai', *Chikamatsu*, Yūseidō, Tokyo, 1976, p. 62.
6. Mori Shū, *Chikamatsu Monzaemon*, San'ichi Shobō, Tokyo, 1959, p.145.
7. Hozumi Ikan, 'Naniwa miyage', *Jōruri kenkyū bunken shūsei*, Hōkō Shobō, Tokyo, 1944, p. 65.

CHAPTER TWO

DRAMATIC PLOTS AND STRUCTURES

Dramatic plot is considered to be primary in western drama; as Aristotle described, plot is "the soul of tragedy" (1). However, in classical Japanese drama, the five-act history play was organized on the basis of a full day of performance rather than simply on the plot of a single story. The five acts were originally almost independent because each act was performed by a different chanter. Each act was focused on an episode in a larger narrative. Moreover, comic interludes, which had been inserted between each Nō play in a programme, were also inserted in between each act in history plays, a practice which was gradually phased out perhaps as early as 1705 but certainly by 1715 with *Kokusen'ya kassen* (The battles of Coxinga). With *Battles of Coxinga*, although Chikamatsu was still concerned with the overall performance form, he began to integrate plots over several acts rather than only within one act.

A detailed examination of seven of Chikamatsu's five-act history plays shows how Chikamatsu changed the plot structures over his career. These examples have been chosen both for their relative importance in Chikamatsu's development as a playwright, and because they were written for different chanters. The first three plays:

Yōmei Tennō shokunin kagami (Emperor Yōmei and the
mirror for craftsmen, 1705),

Shusse Kagekiyo (Kagekiyo victorious, 1685)

Komochi yamamba (Female goblin with a baby, 1712)

written for Takemoto Gidayū, are considered representative of his early period works. They are examined here primarily in relation to the writings of Gidayū to show how Chikamatsu molded his works to fit Gidayū's ideas. Four later plays:

Kokusen'ya kassen (The battles of Coxinga, 1715),

Shinshū kawanakajima kassen (The battle at the island in
Shinshū River, 1721),

Futago Sumida gawa (Twins at Sumida River, 1720)

Kanhasshū tsunagiuma (Tethered steed and the eight
provinces of Kantō, 1724)

written for Takemoto Masatayū (Harima-no-Shōjō) and Gidayū's other successors, typify mature plays by Chikamatsu, who gradually gained control of the conventional form and used it to create increasingly successful plays.

Chikamatsu's early plays were clearly written on the model in the ordering of the five acts, but as Mori Shū commented in *Chikamatsu Monzaemon*, Chikamatsu compiled "each act to suit Gidayū's ideas and skills and for each chanter's performance rather than making an overall consistent and unified plot and characters" (2). That means that within the structure of five acts, Chikamatsu arranged the dramatic plots in order to attract and keep the attention of the audience and to give the chanters a chance to perform to the full extent of their talent and skills. So

the plot was subordinate to Gidayū's notion of a five-act structure.

Emperor Yōmei and the Mirror for Craftsmen

Emperor Yōmei and the Mirror for Craftsmen is a representative work from Chikamatsu's early period, though grand in scale with its extravagantly dressed puppets and magnificent stage effects. Its third act is performed often and was also performed independently in Kabuki under the title *Yōmei tennō kaneiri no dan* (Emperor Yōmei and the entering of the bell). This play shows the influence of Gidayū's five-part scheme originally inspired by Nō. The outline of the five acts is as follows:

Act 1. The setting is sixth century Japan. Since Prince Hanahito was a devout Buddhist, his half brother Prince Yamahiko was very jealous of him. Prince Yamahiko firmly believed in older superstitions and could do conjuring. He and his men attempted to murder Prince Hanahito, forcing him to flee. Then they tried to seize his lover Tamayo-no-hime, the daughter of the venerable Mano in the state of Bungo.

Act 2. Prince Hanahito fled to Sado, where he met Moroiwa who previously was an official under the Prince and had been sent into exile there. At first Moroiwa tried to assist Hanahito by asking help from the local lord of the manor, Muneoka, who had been very kind to Moroiwa. However Muneoka had just returned from Echigo, bringing with him a decree from Prince Yamahiko

which offered a reward for the capture of Prince Hanahito. Muneoka was determined to arrest the Prince and send him to Prince Yamahiko and so get the reward. In order to save Prince Hanahito, Moroiwa begged his fiancée, Sayohime, as a condition of their marriage, to kill her brother Muneoka. Because Sayohime loved Moroiwa very much she finally agreed to kill her brother. When the mother became aware of this situation, she substituted herself to save the life of her son and to help her daughter to achieve her marriage. She sacrificed her life and settled the problems among the brother, sister and son-in-law. This bloody lesson made Muneoka give up his worldly ambitions, and he later accepted Buddhism.

Act 3. Prince Hanahito demonstrated his outstanding knowledge of Buddhism when he helped Muneoka (now a Buddhist) to salvage a big bell. He was then taken in by the venerable elder Mano from the state of Bungo to be a grass cutter and was called Sanro. A courtesan was attracted to the temple by the sound of the big bell. As she prayed alone for her sins, she met her former husband Moroiwa. She felt so sad that her husband had abandoned her, and then she turned into a snake, twined round the head of the bell, and became a saviour for protecting husbands and wives to live to ripe old in conjugal bliss.

Act 4. The wife of the venerable elder Mano, the stepmother of Tamayo-no-hime, was controlled by the sorcery of Ikaruda, a subordinate of Yamahiko. She discovered that Tamayo was pregnant and ordered her to have an abortion. The

stepmother made someone call Sanro to get herbal medicine for the abortion. However, after Tamayo was forced to take the drug, unexpectedly she gave birth to a lovely baby boy. When the angry step-mother was about to attack the baby, a big ox came up, gored and killed her. After that, one of Prince Hanahito's officials saw through the tricks of the accomplices of Prince Yamahiko, and he consulted with the elder Mano to go to the capital and report to the Emperor what had happened. When they were preparing for the journey, Ikaruda's sorcery left the stepmother and entered the sky, making the day pitch-dark, and he tried to stop the crowd going on their way. Then the baby destroyed the sorcery with his magic powers.

Act 5. Moroiwa turned out with his followers and transmitted a decree from the Emperor, who had promoted Prince Hanahito's new born son, Shōtoku Taishi, to be a General and ordered Prince Hanahito to bring troops to destroy Prince Yamahiko's forces. The play ends with Prince Hanahito's final victory and his rise to become Emperor Yōmei.

By reviewing the main plot of each act, we can see that each act is relatively independent. After the first act in which Prince Hanahito was persecuted and forced to leave the Capital, the author leaves the Prince until the final act. Thus, the audience is left with only a vague impression of the protagonist of the whole play: they know that he had suffered, and wandered destitute far from home, and finally was promoted by the Emperor. Yet, Prince Hanahito's inner conflict and reactions were not described at all either while he was persecuted or when he was promoted.

That is to say, the events were not developed on the basis of any conflict of the character's emotions, thus the character of Prince Hanahito in the play could not be revealed through his thoughts or activities. On the contrary, the author used the appearance of this main character merely as an introduction to the play. Thereafter the audience is introduced to several plots which happened while Prince Hanahito was wandering about the countryside. For example, the story of Muneoka's family, the story of Moroiwa and his wives and the events in Mano's family. Act 2 talks about the conflict between Moroiwa and his girl friend Sayohime and her brother Muneoka. The former pair plan to kill Muneoka and to save the Prince, and Muneoka's mother's sacrifice settles the brother and sister's dilemma. Moroiwa's ex-wife, now a courtesan, is led to the temple by following the sound of the bell salvaged by Prince Hanahito. Abandoned by Moroiwa, she turns into an angry serpent in Act 3. Act 4 then centres on the event that happened in the elder Mano's home. As Tamayonohime is pregnant by Prince Hanahito, her stepmother orders her to have an abortion. However, even though taking the drug, she gives birth to a healthy baby boy and the stepmother is killed by an ox. Furthermore, there are of course the conjuring tricks of the evil accomplices of Prince Yamahiko, but the evil is destroyed by the baby with his magic powers. These three stories, therefore, are all independent and only marginally connected. Each story relates somewhat to Prince Hanahito but we cannot get any idea about his personality as a main character to link the stories as one plot. Prince Hanahito was ultimately saved by the power of Buddha. With such power, he was able to change the poison into beneficial medicines and thereby helped

Tamayo-no-hime to deliver a baby boy who later became the famous ruler, Shōtoku Taishi, and win the final victory. However this success was in no way dependent on the tragedy of Muneoka's mother in Act 2, when she tried to save her son's life by her love, and neither was the tragedy of Moroiwa's wife in Act 3 for the final outcome. Indeed, these two tragedy scenes seem to have little relevance to the survival of the main character, Prince Hanahito, or to the overall plot since they have little immediate effect on the victory of Prince Hanahito.

Emperor Yōmei and the Mirror for Craftsmen is organized on a principle of musical variety which is important to the dramatic presentation and understanding of the plot. In the first act, before Prince Hanahito was persecuted, he was staying with his lover Tamayo, so the action could fit Gidayū's classification that "the first act should be about love". In the second act, there is the conflict between Moroiwa, who intended to save Prince Hanahito, and the manor owner Muneoka, who sought to capture Prince Hanahito for a reward. This conflict developed sharply till the death of Muneoka's mother. This act followed Gidayū's prescription that "the second act should be about battles". "The third act should be tragedy", so in this act, Moroiwa's first wife, who was abandoned and was jealous of Sayohime, endured mental and physical suffering so painful that she became a snake and twined herself round the bell. Sanro and Tamayo's travel song in the fourth act was more carefully arranged, based on the theory that:

since the feelings of the audience are exhausted after the third act, one must be careful not to tire them any further. The melody is the most important aspect of the *michiyuki* (travel song) scene (3).

Also, in this act the stepmother appears. She is a character dominated by sorcery, and she rudely censured Tamayo and forced her to take a drug. This mad women's figure was created in conformity with the Nō drama fourth category focused on "a mad-person" (4). In the last act, Prince Hanahito was promoted by the Emperor, his son was made crown prince and the Prince overthrew Prince Yamahiko, thus completing the "auspicious" form.

Besides *Emperor Yōmei and the Mirror for Craftsmen*, one can also see the same technique in Chikamatsu's other works with their independent structure of the tragedy scenes in *Shusse Kagekiyo* (Kagekiyo victorious), and *Komochi yamamba* (Female goblin with a baby). These plays are therefore worthy of our closer attention.

Kagekiyo Victorious

In his early period, Chikamatsu followed closely this formal arrangement in all his five-act plays. *Kagekiyo Victorious* is the first play known for certain to have been written by Chikamatsu for Takemoto Gidayū.

Act 1. Kagekiyo is trying desperately to avenge the Taira defeat by assassinating Yoritomo. In hiding, he marries Lady Ono, the daughter of the chief priest of the Atsuta Shrine in the Owari province, a Taira sympathizer, who has helped him. Then, disguised as a worker, he tries to attack Yoritomo at the groundbreaking ceremony, is discovered by Yoritomo's general and forced to flee after fighting and killing fourteen of the enemy.

Act 2. Kagekiyo visits Akoya, his former wife, and their children, and then goes to Kiyomizu temple to worship Kannon. Akoya becomes jealous when she learns of Kagekiyo's new wife and tells her brother Kagekiyo's location. At last Kagekiyo breaks through 600 encircling enemies and flees.

Act 3. Lady Ono's father the chief priest is captured and held hostage. Lady Ono makes a *michiyuki* (journey) to look for Kagekiyo but is also captured. Then Kagekiyo surrenders in order to rescue his father-in-law and wife Ono.

Act 4. Kagekiyo prays to Kannon in prison and Ono says goodbye to him. Akoya comes and pleads to Kagekiyo for forgiveness. Kagekiyo, however, refuses to accept her explanations. Then Akoya kills their two children and herself in front of Kagekiyo. After this, Kagekiyo breaks loose from the prison and kills Akoya's evil brother, Jūzō, but returns and surrenders again.

Act 5. Yoritomo commands the death of Kagekiyo and orders the release of all prisoners. After the event Yoritomo is

told that Kagekiyo is not dead, he marvels by Kagekiyo's devotion and praises Kannon and finally pardons Kagekiyo. Kagekiyo gives up his sword, blinds himself and goes away.

Kagekiyo Victorious is organized on Gidayū's principle of musical and dramatic variety. In this play Kagekiyo is clearly shown as a main character with his varied actions throughout the play. However, the climaxes of the play, both Akoya's tragedy and Lady Ono's patient suffering, are relatively independent from the development of the overall plot; we can see how the *Emperor Yōmei and the Mirror for Craftsmen* followed this pattern. Kagekiyo's appearing in Akoya's home in the second act leads to the story of Akoya's tragedy in the fourth act, and Chikamatsu has another female character, Lady Ono, appear in the important third act to show her patient suffering. However the end of the play is unrelated to these events. Moreover, we can not find a single word which shows Kagekiyo's inner feeling or thinking when his revenge fails or when he has to surrender. This is different from the later plays.

Female Goblin with a Baby

Female goblin with a baby first performed in 1712, is still performed in contemporary Kabuki and Bunraku. Act 1 is set at Saya Mountain. Yorimitsu (or Raikō), accompanied by his **retainer**, Watanabe, is guarding Itohagi (Koito) and her boy friend Kinosuke who killed Hirota, the enemy of Itohagi's father. Kinosuke then changes his name to Sadamitsu, and sends a famous magic sword to Yorimitsu who is looking for it.

Sadamitsu joins with Yorimitsu to attack Yorimitsu's enemy, Takafuji.

Act 2. Due to Takafuji's slanderous words, Yorimitsu is compelled to go into hiding. **Omodaka-hime**, Yorimitsu's fiancée, is worried about him. To comfort her, Genshichi, a famous tobacco seller, the brother of Itohagi, is invited to Omodaka-no-hime's home and asked to sing her some *kouta* (literally "short songs"). Yaegiri, a courtesan and Genshichi's former lover who is passing the house, overhears Genshichi's song and also comes into the house. She relates her own tale of woe and blames Genshichi for not ~~re~~avenging his parent yet. Having heard that his sister Itohagi and her boy friend, Sadamitsu, have killed his father's enemy, Genshichi feels regret that he didn't kill the enemy himself; so he kills himself and his spirit goes into Yaegiri's stomach. Yaegiri becomes very strong from the spirit, drives Takafuji away, then disappears.

Act 3. Yorimitsu is hiding in the house of his father's former guard, Nakakuni, who is now a judge in Mino province. Because Yorimitsu's hideout has been identified, Nakakuni is asked to bring Yorimitsu's head to the Government. Nakakuni asks his wife Kojijū to kill their only son, Kanjamaru, as a substitute for Yorimitsu.

Act 4. While fleeing to the mountains, Yorimitsu subdues a bandit. The bandit says his name is Urabe no Kumatake, and when he joins Yorimitsu he is given the name Suetake. They continue together and stop at the Female Goblin's (the former

Yaegiri) place. Here, they hear the story that the Female Goblin has given birth to a magic baby boy. Yorimitsu names him Sakata no Kintoki and accepts him as his fourth retainer. The Female Goblin is very glad and flies deep into the mountains.

Act 5. Yorimitsu and his four retainers go to the Kōkake Mountain and catch the monsters who are making trouble throughout the country. Due to this contribution, Yorimitsu is pardoned and appointed as a general. Takafuji, on the other hand, is punished.

The overall organization of *Female Goblin with a Baby* follows the conventions found in the *Emperor Yōmei and the Mirror for Craftsmen*. Though Yorimitsu is ostensibly the main character, we do not get a clear idea of his personality. The plot concerns him but he is not the main player. The story of Yaegiri, the tragedy scene of the death of Kanjamaru and the story of the Female Goblin's miraculous baby boy are the main parts of the play. Each act focuses on different characters: Yaegiri and Genshichi for the second act; Nakakuni, his wife, Kojijū and their son Kanjamaru for the third act; and the Female Goblin with her magic baby boy in the fourth act. *Female Goblin with a Baby* is clearly organized on a principle of musical variety and contrast between scenes and acts.

As in *Emperor Yōmei and the Mirror for Craftsmen*, neither the tragedy of Akoya's suicide in *Kagekiyo Victorious*, nor the tragedy scene of Kanjamaru's death in *Female Goblin with a Baby* have any immediate influence on the final outcome of the

respective dramas (Kanjamaru's actions do help Yorimitsu but that is not his main intention). Although they are both scenes of tragedy, and the climaxes of the play, they have little to do with the focus of the whole play. If the tragedy scene of Akoya's suicide was omitted from the play, it would make no difference to the result that Kagekiyo was saved by the Bodhisattva. These examples display the independent nature of each act in a Jōruri play in its early stage; "the comic interludes performed between each act were intended to mitigate the different atmosphere of each act" (5). It is thus clear that Chikamatsu's early period of dramatic creation followed the model of Nō, although in the case of Chikamatsu, the five acts were all related to the overall theme of the main characters in the conflict.

The Battles of Coxinga

After the death of Gidayū in 1714, Chikamatsu became the most prominent and experienced member of the Takemoto Theatre; the relationships among the people around him changed and he was able to give full play to his talents. Instead of being restrained by the traditional conventions of performance, he was able to innovate and concentrate his efforts on strengthening the plot and dramatic structure. With his position and reputation in the troupe firmly established and his experience accumulated over several decades, he attempted to bring new content into the classical form outlined by Gidayū.

The Battles of Coxinga, created in his new style, was a great success and has been praised as the "highest peak in Japanese

dramatic history" (6). The strengthened structure "had an artistic charm which would not allow the audience to feel tired, even if there was no interlude between each act" (7). Chikamatsu's works in this late period, though still based on the five act performance structure, show a further development in the close connection between each act. Although he still followed Gidayū's outline in accentuating a different atmosphere for each act, he arranged the whole plot around the core of the tragedy scene in the third act.

In Act 1, Ri Tōten, the evil minister, betrays the emperor and sides with the Tartar generals to overthrow the Ming dynasty. A loyal minister Go Sankei, whose wise counsel is ignored by the foolish emperor, flees with the crown prince during the uprising. The empire is thrust into chaos.

In Act 2, Ikkan, a loyal minister of the Ming Dynasty in China, is living in southwest Japan after having been exiled many years earlier. He has a Japanese wife and a son Watōnai, who is also married to a Japanese woman, Komutsu. Princess Sendan miraculously arrives alone in a boat, which had floated from China after the insurrection. Learning of the turmoil in China, Ikkan, Watōnai, and his mother set off by different routes to revive the Ming government. Watōnai battles with a giant tiger, which he conquers and makes an ally. His ferocious bravery convinces a Chinese army to join forces with him against the Tartars.

Act 3 takes place at Kanki's castle. His wife, Kinshōjo is the daughter of Ikkan and his former Chinese wife. Watōnai and Ikkan arrive and request that Kanki join forces with them to restore the Ming, but Kanki refuses because he does not want to appear weak by changing sides just to follow his wife's family. Caught in this dilemma, Kinshōjo kills herself to break the impasse, and Watōnai's mother follows her in death as well. After this tragedy Watōnai gains an ally, General Kanki, who promptly gives him the official title of "Coxinga".

In Act 4, Komutsu and Princess Sendan's *michiyuki* begins with a magical journey to China. Then the scene shifts to a mountain inhabited by Taoist immortals. Go Sankei and the crown prince watch from there the action far below of Coxinga's battles against the Tartars. Go Sankei eventually joins Coxinga's army.

Act 5 brings the final victory to Coxinga's offensive which had begun in act 4.

From the outline one can still see that Chikamatsu followed Gidayū's precepts. The "love scene" is shown in the first act; it is filled with beautiful women, and a pleasant appearance, created by the gorgeous ladies. The second act, *shura* (battles), has the battle of Watōnai and the tiger as the focus. The third act is intensely "tragic" and contains the essence of the entire drama. The fourth act has a colourful *michiyuki*, which leads the audience out of the dark pit of tragedy to the magical mountain. The fifth act is "auspicious" and completes the play. However, we

can see that the plot of this play is linked through the main character Watōnai to Coxinga's future action. This is strikingly different from Chikamatsu's early plays. The tragedy scene in the third act, the suicides of Kinshōjo and Watōnai's mother, not only provide the motive for Watōnai to be united with Kanki to restore the Ming Dynasty in the third act, but also explains the later development of the plot in the fourth and fifth act. The tragedy continues to give a strong spiritual motivating force for the later actions of Kanki and Watōnai, and thereby it lays a solid foundation for the final successful restoration of the Ming Dynasty. The main character, Watōnai, is presented as a brave, resourceful and forthright figure through the whole play. The whole play was based on the central theme of an indomitable samurai who made great efforts to help the Ming restoration in China. The plot was developed gradually, ring upon ring; the nature of the main characters was carefully portrayed step by step; and the dramatic structure proved attractive to the audience. Having experienced such positive audience response, it is likely that Chikamatsu was encouraged to develop his innovative method even further.

The Battle at the Island in Shinshū River

After *The Battles of Coxinga*, Chikamatsu paid greater attention to the integration of plot structures in most of his later creations, with the one exception of *Heike nyogo no shima* (The Heike and the island of women), written in 1719, where one still finds relatively independent acts which don't seem to fit neatly into an overall structure. Chikamatsu consistently puts the

tragedy scene in the third act, making it the climax of the conflict of the whole play. These tragedy scenes in the late plays were built on the plot of the second act and had a direct effect on the subsequent actions in the play. Thus, the dramatic effect of his later works was enhanced by a tightly-knit dramatical structure.

The Battle at the Island in Shinshū River, for example, is another work from his late period, showing clearly his mature style. It was written when Chikamatsu was sixty-nine years old and first performed at the Takemoto Theatre in 1721 at Osaka. Part of the third act is still performed in Kabuki under the title *Terutora's Party*. The outline of this play is as follows:

Act 1. Katsuyori, the son of Shingen, and Emon-no-hime, the daughter of Terutora, each come to Suwa shrine to pray that their respective fathers might have good fortune when going to the Capital at the command of the Emperor. The local landlord, Murakami Saemon Yoshikiyo (hereafter called Yoshikiyo), lusted for Emon-no-hime and wanted to have her, so the two young people who had fallen in love with each other hid themselves away. Spurred on by Yoshikiyo, the two fathers got angry with each other over the children's secret tryst and declared a war. Meanwhile, the young couple were attacked in their hiding place by a wild boar, but they were fortunately saved by a samurai named Yamamoto Kansuke Haruyuki (hereafter called Kansuke) who was living in seclusion in the mountains. Kansuke himself was injured and maimed by the boar.

Act 2. Shingen visited Kansuke three times on snowy days, and requested him to take up the post of military counsellor. Here he was following the example of Liu Bei in ancient China's Three Kingdoms Period (220-265 A.D.), who made three calls at the thatched cottage in order to invite Kong Ming to be his army adviser. Kansuke's mother was finally moved by Shingen's sincerity, and arranged for Kansuke to enter Shingen's service. Meanwhile the young couple, seeing the flames of the war raging in the far distance, deeply regretted their unfilial behaviour. When they knew that their fathers were fighting each other because of their own love, they separated reluctantly.

Act 3. Terutora was defeated in the first battle, and he learned that his enemy had a wise army adviser. He, therefore, tried to woo Kansuke over to his side, and persuaded Kansuke's mother and wife living on a distant mountain to come to his camp using Kansuke's brother-in-law, Sanetsuna as a connection. The mother saw through the tricks of Terutora, and she finally committed suicide in order to save Kansuke from Terutora and enable him to return to Shingen. Terutora was deeply touched by her action. In order to pray sincerely for her, he became a monk and was renamed Kenshin (hereafter called Kenshin). He presented hundreds of packs of salt to Shingen's country, where there was a shortage, and asked Kansuke to deliver the supply.

Act 4. Shingen went to a river bank to wash, and came to the place where Katsuyori and Emon-no-hime were reunited after a long separation and were lamenting across the river. Emon-no-hime approached Shingen and apologized to him on

behalf of Katsuyori. Shingen forgave the girl, in return for her father Kenshin's salt. Later, Katsuyori killed Yoshikiyo who came to attack Shingen, so he too was forgiven by his father.

Act 5. Kenshin made a surprise attack in the fifth battle at Nakanoshima and wounded Kansuke who had disguised himself as Shingen. This ruse of Kansuke to offer himself as substitute finally brought reconciliation to the two families.

Obviously, this work was also created according to the conventional outline established by Gidayū. In the first act, the love story of Katsuyori and Emon no-hime takes centre stage; in the second act, the *shura* or battle section, their fathers have declared war on each other, and the young couple witness the flames of war; in the third act, centred on the pathos of Kansuke's mother's self-sacrifice is the crucial tragic climax of the play; the fourth act (*michiyuki*) is opened by a song describing a peaceful scene in which Shingen's followers are hunting on a beautiful autumn day, so the audience can relax after the tension of Act 3 even though there is no travel scene; in the final auspicious act, the war ends and the fathers are reconciled with their son and daughter. From this outline, we can see the similarity of this play with the previous plays and that it still follows Gidayū's general outline. However a number of important differences may still be identified.

The main plot of the whole play of *The Battle at the Island in Shinshū River* develops through a complete progression of harmony --- break up --- harmony between the families of

Shingen and Kenshin. The catalyst for this sequence of events was the tryst of a young couple from rival feudal families. The contradiction was posed in the first act when the two families, originally on good terms, were incited by Yoshikiyo as the rival in love of Katsuyori, so a war was declared for the sake of honour. In the second act the conflict was sharpened. Shingen luckily obtained the services of an army adviser with great military knowledge, and both sides prepared to fight to the end. The young couple were greatly troubled when they learned that their love affair was the cause of the battle, and they departed reluctantly. So the two generations were pushed to a state of complete separation as enemies. In the third act, the conflict reaches its climax. Shingen's success in the first battle was based on the advice of his strategist, Kansuke. Kenshin tried to entice Kansuke to his side, by hook or by crook. He even took Kansuke's mother and wife as hostage and tried to bribe the aged mother, by means of a threat and a promise of gain in order to persuade Kansuke to serve him. The mother maintained her personal loyalty to her son, and did not give way to her feelings for her daughter and son-in-law, who were in service to Kenshin. She was faithful to the agreement drawn up with Shingen, and, being caught between her son and daughter's plights, she committed suicide so that her son Kansuke could go back to serve Shingen again.

This tragic scene was the climax of the whole play, similar to the structure in *The Battles of Coxinga*. This tragedy occurred not only because of the rivalry of the two generals for the services of the strategist counsellor, but also for the sake of later

developments in the dramatic action. The mother also died for the life of her son, so that Kansuke could complete his mission for peace which the mother assigned him before he went to serve Shingen:

At moment, Kai and Echigo are in the state of war. It is fortunate

Kenshin, moved by the death of the mother, let Kansuke go back to Shingen, and, moreover, sent a hundred packs of salt to Shingen. This action by Kenshin not only touched Kansuke but also influenced Shingen's behaviour. Shingen forgave Emon-no-hime and merged the three divisions (the two generals and the young couple) into two. Finally, Kansuke, who owed his life to his mother's sacrifice, showed his obedience to her wishes by using a strategy of mixing the spurious with the genuine. As the substitute for Shingen he was wounded by Kenshin's sword and so forged harmony between the two families at the cost of his own blood. Thus the conflict which began in Act 1 is finally resolved. Chikamatsu developed a fairly clear theme running throughout the whole play -- the cause and solution of the conflict between two families -- and he skillfully combined variety of dramatic action to suit the changes in atmosphere required for each act. Each act, though distinct, was part of an ongoing single narrative. A conspicuous characteristic of

developments in the dramatic action. The mother also died for the life of her son, so that Kansuke could complete his mission for peace which the mother assigned him before he went to serve Shingen:

At moment, Kai and Echigo are in the state of war. It is fortunate that you are employed as a revenging by Shingen, and it must be fate that your brother-in-law Naoe Yamashiro on the other hand is Kenshi's vassal, so that, you two should make concerted efforts to help the young master and the Miss to become husband and wife. It is only sully their valour if the two fathers fight each other just for their generals' personal loyalty. You should prepare to sacrifice your life in time if need, to restore good relations between the two families.

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Chikamatsu's later Jōruri plays is this sense of continuity and unity.

Twins at Sumida River

The play *Futago Sumida gawa* (Twins at Sumida River) was first performed in 1720.

Act 1 is set at Yoshida's home. He has had twins with Hanjo, his concubine, they are called Umewakamaru and Matsuwakamaru. By the evil design of Daijō Momotsura, Yoshida's brother-in-law, certain cedars from Mt. Hira are cut down; the sacred forest is enchanted by goblins. Yoshida is the one responsible and the goblins fool him into killing his wife by mistake. Meanwhile, one of the twins, Matsuwakamaru, is seized by a *tengu* (a legendary flying monster with a red face and big nose).

Act 2. Umewakamaru flees when tricked into drawing an eye for the carp on the picture which Yoshida was taking care of for the Emperor, causing the carp to come alive and jump into the pond. Yoshida is killed by Momotsura's men.

Act 3. Umewakamaru wanders to eastern Japan and dies at the cruel hands of the kidnapper and child slavery dealer Sōta, a former servant of Yoshida, who disgraced himself years earlier. When Sōta realizes that the boy whom he killed is his former master's son, he commits suicide and becomes a *tengu* through his force of will to help the restoration of the Yoshida's family.

Act 4. The *tengu* (former Sōta) brings Matsuwakamaru to his mother, Hanjo, who travels about deranged at the loss of her children. Yoshida's servants and family members gather at the Sumida River.

Act 5. The evil brother-in-law, Daijō, is punished. Yoshida's family is restored, and young Matsuwakamaru made the heir.

The play certainly follows the conventional form which demands musical and dramatic variety among the five acts. In the third act, the tragedy of Sōta's suicide occurred because he had earlier wasted a huge sum of money belonging to his master Yoshida and on top of that killed the young heir by mistake. In Act 1 Daijō had mentioned this loss of money as an excuse to oppose Yoshida. The unfortunate Sōta longed to serve Yoshida and was saving up money through child slavery in order to pay back the debt. His will to serve is so strong that after his suicide he turns into a goblin to find Matsuwakamaru and save the Yoshida family.

Tethered Steed and the Eight Provinces of Kantō

Kanhasshū tsunagiuma (Tethered steed and the eight provinces of Kantō), was Chikamatsu's final work and was first performed in January 1725. The plot is as follows. In Act 1 Mida is nearly shamed and ruined after being caught dallying with the maid Kochō at the night ceremony for the celebration of the Yorimitsu (Raikō) family's inheritance. However, he is saved by

Yorihira. Yorinobu, the brother of Yorihira, is celebrated as heir of the family. Through an evil plot of Kochō, Yorihira and Eika, Yorinobu's fiancée, become lovers, and have to finally run away.

Act 2. Kochō is the younger sister of Yoshikado (a survivor of the Taira clan who oppose Yorimitsu) and is trying to kill Yorimitsu. Kochō is found while informing against Yorimitsu's family and is killed. Yoshikado flees. Yorihira and Eika are compelled to join Yoshikado while roaming about, and attack Yorinobu, Yorihira's brother. However, Yorihira and Eika are caught by Yorinobu. Mida asks Yorimitsu to save Yorihira's life and then hides him in his own house.

Act 3. To repay Yorihira's kindness, Mida substitutes himself for Yorihira and accepts Yorihira's death penalty.

Act 4 The Yorihira couple are exempted from punishment as a result of Mida's death. Then the scene shifts to Yorinobu's wife who suffers from the spider demon which is the spirit of the former Kochō.

Act 5. Yoshikado dies in a battle, while his sister Kochō's spirit changes into a spider and attacks the soldiers and officers, but is finally killed by the action of the *shitennō*, the four heavenly guardians of Buddhism (four loyal retainers of Raikō).

From the outline we can see that this play contains a wide variety of events and actions, but as in *Twins at Sumida River*, the actions in Act 1 influence and are tied the later events. The

substitution scene of Mida for Yorihiro follows on from the event of "cutting the tassel" in Act 1 when Mida was saved by Yorihiro. Mida swore to defeat the enemy and dedicated himself to fight alongside Yorihiro's horse in battle. However, Yorihiro unexpectedly surrendered to the enemy, and then was captured by his brother, Yorinobu, who sentenced him to death in Act 2. Mida's tragedy arises in this context in Act 3 as he tries to persuade the stubborn Yorihiro to unite with his brother to wipe out the enemy Taira Clan. His tragedy saves Yorihiro and spurs a change in the Minamoto fortunes and influences the whole plot which is only resolved when all the brothers unite and defeat their enemies, Yoshikado and his sister Kochō of the Taira Clan, in the final act. This play is thus another example of Chikamatsu's late, tightly-plotted plays.

From the seven plays analysed above, one can observe their similarities and differences. Table 2.1 shows this clearly.

We can see that the majority of Chikamatsu's later works, starting from *The Battles of Coxinga* in 1715, have a fairly integrated conception, no matter whether it concerns two families who move from close friends to bitter enemies and then become reconciled in *The Battle at the Island in Shinshū River*; or the Yoshida's family move from destruction to resurrection in *Twins at Sumida River*; or Yorimitsu of the Minamoto Clan switching from being preoccupied with clan fights to a concern for greater unity in *Tethered Steed and the Eight Provinces of Kantō*. In these dramas, the tragedy of the third act becomes the peak of

the whole play with the other plots of each act developed around this peak.

Table 2.1

Play	Variety of performance form	Effects of the main tragedy on the end of the plays
<i>Kagekiyo Victorious</i>	yes	no
<i>Emperor Yōmei and the Mirror for Craftsmen</i>	yes	no
<i>Female Goblin with a Baby</i>	yes	no
<i>The Battles of Coxinga</i>	yes	yes
<i>Twins at Sumida River</i>	yes	yes
<i>The Battle at the Island in Shinshū River</i>	yes	yes
<i>Tethered Steed and the Eight Provinces of Kantō</i>	yes	yes

Thus from the examination of the seven plays one can find that Chikamatsu came to place emphasis on integrating the overall dramatic plot into Gidayū's traditional structure which called for musical and dramatic variety.

Act 1 sets up the dramatic conflict and draws the audience into the plot;

Act 2 proceeds with the dramatic conflict initiated in the first act and lays a clue for the scene of tragedy in the next act;

Act 3 reaches the climax, with an intense moment of tragedy;

Act 4 provides a change in the dramatic conflict and the dawn of the final settlement;

Act 5 resolves the conflict, and ends with an auspicious outcome.

This five-act structure follows a single major plot throughout the play. It is a feature not evident in Chikamatsu's earlier plays. Thus Chikamatsu created the works of his later period by concentrating on the third-act and its dramatic climax. This structure gave the plays a feeling of relative continuity and sequence as the emotions of the audience were carefully channelled along the dramatic rise and fall of the fortunes of the main characters. The audience was thus encouraged to follow the action and resolution of the conflicts throughout the entire play. Thus, the strengthened structure of the play effectively changed the nature of a day of performance. Even the comic interludes between acts, designed as relaxing relief for the audience, became less significant. As Suwa Haruo pointed out:

It is not difficult to understand why there were no comic interludes between *maki* in Chikamatsu's *sewamono* (contemporary-life plays) when you see the tightly-knit plot in each *maki* and completed drama (9).

In view of the tight-knit plots and the need to maintain the audience's attention, we can also understand why "after *The Battles of Coxinga* the interludes were omitted" (10).

Chikamatsu focused his attention on the overall plot of the five-act structure in his later works, and removed the comic interludes between each act. All these innovations were developed after the death of Gidayū, when Chikamatsu cleverly combined a single plot with the creative theory of Jōruri based on the performance form outlined by Gidayū. In freeing the history plays from the influence of a structure based on a collection of distinct Nō plays, Chikamatsu established an independent five-act structure for Jōruri drama.

Notes

1. Aristotle, *Poetics*, Translated by Leon Golden, Prentice-Hall, Inc, Englewood Cliffs, N.J., 1968, p.13. Also cited in Edel Abraham, *Aristotle and his philosophy*, Croom Helm, London, 1982, p.352-353.
2. Mori Shū, *Chikamatsu Monzaemon*, San'ichi Shobō, Tokyo, 1963, p.76.
3. Gerstle, C. Andrew, *Circles of Fantasy: Convention in the Plays of Chikamatsu*, Harvard University Press, Cambridge and London, 1986, p.192.
4. Ibid., p.2.
5. Kuroki Kanzō, "Chikamatsu jidaimono kenkyū", *Nihon bungaku kōza*, Vol.8, Shinchōsha, Tokyo, 1934, p.386.

6. Yūda Yoshio, *Jōrurishi ronkō*, Chūō Kōronsha, Tokyo, 1975,
p.25.
7. Kawatake Shigetoshi, *Nihon gikyokushi*, Ōfūsha, Tokyo, 1964,
p.235.
8. Fujii Otoo, *Chikamatsu zenshū*, vol.12, Osaka Asahi
Shimbunsha, Osaka, 1927, p.563.
9. Suwa Haruo, *Chikamatsu sewa Jōruri no kenkyu*, Kasama
Shoin, Tokyo, 1974, p.280.
10. Mukai Yoshiki, *Chikamatsu no hōhō*, Ōfūsha, Tokyo, 1976,
p.57.

CHAPTER THREE

MUSICAL STRUCTURE

Musical drama in general must have an integrated overall plot and suit the requirements of each genre; in Jōruri in particular, music and plot are traditionally closely interlinked. As Yūda commented:

Jōruri was written to conform to particular musical conventions, and the music was written and played to enhance the plots, so the drama's plot and music are two sides of the same coin (1).

The more complex and well-integrated plots evident in Chikamatsu's later works are reflected in changes in the dramatic musical structure: the chanters seem to have altered the music to express, both subtly and effectively, the more sophisticated plots and characters.

Jōruri plays are best approached, as Gerstle (1986) pointed out, as musical dramas. The notation is an essential guide to the structure and meaning of the text, and the structure can be better understood in terms of musical rather than dramatic units (2). Thus, while the dramatic plot is relevant to our

understanding of Jōruri, an analysis of musical structure further enhances the interpretation.

Both the dramatic and musical structures of Jōruri plays are based on the formula: *jo*, *ha* and *kyū* (introduction, intensification, and quick conclusion). The five-act structure of history plays is arranged in the order of one act of *jo*, three acts of *ha*, and one act of *kyū*, with the dramatic climax occurring in the second act of *ha*. Every act is subdivided into several scenes and each scene is sub-divided into *tan'i* (primary music unit) (3). The same formula is evident in each section -- in acts and scenes as well as in each primary musical unit.

In writing plays for Kaganōjō and Gidayū, Chikamatsu inherited this conventional formula upon which he structured his plays. Further, he was influenced, as we have seen, in particular by Gidayū's theory of Jōruri, in which Act 1 has a pleasant and refined atmosphere; Act 2 is comic and fiercely active; Act 3 portrays death and sacrifice and the atmosphere is therefore dark and solemn; Act 4, in contrast, has a light musical mood; and Act 5 concludes the play with a return to the court setting and to auspicious unity (4). However, although both his early and later works followed this general pattern, after Gidayū passed away, Chikamatsu expanded the length of each act and each scene, producing a different style of play. Chanters, who composed the music, then tended also to expand the length of the primary music units.

Certain music notations used in Jōruri, defined in this thesis in the Appendix following Glossary B in *Circles of Fantasy* (5), can be used as a guide to the structural divisions and enable us to recognize the changes made in order that the musical mood should complement the dramatic plot in each act. More specifically, *sanjū*, which is a term of Jōruri music notation indicating a full musical cadence that ends a scene in *jidaimono* (6), has been used as a guide to divide the acts into scenes. An analysis of the use of *sanjū* shows a distinction between the organization of plays from the early and late periods. *Sanjū* notations and consequently the number of scenes are reduced in the later plays; each scene becomes longer with more space to develop the plot in more detail.

Three representative plays are analysed in some detail in this chapter in order to examine the musical structure of the scenes. *Kagekiyo Victorious* and *Female Goblin with a Baby* are the two early plays written in 1685 and 1712 for Gidayū, and *Twins at Sumida River* is the later play written in 1720 for Masatayū. The remaining seven plays are examined, using the same methods of scoring the number of scenes in the plays, to support a comparison between the plays of these two periods in Chikamatsu's life. The scene divisions based on the *sanjū* notation can be summarized as follows for the two plays with page numbers in brackets based on the original works in *Chikamatsu zenshū* (7).

Kagekiyo Victorious (8)

This play was written when Chikamatsu was thirty-two years old. It is nearly 20 thousand characters (*ji*) in length, and can be divided into seventeen scenes on the basis of the music notation *sanjū*.

Act 1. Kagekiyo leaves the house of the Daiguji (his father-in-law) and his wife Ono in the Atsuta area of Owari province to seek revenge. (Within the act, each scene break is marked by *sanjū*):

1. Kagekiyo's determination for revenge (*sanjū* p.602).
2. Shigetada, Yoritomo's senior general, inspects the Tōdai temple (*sanjū* p.605).
3. Kagekiyo attempts revenge but, when his identity is revealed, he flees (*sanjū* p.609).

Act 2. Akoya's betrayal.

4. Kagekiyo visits Akoya (his lover) and their children, and goes to Kiyomizu temple to worship Kannon (*sanjū* p.610).
5. Akoya's jealousy (*sanjū* p.616).
6. Akoya's brother reports Kagekiyo's whereabouts (*sanjū* p.618).
7. Kagekiyo breaks through 600 encircling enemies and flees (*sanjū* p.620).

Act 3. Ono's travel song

8. Daiguji is captured and held hostage (*sanjū* p.621).
9. Ono's journey and capture (*sanjū* p.624).
10. Kagekiyo surrenders in order to rescue his father-in-law and wife Ono (*sanjū* p.629).

Act 4. Kagekiyo in prison.

11. Kagekiyo prays to Kannon in the prison and Ono says goodbye to him (*sanjū* p.632).
12. Akoya kills her two sons and herself in front of Kagekiyo because he refuses to accept her explanations (*sanjū* p.640).
13. Kagekiyo kills Akoya's evil brother Jūzō (*sanjū* p.641).

Act 5. Kannon's mercy.

14. Yoritomo commands the death of Kagekiyo and orders the release of all prisoners (*sanjū* p.642).
15. Yoritomo is told that Kagekiyo is not dead (*sanjū* p.643).
16. Yoritomo is surprised by Kagekiyo's devotion (*sanjū* p.645).
17. Kagekiyo gives up his sword and eyes and goes away (*sanjū* p.650).

This is the shortest of Chikamatsu's *jidaimono*, but it still has a large number of *sanjū* musical notations and separate

scenes. There are at least three scenes in each act, and four scenes in both Acts 3 and 5; each scene covers on average only two or three printed pages in the present edition and marks a change in the dramatic atmosphere. The climax of the tragedy scene occurs in Act 4 instead of 3, so the *jo ha kyū* pattern is somewhat different within the play and Gidayū's later model of distinctive atmospheres for each act is also not fully evident.

Twins at Sumida River (9)

This play was written when Chikamatsu was sixty-seven. It is nearly thirty thousand characters (*ji*) in length, and can be divided, following the *sanjū*, into 11 scenes.

Act 1. Yoshida falls prey to a plot by Daijō (his brother-in-law).

1. Daijō cuts down certain trees, a forbidden action, and so arouses the anger of *tengu* (*sanjū* p.104).

2. Yoshida's wife interviews Hanjo (Yoshida's concubine) and her son Matsuwakamaru (*sanjū* p.113).

3. *Tengu* causes Yoshida to kill his wife and kidnaps his son Matsuwakamaru (*sanjū* p.118).

Act 2. Yoshida's family is destroyed.

4. Daijō plans to steal the picture (*sanjū* p.120).

5. One of his twin sons, Umewakamaru, flees when tricked into tearing a picture which was donated by the Emperor (*sanjū* p.128).

6. Yoshida dies (*sanjū* p.131).

Act 3. Yoshida's former samurai Sōta commits suicide.

7. Takekuni, Yoshida's samurai, brings Hanjo to the court and meets Ōe no-Masafusa (*sanjū* p.133).

8. In the court, both Hanjo and Yoshida's brother-in-law ask to inherit Yoshida's property (*sanjū* p.139).

9. Sōta commits suicide, turns into a goblin and flies into the sky to seek Matsuwakamaru who was kidnapped by *tengu* (*sanjū* p.154).

Act 4. Yoshida's samurai and family members gather at the Sumida River.

10. Gunsuke, a samurai of Yoshida, comes to the Sumida River, looking for Umewakamaru (*sanjū* p.161).

11. Hanjo is led to the Sumida River by a Yamabushi priest (*sanjū* p.168).

12. Sōta (now a goblin) brings Matsuwakamaru to the river (*sanjū* p.172).

Act 5. Yoshida's family is restored.

13. Sōta, by his magic, sends Hanjo's group to their home in

Kita-Shirakawa. He punishes Daijō and restores Yoshida's family (p.175).

In comparison with *Kagekiyo Victorious*, the number of *sanjū* notations and scenes are reduced in *Twins at Sumida River* as there are only one to three scenes in Acts 2, 3 and 5. However, the scenes are much longer. The central tragedy in Act 3 consisted of only three scenes -- the seventh, eighth and ninth scene but, after a short introduction in the sixth and eighth scene (seven pages), the ninth scene is very long and covers fifteen pages. It is clear that the *ha* pattern is followed in the action of these three scenes. The climax of the tragedy occurs after the short introduction in the seventh and the eighth scenes, and a dark solemn stage atmosphere dominates the main ninth scene which is central to the whole dramatic plot.

Through both a long narrative and the dialogue between Sōta and Takekuni about Sōta's motive, Chikamatsu gives a complex depiction and minute description of the contradictions in the heart of this former guard of Yoshida's family. With the hope of returning to his previous post, he chose an immoral occupation (child stealing) to amass a fortune to repay his debt, despite an uneasy conscience. He almost has enough money and will be free after selling the last child, who turns out to be Yoshida's heir Umewakamaru. However, before Takekuni, another samurai of Yoshida, appears, the child is tortured too much and dies. The tragic climax is reached when Sōta sacrifices himself and turns

into a *tengu* to help the Yoshida family. Sōta's wife and Takekuni then bury his corpse in an atmosphere of mourning.

The main character Sōta in this tragedy scene gradually becomes conscious of the fact that all his efforts over a whole decade have come to nought. To foster the development of the tragic emotions mingled with his disappointment and grief, the dark, solemn mood of this act is enhanced by the music which creates an ever heavier atmosphere up to the end of the ninth scene. This climax scene is set in Sōta's home, and as the plot revolves around Sōta, Chikamatsu made this scene the longest and most fully developed in the play. Gidayū's idea that Act 3 should focus on pathos is followed throughout the whole act. In fact, in this play, Chikamatsu still followed closely Gidayū's overall structure: Act 2 is fiercely active and Act 4 returns to a lighter mood. This play also follows Gidayū's theory of having different musical atmospheres for each act but is integrated throughout by a continuous plot. The dramatic effect is greatly enhanced by the combination of the plot and the mood of the music based on the *jo ha kyū* pattern. *Twins at Sumida River* is not an isolated case but an example of the general trend in Chikamatsu's later works.

In the early play *Kagekiyo Victorious*, Chikamatsu placed the tragic scene in Act 4, which includes three scenes with considerably different moods: Ono waves farewell to Kagekiyo in scene 11; Akoya comes to the prison to confess her guilt, then follows her suicide in scene 12; and Jūzō (Akoya's brother) comes to the jail and is killed by an angry Kagekiyo in scene 13.

These three scenes contrast with each other rather than link together as one continuous plot. Consequently, the traditional *jo ha kyū* music pattern does not follow the development of the plot. Scene 13 changes to a lighter mood abruptly when Kagekiyo is enraged by Jūzō's swearing and throws off his shackles, dashes out of the prison, and kills Jūzō. By this action, Kagekiyo gives vent to his indignation. The quick action perhaps has the effect of rousing the audience after the dark solemn mood of the previous scene. Act 4, therefore, does not have a unified tone reflecting one of the five different music mood.

The atmosphere of Act 3 in *Twins at Sumida River*, on the other hand, is far more unified as it builds towards an intense tragic climax. It follows not only Gidayū's theory but also the *jo ha kyū* music pattern. The changes of the scenes and the arrangement of the climax act are clearly evident when we compare the organization of scenes between the four early plays and the five later ones (see Table 3.1). The climax of the tragic scene is clearly fixed in Act 3 in the later plays rather than in the second or third or fourth act as in the early ones. The total number of scenes is reduced from between thirteen and seventeen in the early period to eleven, twelve or thirteen in the later; the scenes in Act 3 are reduced to two consistently instead of three. The integration of a more dramatic plot with Gidayū's theory bears fruit in the late plays. The main features of the late plays are a reduction of scenes (marked by *sanjū*); a unification of dramatic plot; and a stage atmosphere more focused on one of Gidayū's musical moods within each act. Moreover, the *jo ha kyū* musical pattern is followed more regularly in these plays. In the

later plays, from *The Battles of Coxinga* onward, Chikamatsu makes more ingenious use of Gidayū's theory to integrate plot and musical mood.

Table 3.1 Comparison of the scene organization in the plays from the two periods (10)

Play	No. of scenes					Total scenes	Tragedy in act No.	No. of pages	
	in Acts	1	2	3	4				5
Early works									
<i>Kagekiyo Victorious</i>		3	4	3	3	4	17	Act 4	43
<i>Five Soga Brothers</i>		3	2	3	3	2	13	Act 4	80
<i>Emperor Yōmei and the Mirror for Craftsmen</i>		4	2	3	4	2	15	Act 2	101
<i>Female Goblin with a Baby</i>		3	2	2	4	2	13	Act 3	76
Later works									
<i>The Battles of Coxinga</i>		3	3	2	3	1	12	Act 3	102
<i>Heike and the Island of Women</i>		3	2	3	3	1	12	Act 3	79
<i>Twins at Sumida River</i>		3	3	3	3	1	13	Act 3	78
<i>The Battle at the Island in Shinshū River</i>		3	3	2	2	1	11	Act 3	80
<i>Tethered Steed and the Eight Provinces of Kantō</i>		3	3	2	3	1	12	Act 3	104

Table 3.1 indicates clearly that the number of scenes in the later plays have been reduced considerably, especially considering that they tend to be larger overall. Most of the later plays have only two scenes in the third act and all of the fifth acts have only one scene. The total scenes in the early plays range from a minimum of thirteen and a maximum of seventeen, but the later plays vary from a minimum of only eleven to a maximum of thirteen, although the actual length of the later plays is longer. That is to say, the length of the scene is extended and the tragedy scene is concentrated in the third act in the later plays.

The musical notations, *ji* and *fushi*, are the terms which indicate the primary musical unit (*tan'i*), outlined by Gerstle in Circles of Fantasy (1986). Normally a unit is started with *ji* (or *ji-iro*) and finished with a *fushi* cadence. Sometimes, *okuri* and *sanjū* are also used as *fushi* to mark the end of a primary unit (11). Each scene includes several units which are the elementary building blocks of Jōruri music. There are two types of primary units: one called *jigoto* (dramatic) which is the most common one; and *fushigoto* (song), which occur mainly in the fourth act. The *jigoto* unit is used in dramatic parts of a play (12), and the *ji* notation, which begins a new dramatic primary music unit if it follows *sanjū*, *okuri* or *fushi* (13), is used here as a guide to divide the scenes of tragedy acts into primary music units. The *fushigoto* is a song passage in the play and *harufushi*, *fushi* or *fushiharu* usually begin a new song primary music unit and it ends with *fushi* (14). A comparison of the forms and numbers of

these units in the plays over the two periods is made here in order to see the difference of the musical structures.

Along with the reduction in the number of scenes per act and the consequent lengthening of each scene, a similar pattern can be observed in the number and length of the primary units. This can be seen in comparing the primary units in the third acts between two plays: *Female Goblin with a Baby*, a representative of the early period and *Twins at Sumida River* from the later period. Both are divided into several primary units based on the *fushi* (or *harufushi*)-*fushi* and *ji-fushi* music notations.

Analysis of the early play:

Female Goblin with a Baby was written in 1712, two years before the passing away of Gidayū. Act 3 in this play can be divided into two scenes and 25 units. The page numbers referred to are once again from *Chikamatsu zenshū* (15).

Scene 1.

1. Slandered by Takafuji (brother of the Emperor's mother), Yorimitsu (Raikō) is reprimanded and has to hide in the house of his father's former guard Nakakuni who is now a judge in Mino province (p.830 *okuri*).

2. (*ji*) The judge and his wife Kojijū warmly receive Yorimitsu (p.831 *okuri*).

3. (*fushi*) The judge hangs a lot of lanterns to divert Yorimitsu from boredom (p.831 *fushi*).

4. (song) The description of the materials of the lanterns (p.832 *fushi*).

5. (*ji*) The various decorations of the lanterns (p.832 *fushi*).

6. (*ji*) Yorimitsu's two samurai, Watanabe and Sadamitsu, ask permission to go out to recruit followers (p.833 *fushi*).

7. (*ji*) Sadamitsu's proposal of a toast for Kanjamaru (Nakakuni's son, who is sacrificed later) makes Kojijū shed sad tears (p.834, *fushi*).

8. (a) (*ji*) Kojijū explains that Manjū was the father of her son, Kanjamaru. (p.835 *suete*).

(b). (*ji*) Kanjamaru did not learn a single word of Buddhist Scripture in the two years he was sent by his father Manjū to the mountain temple, but learned the skills of riding horses and shooting arrows. Manjū orders him to be killed, but he is saved by the sacrifice of a substitute (p.835, *fushi*).

9. (*ji*) Manjū then sent the mother and son to Nakakuni, the judge, and arranges the marriage between Kojijū and Nakakuni (p.836, *fushi*).

10. (*ji*) Kojijū feels sorry for her son who has been so unfortunate because of the influence of her own mediocre life (p.837, *fushi*).

11. (*ji*) Yorimitsu reviews the three kinds of mercies of his father Manjū (p.837, *sanjū*).

Scene 2.

12. (*ji*) At the lantern feast, Kojijū is praying in the room fixed with a sacrificial altar (p.838 *fushi*).

13. (a) (*jiiro*) The judge comes into the room (p.838, *fushi*).

(b) (speech) The judge shows his wife the order from Takafuji to eliminate Yorimitsu (p.839, *suete*).

(c) (speech) The couple discuss the way to protect Yorimitsu by sacrificing Kanjamaru (p.840, *okuri*).

14. (*fushi*) Kojijū prepares the sword (p.840, *fushi*).

15. (*harufushi*) Kojijū orders Kanjamaru to change clothes and worship the ancestors (p.841, *fushi*).

16. (*jiiro*) Kojijū stands behind her son, and then she is filled with maternal love for him (p.842, *fushi*).

17. (*ji*) Kojijū cannot slaughter her son (p.843, *fushi*).

18. (*ji*) Kojijū calls for Nakakuni (p.843, *fushi*).

19. (a) (*jiiro*) Kojijū encourages Kanjamaru to sacrifice himself for the sake of justice (p.845, *suete*).

(b) (speech) Nakakuni persuades Kanjamaru, but then he wants to flee and his mother puts him to the sword (p.845, *fushi*).

20. (*jiiro*) Kojijū still feels ashamed for her timid son (p.846, *fushi*).

21. (*jiiro*) Kanjamaru's will is found (p.847, *fushi*).

22. (*ji*) In the will, Kanjamaru states his wish to die for Yorimitsu (p.847, *fushi*).

23. (*ji*) And he also explains his timidness in front of his mother (p.848, *fushi*).

24. (*ji*) Nakakuni's mental agony (p.848, *fushi*).

25. (*ji*) With grief and indignation, Kojijū tells Yorimitsu to flee and she prepares to deal with Takafuji's soldiers (p.849).

There are 25 units in this act divided on the basis of the *ji-fushi* notations, and they are all simple units except the 8th, 13th and 19th. These three units are subdivided into several sections

based on the *fushi* and *suete* notations. As Gerstle has explained, "Usually, after the *fushi* musical cadence, a unit will reach a conclusion, but as a rule only if it is followed by a *ji* or *jiiro*, which begin a new unit" (16). *Suete* notation is a musical pattern that expresses an intense emotion, usually sadness. It has a light cadence and often makes a division within a primary unit (17). These three primary units are then relatively complicated in music pattern and longer than the other simple units. The simple units in this play, however, comprise the bulk, their *ji-fushi* pattern is regular.

Analysis of the late play

Twins at Sumida River was written when Chikamatsu was sixty-eight. Act 3 can be divided into three scenes with a total of twenty units (18).

Scene 1.

1. Takekuni, Yoshida's officer of regency, brings Hanjo (Yoshida's concubine) to the court (p.131, *fushi*).

2. (a) (*jiiro*) Takekuni tells Ōe no-Masafusa the purpose of their visit (p.132, *suete*).

(b) (speech) Ōe no-Masafusa confronts Hanjo and Daijō, the latter is Yoshida's brother-in-law, who murdered Yoshida (p.132, *fushi*).

3. (a) (*jiiro*) Takekuni encourages Hanjo to appear in court bravely (p.133, *suete*).

(b) (speech) Hanjo comes to the court timidly (p.133, *sanjū*).

Scene 2

4. (*jiharu*) The dignity of the court (p.133, *fushi*).

5. (*ji*) The description of the court (p.133, *fushi*).

6. (a) (*ji*) Takekuni airs the reason for Hanjo to be chosen as the heir of the Yoshida family, but Daijō wants to monopolize it for himself (p.135, *fushi*).

(b) (speech) Takekuni points out Daijō's ambitious designs (p.135, *suete*).

(c) (*jiiro*) The chief councillor orders the officers to find out the evidence before he reaches his judgement (p.136, *fushi*).

7. (a) (*jiiro*) Hanjo is terribly frightened by the serious arguments. When the court judges that Hanjo should inherit Yoshida's property, she becomes distraught (p.137, *suete*).

(b) (song) Hanjo's mad behaviour makes the chief councillor angry. Daijō seizes the opportunity to call people to kill her (p.139, *fushi*).

8. (*jiiro*) Takekuni and Hanjo escape from the court to the mountain (p.139, *fushi*).

9. (*ji*) They lose touch with each other during a storm in the mountain (p.139, *sanjū*).

Scene 3.

10. (*fushi*) At Sōta's home by the Sumida river, his wife manages the household affairs (p.140, *fushi*).

11. (*jiiro*) Sōta is a trader in human beings (p.140, *fushi*).

12. (a) (*jiiro*) Haigashira, Sōta's partner, brings in a boy (p.142, *fushi*).

(b) (speech) Sōta arranges another business with two girls (p.143, *okuri*).

13. (*jiiro*) Sōta is planning his business with complacency (p.143, *fushi*).

14. (*jiiro*) Yazō, Sōta's henchman, cannot sell the boy (Umewakamaru) and brings him back (p. 143, *fushi*).

15. (*jiiro*) Sōta disciplines the boy because he has been disobedient, and the boy finally collapses from the heavy physical punishment (p.145, *fushi*).

16. (*ji*) Sōta's wife takes the boy and attends to him; Sōta is silent and drops his stick (p.146, *fushi*).

17. (a) (*harufushi*) Sōta's wife realizes that the boy will die (p.146, *suete*).

(b) (*jiiro*) Umewakamaru makes his final requests with a very weak voice and then dies (p.147, *suete*).

(c) (*ji*) Takekuni, who is looking for Umewakamaru, comes to Sōta's home (p.148, *fushi*).

(d) (speech) Takekuni tells all the news of the Yoshida family (p.148, *fushi*).

(e) (speech) Sōta asks Takekuni for more details of the young master Yoshida (p.148, *fushi*).

(f) (speech) Takekuni describes Matsuwakamaru's appearance, and Sōta's wife feels an ominous presentiment (p.149, *suete*).

(g) (*ji*) Sōta also realizes that the boy he has finished was his young master (p.150, *fushi*).

18. (a) (*ji*) When Takekuni learns that Sōta has killed the boy that he has been looking for, he is very angry and is going to

fight with Sōta. Sōta explains his reason for trading in human beings (p.152, *fushi*).

(b) (speech) Sōta sorrowfully throws down all his money which he has saved for years (p.152, *suete*).

(c) (*ji*) Takekuni and Sōta's wife feel both angry and sorry for him after they have heard his words (p.152 *fushi*).

(d) (speech) Sōta commits suicide and becomes a *tengu*, flying into the sky to look for his other young master, Matsuwakamaru (p.153, *fushi*).

19. (*ji*) Sōta's corpse looks just as though he is deeply sleeping (p.153, *fushi*).

20. (*ji*) Sōta's wife and Takekuni grieve and bury the corpses of Sōta and Umewakamaru (p. 154).

The differences in the musical structure in the third acts of the two history plays are similar to those of the contemporary plays that have been analysed by Gerstle (1986):

Chikamatsu's plays written for Takemoto Gidayū have exact, predictable structures. The pattern of primary units (*ji* to *fushi*) is regular, and variations are usually significant, coming at the dramatic climaxes of scenes. After Gidayū's death in 1714, however, a change is noticeable...(19).

The *Twins at Sumida River* is considerably longer than the *Female Goblin with a Baby*, but it has fewer units. The number of complicated units in the *Twins at Sumida River* is seven, that makes over one third of the total number, while in the earlier

Female Goblin with a Baby, there are only three, less than one eighth of the total. As most of the units in *Female Goblin with a Baby* are relatively "simple", the *ji-fushi* music pattern is regular and the variations usually come at the climax of the scene. In contrast, more complicated units are present in *Twins at Sumida River* and so the pattern is less regular.

If we compare the musical pattern with the dramatic content, as well as its dramatic ending, we can understand to some extent why the chanters increased the complicated units in the musical structure. For example, the units 17 and 18 of Act 3 in *Twins at Sumida River* are the two longest units consisting of eleven subunits and covering seven pages of text. There is hardly any third-person narration. Instead first-person speeches and actions which reflect Sōta's inner feeling are used while things go contrary to his wishes. The tragedy of Sōta's death takes place in these units. Because of this death, Sōta could become a *tengu* to restore the Yoshida family at the end of the play.

Each movement, expression and speech of the characters in the subunits has an integral relationship with the dramatic plot. For example, subunit (a) of unit 17 presents the reactions after Sōta's wife sees the boy who is on the verge of death; the boy makes his final requests in (b). Then Takekuni appears to look for the boy in (c); (d), (e), (f), (g) subunits contain all the dialogues between Sōta and Takekuni about their master Yoshida and his family. The dead boy then is clearly identified as the young master. This is the background to Sōta's suicide in unit 18.

In this 18th unit, subunit (a) describes Takekuni flying into a rage and taking out his sword to kill Sōta. The latter now disappointedly lifts the mat in front of the store room, takes out the money packs which are his many years' earnings and throws them on the floor, and recalls his ten-year dream of repaying Yoshida. This is something he has never told anyone before, not even his wife. In subunit (b), he kicks the money bags despairingly and the money scatters all over the floor. Having heard his explanation, both his wife and Takekuni sympathize with him; this is shown in subunit (c), and the tragedy happens at last in subunit (d) when Sōta commits suicide and subsequently is transformed into a *tengu*. Thus all the movements and speeches in these long and complex units 17 and 18 are centred around Sōta's inner conflict and the collapse of his dream of returning to his master. Correspondingly, these units are also musically complex. Although the subunits (c), (d), (e) in the 17th unit and (a), (c) in the 18th are signalled as the conclusion by the *fushi* cadence, there is no *ji* notation to show any new unit. Instead, the *kotoba* (speech) notation is used to express the painful inner world of Sōta. The following paragraph is a translation of subunit (d) of the unit 18 with musical notation to show the form of the subunit. The first *fushi* cadence marks the ending of the (c) subunit, the following *kotoba* then leads to the next subunit, (d). The last *fushi*, at the end of this paragraph is used to mark the end of subunit (d).

have only one remaining care. No matter what, Umewakamaru can never return. Since Matsuwakamaru maru was captured by the *tengu*, I can't find him unless I transform myself into a *tengu*. I take my intestines and throw them into the sky, let my bridled spirit held in check for eleven years enter into the world of magic and

jiu

change into a *tengu*. I will cross the mountain

u

ridges and go to remote mountains, deep valleys and everywhere *tengu* live to seek out *haru*

Matsuwakamaru and restore Yoshida's family."

iro

u

"Takekuni! pull out my intestines and chops

iro

kotoba

them into pieces. My wife, you are not Awaji Shichirō's wife if you do not strike at kidnaper Sōta, the enemy of your husband's master; remember my words. Do not cover the corpse with earth or soil, but show this guilty person who killed his master to the passersby and cast the corpse out to shame. This is my

jiharu

offering to Umewakamaru. Now watch, Shichirō will become a *tengu*." He suddenly

chū

puts both hands into his opened belly, and

u

pulls out his vital organs and casts them

kohari

into the sky, and then throws his bright

u

red intestines into the air. Suddenly there is raging fire. The *tengu* rises, making the fiery mark of demons. He fans the wind, a

naosu

devil wind, and sand blown by the wind rises

sanjū

strongly, making the tree tops ring and peal.

*toru**fushi*

Into the clouds he fleetingly disappears (20).

The musical composition here is complex and sophisticated. The audience is subtly led further and further into Sōta's misery caused by his disappointment, regret and shame. These complicated units create emotional intensity at the climax of a tightly-knit plot. The *ji-fushi* musical pattern in these units is not as regular as in the early plays. This is demonstrated if we examine the translation of the last two units of the third act of the early play in *Female Goblin with a Baby*:

ji

The resolute Nakakuni also bursts out crying

sute

and laments in despair. He sighs sorrowfully and is

*fushi**ji*

deeply grieved. Mother sobs and says, "One's lineage will always show itself. He truly was Manjū's son...(21).

With longer units and fewer scene changes, we find fewer shifts of the music patterns. As we can see in the third act of *Sumida River*, the sad music starts at the beginning and finally ends with Sōta's tragedy. However, we do not see such consistency in the third act of *Female Goblin with a Baby*.

Female Goblin with a Baby, along with other early plays, focuses on performance and on giving chanters ample chances to show off their skills. These features are reflected on the stage by the array of characters' actions and by the frequent changes of scene. Primary units in the early plays each tend to have different characters and distinct actions. The units seem to be relatively self-contained. For example different characters in *Female Goblin with a Baby* appear in each of the following units: 1, 2, 6, 7, 8, 9, 10, 11, 12, 13, 20, 24, 25. Units 3, 4, and 5 are descriptions of the different lanterns from three aspects. Although Kojijū is the only character in units 14 to 19, her actions are considerably different in each unit: preparing the sword (unit 14); asking Kanjamaru to pray (unit 15); becoming resolute (unit 16); hesitating to kill her only son (unit 17); calling Nakakuni for help (unit 18); and finally slaying Kanjamaru (unit 19). We hear little of the inner conflict of the character, only a narrative of the actions.

The later work *Twins at Sumida River* is constructed very differently. In this play, one third of the units in Act 3 are complicated, and cover more than half the length of the whole act. Though the simple units mainly narrate action, such as when Takekuni and Hanjo flee from the court and are separated in the storm (units 8 and 9), and the introduction of Sōta's story (units 10 and 11), these units constitute less than half of the act. The use of the dialogue notation, *kotoba*, is increased after the conclusive *fushi* and the light cadence notation, *suete*. It is used in more units than in the earlier plays, rendering the primary unit more complicated and the dramatic plot more detailed.

Characters speak their thoughts and feelings in greater detail and intensity. There are 25 units in the third act of *Female Goblin with a Baby* but only 20 in *Twins at Sumida River*. we are taken much further into the hearts and minds of the main characters.

Most late plays follow this trend of having less units and more *kotoba* (speech). Table 3.2, shows how the form of the climactic third act changed over Chikamatsu's career to incorporate this change.

Table 3.2. The changes in the numbers of units and *kotoba*
in the third acts

play	No. of unit	No. of <i>kotoba</i>
Early works		
<i>Kagekiyo Victorious</i>	11	11
<i>Emperor Yōmei and the Mirror for Craftsmen</i>	25	22
<i>Female Goblin with a Baby</i>	25	27
Later works		
<i>The Battles of Coxinga</i>	28	34
<i>The Heike and the Island of Woman</i>	21	71
<i>Twins at Sumida River</i>	20	55
<i>The Battle at the Island in Shinshū River</i>	16	53
<i>Tethered Steed and the Eight Provinces of Kantō</i>	19	74

A significant reduction of simple units, an increase of complicated units, and more use of *kotoba* notation signal the general trend in the later plays. The ratio of the number of *kotoba* notations to the number of units in the early works such as in *Kagekiyo Victorious* is almost one to one, while in the later works it rises by average of nearly 3:1. The chanters responded cleverly to Chikamatsu's move toward more depiction of the thoughts and feelings of characters by increasing the number of complicated units. The *kotoba* notation with its realistic function, was introduced to enliven the soul of the inanimate puppet. In these ways the performers adapted the musical units to express more subtly the complexity of these late plays.

Notes

1. Yūda Yoshio, *Jōrurishi ronkō*, Chūō Kōronsha, Tokyo, 1976, p. 107.
2. Gerstle, C. Andrew, *Circles of Fantasy: Convention in the Plays of Chikamatsu*, Harvard University Press, Cambridge and London, 1986, pp.39-40.
3. Ibid., p.219.
4. Ibid., p.36.
5. Ibid., pp.209-218.
6. Ibid., p.214.
7. The texts used for analysis here are published in: Fujii Otoo, *Chikamatsu zenshū*, Osaka Asahi Shimbun, Osaka, 1927.
8. Ibid., vol.2, pp.599-642.

9. Ibid., vol.12, pp.99-175.
10. Texts are found in Fujii, *ibid.*, vols. 2, 6, 7, 8, 9, 10, 11, 12.
11. Gerstle, *op.cit.*, p.211.
12. Ibid., p.217.
13. Ibid., p.55.
14. Ibid., pp.217-218.
15. Fujii, *op.cit.*, vol.9, pp.830-849.
16. Gerstle, *op.cit.*, p.46.
17. Ibid., p.217.
18. Fujii, *op.cit.*, vol.12, pp.131-154.
19. Gerstle, *op.cit.*, p.140.
20. Ibid., vol. 12, pp.152-153.
21. Shuzui Kenji et al eds. *Chikamatsu jōruri shū 2*, (*Nihon koten bungaku taikei* vol.50). Iwanami Shoten, Tokyo, 1959, p.210.

CHAPTER FOUR

THE PORTRAYAL OF CHARACTER

Character is another important element in tragedy. Creating the personalities of characters and portraying their natures is always important for dramatists, and Chikamatsu is no exception. Along with a change in dramatic structure in the late plays, the depiction of character also became more sophisticated. In *Naniwa miyage* (Souvenir of Naniwa, 1738), Chikamatsu is quoted as pointing out that since Jōruri must compete with the Kabuki theatre of live actors, a Jōruri playwright must give his puppets rich feeling in order to grip the attention of the audience (1). Chikamatsu also discussed the art of effective portrayal of character through the creation of suitable language for the different characters and the third-person narration. This dual emphasis is distinctly mirrored in his later plays.

In Chikamatsu's five-act history plays, it was after *The Battles of Coxinga* (1715) that he started to create vivid and more fully drawn characters. He also began to develop characters over several acts. For instance, in *The Battles of Coxinga*, Watōnai is depicted in Act 2, Act 3 and Act 5 as a courageous, determined and resourceful general. In Act 2 through the tense encounter with the fierce tiger, Chikamatsu set off Watōnai's brave personality.

He stands perplexed when a gale all at once arises, blowing fiercely enough to scoop holes in the ground and curl back the bamboo leaves. The bamboo stalks broken by the wind are like swords, and the scene horrifying beyond description. Watōnai is not in the least perturbed (2).

At last "half the tiger's fur has been pulled out" (3) and Watōnai "seizing the tiger by the base of its tail, flings it backward, forces it down..." (4). In Act 3, four lines showing Watōnai's determination to restore the Ming Dynasty and his forceful character appear before the readers. When he sees the sign of the blood (in fact the powder) flowing in the river, he knows that the General Kanki does not want to join him, so:

His feet rush forward furiously up the rapids of the river. When he reaches the moat at his destination, he leaps across, climbs the inner wall, tramples down wattled fences and lattice railings, and finally arrives at the spring within the garden of the women's apartments of Kanki's castle (5).

His commands to his soldiers in the final act show him as a resourceful leader.

We still do not know whether my father is dead or alive. We must be extremely careful. There are twelve major gates and thirty-six smaller ones around the walls of Nanking, and if we leave even one unguarded, the enemy is sure to

escape through it. Keep a sharp lookout on all sides, then let's attack (6).

This kind of extended portrayal is rare in Chikamatsu's early history plays. Both the main characters, Prince Hanahito and Yorimitsu (Raikō), in the early plays *Emperor Yōmei and the Mirror for Craftsmen* and the *Female Goblin with a Baby* respectively, are clear examples. The image of the leading character Kagekiyo in *Kagekiyo Victorious* is described throughout the five acts, and is indeed rather fully drawn. However, we only witness his action as a samurai with strong will to revenge, not his inner thoughts on revenge nor his agony when he is defeated and surrenders. Therefore, in the depiction of a samurai's character, this play can still not be compared with the later plays.

There are also a few examples in earlier works of detailed descriptions of subordinate characters and other figures in the central tragedy scene, such as Watōnai's mother in *Coxinga*. An analysis comparing self-sacrificing (particularly female) characters in the tragedy scene and highly-ranked historical figures in plays from the two periods shows the innovations Chikamatsu brought to Jōruri.

Chikamatsu created a wide range of female characters and they increasingly came to fill prominent roles in his late works. While it is not possible to analyse all the female characters individually, a comparison of similar characters from the two periods can provide some insights into the development of

Chikamatsu's treatment of character. For example, there are similarities between Muneoka's mother in *Emperor Yōmei and the Mirror for Craftsmen* (1705) and the mother of Kansuke in *The Battle at the Island in Shinshū River* (1721). These two samurai mothers are in the same situation: both are widows, both live together with their samurai sons, and both in the end sacrifice themselves for their sons. However, there are significant differences in their dispositions and their features. In the earlier play, to delineate the mother's inner world of maternal love, Chikamatsu laid particular emphasis on describing the actions of the mother handling the conflict between her son and daughter. The mother earnestly desires that her son, Muneoka, work in the service of Prince Yamahiko and be promoted. She does her best to give Muneoka confidence, and she finally sacrifices herself without hesitation in order to reconcile the conflicts between her son and her daughter and the daughter's lover, Moroiwa. Although this image of the mother as a good and honest woman is clearly outlined, it is still limited in its presentation. Moreover, as the mother first appears only in the second part of Act 2 when her son returned home with Prince Yamahiko's order from Echigo province, the development of her character is confined to only a few pages.

In contrast, Chikamatsu provided a wider background, in *The Battle at the Island in Shinshū River*, to reveal the nature of a kind-hearted but strong-willed samurai mother. Chikamatsu created this figure through three decisive heroic episodes. In both the scene of her battle of wits with Shingen and that of her decision to send her son to serve Shingen in Act 2, this samurai

mother is shown to be a clever, knowledgeable woman with both pride and determination. Indeed Hara Gorō, a guard of Shingen, initially thought that

She is only a poor *ronin* (浪人) and an old woman, knows nothing of the world. If Kansuke is her son, I suppose he is not much of a samurai(7).

Whoever, he was given a big surprise later by her profound military knowledge and had to admit "She is indeed a strong-minded old lady"(8).

In the scenes when she is brought to the castle of Terutora (Kenshin) who is Shingen's rival, until she is dispatched to her son-in-law's house in the first half of Act 3, her loyalty to the master of her son becomes increasingly important. Facing Kenshin, she insists on the contract that she made for her son, without any fear from his threats nor without being susceptible to his lure even though he is the master of her son-in-law. These scenes reveal a staunch and indomitable character and present a moral ideal of the samurai class in conflict with a mother's private feelings for her son and daughter.

From the point when Kansuke is tricked to enter Kenshin's castle till the dramatic climax of Act 3 when the mother throws herself onto the swords which her daughter and daughter-in-law were fighting with, another aspect of this heroic women's strong character emerges. Besides her duty in the relationship between

master and servant, she is, after all, an elderly woman and a mother who cherishes her son and daughter. When she realizes that her son has been deceived on her account, she decides that it would be better for her to kill herself in front of General Kenshin. In this way, she can win the General's sympathy for her son; otherwise Kansuke would surely be killed if he makes Kenshin angry by disobeying his order. Moreover in this way she would not bring more trouble to her daughter's family who now serve Kenshin. Her self-sacrificing action reveals a noble nature. Although this sequence of events covers only three scenes of the story, a fully-drawn complex image of the mother has been generated: she is such a resolute heroine and yet she has a mother's warmth and simple truthfulness. Her character creates a deep impression. In comparison, the character of Muneoka's mother is less effective than that of Kansuke's mother and part of the directiveness of the later portrayal derives from Chikamatsu's more deliberate development of the mother's character over more than one act.

There are of course some impressive depictions of characters even in the early plays. For example, the judge Nakakuni and his wife's sacrifice of their only son, Kanjamaru, to save General Yorimitsu who temporarily falls into disfavour in *Female Goblin with a Baby*; Moroiwa, Prince Hanahito's former samurai, forces his lover to kill her brother Muneoka to save his master Hanahito in *Emperor Yōmei and the Mirror for Craftsmen*. From these characters one may obtain a hint of a deeper personality. However in the former play, Nakakuni, his wife and their only son, Kanjamaru, appear only in Act 3 and do not

reappear before or after that **tragic** scene. Later, the loyal samurai appears only in Act 2. The emphasis in these plays is only on their loyal behaviour to their masters so the development of character is limited.

In the later works such as *Twins at Sumida River* and *Tethered Steed and the Eight Provinces of Kantō*, in contrast, Chikamatsu gave the self-sacrificing hero more chance to act, speak and appear on stage. Therefore, these plays contain more subtle descriptions of this kind of samurai such as Sōta and Mida. In these works Chikamatsu portrayed major characters in more important situations through which their thoughts and feelings gradually emerge. Here the character's actions are shown more broadly: the appearance of the samurai is not limited only to Act 3 of the tragedy scenes or to a single role. We can see in the following analysis that the development of the characters such as Sōta in *Sumida River* and Mida in *Tethered Steed* goes well beyond their roles as substitutes for their masters.

In *Twins at Sumida River*, the audience is given an introduction to Sōta, Yoshida's former samurai (also called Awajino-Shichirō) in Act 1 and Act 2, through a reference to his squandering of ten thousand *ryo* (a measure of gold in the Edo period) from his master. In Act 3, Chikamatsu carefully arranges a dramatic coincidence: Sōta has earned, by hook or by crook, a sum of money over ten years' business just equivalent to his debt to his master, and then he has an unexpected reversal of fortunes with the last child to be sold. There is a lively description of Sōta's actions. This seemingly evil child-stealer Sōta "sheds tears

without any movement" (9) when he recognizes the boy he killed as his young master, and realizes all of his dreams from the past eleven years have suddenly vanished. After stabbing himself, through his force of will:

He puts both hands into the wound at a breath, and pulls out his vital organs, casts them into the sky, and then throws his bright red intestines into air (10).

He does this to become a *tengu* demon in order to restore the Yoshida fortunes. The tragic effect is achieved both by a third-person narration of the action, showing Sōta's crisis, and through Sōta's own words which reveal his inner feelings. For example, before his suicide the narrator uses the following words to show Sōta's crisis:

He stands up, goes to the back room, pulls up the *tatami* mat at full steam, and tretches his hand under the bamboo blind and takes out the packs which contain 50 *ryo*, 30 *ryo* and 100 *ryo* of money. ... suddenly he sets the money in front of them (11).

Both words and action depict his crisis. He realizes that he was neither the loyal nor the filial servant, and that the money he saved in the eleven years is no longer useful. The narrator continues with the following words discussed previously for their musical impact, which reveal Sōta's disappointment:

He kicks over the pile of money, scatters the coins in mess, abruptly throws himself on the floor and starts to cry...(12).

Sōta's own words reveal his innermost thoughts and feelings as he relates how he diligently earned the money over the past decade hoping to repay his master, and serve him again. However, his means were cruel and in the end that brings him to his crisis. The words and expressions which explain his feelings cover nearly four pages in the Japanese transcription (13) and not only touch his wife and Takekuni's heart but also is calculated to move audiences to tears. It is such an effective treatment of character that even after Sōta kills himself and becomes a supernatural demon, the impression of realism remains; his agony is so great that his spirit must live on.

Sōta's death changed the dramatic mood of the play from tragic to auspicious. The 'demon' Sōta finds out and brings back the other twin, the young master Matsuwakamaru, to his mother Hanjo in Act 4, and sends them to their home in Kita-Shirakawa by his supernatural magic power. In the last act he punishes Daijō and restores the Yoshida family. Chikamatsu developed this portrait of a loyal samurai through a series of stories over several acts instead of having the characters appear in one scene only.

Tethered Steed and the Eight Provinces of Kantō (1724), Chikamatsu's last play, provides another example of Chikamatsu's dramatic skills. Here the samurai Mida appears in the first two acts in order to foreshadow the later development of the plot.

Mida appears in the important scene of electing the heir of Yorimitsu (Raikō)'s family in the first act. On account of his being caught dallying with the maid Kocho, he considers suicide to save his reputation. Yorimitsu's youngest brother, Yorihiro, stops the event becoming public and so saves Mida's life. Mida is deeply grateful and immediately determines "to give his life in battle against the (enemy) Taira clan" (14). So, in the second act, when Yorihiro is forced to surrender to the enemy and is captured by his brother Yorinobu, Mida risks being accused of colluding with the enemy and begs for Yorihiro's life, so that Yorihiro is allowed to stay in his home temporarily. Finally, in Act 3, Mida commits suicide in place of his master, Yorihiro, who refused to admit his fault. The plot develops around the conflict arising from Yorimitsu's order to his younger brother to admit his guilt and Yorihiro's stubborn refusal. At the climax of the conflict, Mida kills himself and begs his master to join his own family again and fight the enemy together with his brothers. Through Mida's sacrifice, Yorimitsu and his brother were united together, and finally they defeat the Taira clan.

Chikamatsu painted a full picture of Mida both as an individual and as a brave samurai. Furthermore the audience is clear about the motivation behind his action of self-sacrifice. A distinct portrait is created of a samurai who is indiscreet in his personal life but who redeems himself at the critical moment in order to save his master's life. Thus, through the four actions in three acts, Chikamatsu described and developed Mida's personality: by Mida being almost exposed and disgraced for his shameful behavior in the first act (15); requesting Yorimitsu

boldly to allow him to hide the culprit, Yorihiro, at the risk of being suspected as colluding with the enemy in act 2 (16); inquiring about the judgment for Yorihiro around the streets and alleys, showing his deep concern for Yorihiro's life in Act 3 (17); until Mida's dying advice in a final long speech in Act 3 (18). The character is delineated both through the expression of inner emotions and through external actions.

In these two stories Chikamatsu chose to expose the internal emotions of characters to display their dispositions. When tragedies befell Sōta or Mida in the third act, they are well known to the audience, which is decidedly different from the case in the Nakakuni family of *Emperor Yōmei and the Mirror for Craftsmen*. There is no need to introduce Sōta or Mida in the third act, as they have appeared on the stage in earlier acts or at least their names have been mentioned. Since Sōta is known in the first act to have cheated his lord Yoshida out of an enormous amount of money (19), the author could therefore concentrate on expressing Sōta's personality as a samurai. The other tragic character, Mida, is shown to have a samurai's resolute loyalty to his master, but the audience is also made privy to his foolishness as we see him drunk in Act 1. The dramatic effect is more powerfully portrayed when the characters gradually reveal their feelings and choose their actions. Such a technique seems more sophisticated than a simple narration of the character's movements and then of having the character appear for only one occasion to figure at the climax of the tragic scene.

Finally, the overall descriptions of the aristocratic historical figures are consistently more detailed in the later plays. Although Prince Hanahito in the *Emperor Yōmei* appears in all five acts and Yorimitsu in the *Female Goblin* in four acts, they are 'public' figures and not the focus of the tragic scene. The image of the two most powerful characters, the resourceful General Shingen and the brave General Kenshin, in *The Battle at the Island in Shinshū River*, in contrast, are described in great detail for the audience's benefit. For example, Shingen tells his servant "to invite an army adviser is just like to beg the grace of god, do not be rude"(20); when the cold weather makes Shingen's lip frost bitten, he says to his servant "if you feel warm when you bury your feet under the snow, that means this year will be a bumper harvest, do not you feel warm?" (21). It shows us the resourceful Shingen is very patient in gaining Kanki's loyalty. On the other hand, Kenshin clearly knows that

From ancient times, people respected the wise military counsellors as if their own parents. I take an oath, if Kansuke would serve me, no matter how rudely he treats me, I will exercise patience(22).

However, while Kansuke's mother kicks over the table and scatters the ground with food, the irritable Kenshin flares up, "holds the sword that is almost a metre long, ready to cut off the head of the old lady with a wrinkly face"(23). We see a contrast between the two generals.

Chikamatsu, also however, gave these two "public" figures some common characteristics which are developed over the whole play. Both Shingen and Kenshin handle the arguments among their soldiers in a tolerant manner and appear as a friend to the soldiers in the first act. The brave Kenshin was then defeated in the first fight and also failed to win over the army adviser, Kansuke, but he still sends Shingen a cart of salt when Shingen is trapped, unlike the evil Yoshikiyo who cut off supplies. Kenshin then in the third act encourages Shingen to maintain his army to fight again. Emon, Kenshin's daughter, sees Shingen beside the river and intercedes for Katsuyori, Shingen's son. In the fourth act, Shingen forgives Emon, to repay the kindness of her father. Chikamatsu also describes the resourcefulness and benevolence of these two generals separately in the incidents of wooing Kansuke to their side. One wins the adviser by three times' visiting Kansuke's mother high in the mountains covered in ice and snow. His hard journey and his sincerity move the old mother, and finally she agrees to send her son to him. The other general, in contrast, although determined to restrain his passion to ask the old mother to send her son to him, finally loses his temper at her insulting action of kicking over the food he serves. These two portraits of the generals, with their different natures, are also presented in great detail through the different manners they treat Kansuke, the army adviser. Thus the theme of *The Battle at the Island in Shinshū River* which is about the relationship between these two generals is understood well by the audience. By comparison, the historical figures in earlier plays are almost never more than stereotypes.

Minamoto no Yorihiro, one of the main characters in *Tethered Steed and the Eight Provinces of Kantō*, is similarly a fully-drawn high-level figure. Chikamatsu gave considerable space to describe his loyalty toward his lover and his stubbornness toward his brothers. Being secretly in love with his elder brother's fiancée, Eika, Yorihiro smoothed the matters over for Mida in the election of the family heir. Then, to save Eika's life, he goes over to the enemy when they elope, and explains to his wet nurse that he is not going to admit his guilt to his brothers. Finally, being aroused by Mida's sacrifice, he returns to his brother's side. Both the description of his actions and his speeches occur over several scenes so that a senior samurai's character is described both from within and without.

The difference can be observed by the comparison of the three pairs of characters in plays of the two periods. Firstly, Chikamatsu's female characters created in early plays, such as Muneoka's mother, Nikō, in *Emperor Yōmei and the Mirror for Craftsmen*, are limited as they appear on the stage only once and for the purpose of substitution. However, Kansuke's mother in *The Battle at the Island in Shinshū River* on the other hand, comes to the stage twice where we are shown the two aspects of her personality: fortitude and maternal instinct. Secondly, the tragic characters in early plays are only introduced in the same act as the tragedy, such as the Nakakuni couple and their son Kanjamaru in *Female Goblin with a Baby*, and Nikō in the *Emperor Yōmei*. Sōta and Mida in the later plays, *Twins at Sumida River* and the *Tethered Steed and the Eight Provinces of*

Kantō, are different, as they are portrayed both as individuals and as "samurai" over at least two acts.

Finally, we see the same pattern for aristocratic historical figures. For example, both Prince Hanahito (*Emperor Yōmei and the mirror for Craftsmen*) and Yorimitsu's (*Female Goblin with a Baby*) appearance only introduce the new story to the audience. We are given no hint from the plays of what they are like as individuals. On the contrary, the wise General Shingen and brave General Kenshin in *The Battle at the Island in Shinshū River*, are given lively depictions especially in the scene in which they invite the army adviser, Kansuke to join them. Yorihiro in the *Tethered Steed* is the same; his stubborn character -- from the time of his going over to the enemy to finally coming back to the brothers -- is vividly revealed. In studying Chikamatsu's later plays, we can see that his treatment of characters became more detailed and effective. Chikamatsu seems to have put into practice his theory that Jōruri playwrights must compose words changed with feeling to allow the chanters to bring the puppets to life. Despite his sixty years of age, Chikamatsu still managed to continue to develop more effective ways to depict character and thereby produced some of his greatest works after the age of sixty-five and his genius was most fully displayed in the brilliance of his writing.

Notes

1. Hozumi Ikan, 'Naniwa miyage', collected in *Jōruri kenkyū bunken shūsei*, Hokkō Shobō, Tokyo, 1944, p.65.
2. Keene Donald (translator), *Four Major Plays of Chikamatsu*, Columbia University Press, New York 1964, p.86.
3. Ibid., p.87.
4. Ibid., p.88.
5. Ibid., p.105.
6. Ibid., p.128.
7. Fujii Otoo, *Chikamatsu zenshū*, vol. 12, Osaka Asahi Shimbunsha, Osaka, 1927, p.509.
8. Ibid., p.511.
9. Ibid., p.150.
10. Ibid., p.153.
11. Ibid., p.150.
12. Ibid., p.152.
13. Ibid., pp.150-153.
14. Ibid., p.780.
15. Ibid., p.712.
16. Ibid., p.746.
17. Ibid., p.763.
18. Ibid., p.780.
19. Ibid., p.105.
20. Ibid., p.507.
21. Ibid.
22. Ibid., p. 525.
23. Ibid., p.532.

CHAPTER FIVE

CONCLUSION

Chikamatsu's long career as a playwright shows his persistent development of the art of Jōruri drama. This development is related to the influence of the performers, especially in mid-career -- Takemoto Gidayū, the Kabuki actor Sakata Tōjūrō, the Jōruri troupe manager Takeda Izumo and finally Takemoto Masatayū. Mori Shū notes that

After Chikamatsu served a court noble as a servant, he then was variously connected with Kaganojō, Gidayū, and Kabuki, until he was finally employed in the Takemoto Theatre (1).

This thesis has analysed Chikamatsu's history plays written for the Takemoto Theatre and argued that from *The Battles of Coxinga* onward Chikamatsu's plays show an ever-deepening exploration of the relationship between performance and dramatic plot. This process can be traced in the development of the dramatic structure, the overall integration of the traditional musical structure, and the development of characters over several acts, particularly in *The Battles of Coxinga*, *Twins at Sumida River*, *The Battle at the Island in Shinshū River*, and *Tethered Steed and The Eight Provinces of Kantō*. Though these plays are still quite different from the ideal of a tightly-knit

western drama, they are not the same as Chikamatsu's early plays which paid relatively more attention to individual scenes as influenced by the Nō plays, rather than to integration of the scenes into one long tale.

Chikamatsu wrote most of his plays for Gidayū starting with *Kagekiyo Victorious* written in 1685, until Gidayū's death in 1714. During this period he spent ten years (1695-1705) writing Kabuki and then wrote exclusively for Gidayū until that chanter's death. His early plays show clearly that Chikamatsu followed Gidayū's theory of Jōruri. The interpolation of comic interludes between acts broke the flow of the narrative and separated the different moods in each act. A large full-day performance was rich in changes of musical patterns and in the diversity of incidents in the plot. For example, in *Emperor Yōmei and the Mirror for Craftsmen*, it is easy to recognize the range of musical styles described by Gidayū in his treatise: the love music in the story of Hanahito who was staying with his lover while they meet persecution; the *shura* music in the story about the family of the samurai Muneoka; the tragedy or pathos music in the sad story of Muneoka's mother in Act 2 and Moroiwa's wife in Act 3; the travel song in the story of Sanro, who was in fact Prince Hanahito, and his fiance Tamayo and, finally, the concluding auspicious music when Hanahito was promoted to become Emperor.

However, the main character, Hanahito who appears throughout the whole play has only a few songs and speeches. It is therefore not easy to identify his personality and the audience would not find interest in the overall plot. Nevertheless, the

audience is attracted by the various music patterns, the carefully chosen phrases, and the chanting styles of each scene.

In the early plays we rarely find a complex portrayal of the nature of the characters across the five acts, even among the characters who faced tragedy in Act 3 and who had the strongest appeal to the audience. Such characters appeared on stage only when they were needed as a sacrifice to lead the play to a tragic climax. Muneoka's mother, in the *Emperor Yōmei*, and Kanjamaru, in *Female Goblin with a Baby*, are two good examples of main characters who appear only in one act.

In contrast, in his later works Chikamatsu seemed to have consciously tried to focus more on integrating the dramatic plot into the traditional performance form, making a tight connection between each act and thereby imbuing the plays with a more coherent dramatic flavour. The tragedy of the death of Watōnai's mother and his sister Kinshōjo in the third act of *The Battles of Coxinga*, for example, is a direct consequence of events in the second act in which Watōnai came to China with his parents, looking for assistance to drive the aggressor Tartar people out of China proper and restore the great Ming Dynasty. This tragedy affects both Kinshōjo's husband who did not mean to be a partner of Watōnai but joins him later and, finally, the course of history.

This consistency of plot becomes common in the later plays, as in *The Battle at the Island in Shinshū River*, where the main plot that threads through the whole play is the relationship between the two generals, Shingen and Kenshin. At the end of

the first act, their intimate relationship is disrupted by Yoshikiyo, the rival in love of Shingen's son Katsuyori. Then their conflict grows sharply, along with their fighting, in the following two acts and after the tragedy occurs in the second half of Act 3, it is resolved finally in the last two acts. By this stage in his career Chikamatsu had firmly located the climax of the whole play in the third act and it is in his later plays that we also find a coherent plot holding the entire play together.

To complement Chikamatsu's new control of the dramatic structure, the chanters adapted the musical structure to suit the plot and heighten the dramatic effect. These changes were made mainly at the level of the scenes and the *tan'i* primary music unit, but the distinctive atmosphere in each act still followed exactly Gidayū's music theory and the *jo ha kyū* music formula. The climax consistently occurred in the third act and, in terms of the music pattern, on the second *ha*.

The changes in the lengthened scenes, marked by *sanjū* notation, and the longer primary music units, marked mainly by *ji-fushi* music notation in the later plays, supported the more detailed dramatic plot. For example, the 17th and the 18th primary music units in Act 3 of the *Twins at Sumida River* (2), which are complicated units covering seven pages, allow sufficient space to describe the complex feelings of Sōta. *Kotoba* (speech) notations are used frequently here to express Sōta's regrets and his painful emotions directly when he acts contrary to his own wishes. A large number of *kotoba* notations follow the cadence of *fushi* and light cadence, *suete*, and these make the

primary music unit longer and more complicated. These *kotoba* notations draw out the intensity of the expression of the characters' feeling and the irregular musical unit give a complex and rich variety to each scene. The increased speech notations, as Yokoyama Tadashi pointed out, suggest that Jōruri is moving in the direction of realistic dialogue plays (3). In Chikamatsu's later plays, we see the chanters use music as a supplement to enhance the effect of the dramatic plot.

Chikamatsu himself said that the intention behind his plays was to focus attention on the actions on the stage and to give rich feelings to the puppets (4). Mori Shū infers that this was Chikamatsu's theory in his later years from a reported conversation between Chikamatsu and his friend Hozumi Ikan when the latter came to Osaka around 1716 (5). Chikamatsu certainly did use more space to develop his characters in his later plays, and this was probably based on the development of this theory. The most distinguishing features of the works in Chikamatsu's later period are his ability to display the rich feelings of the characters and to portray their natures. These qualities are especially evident in the description of those who are sacrificed as substitutes (*migawari*) and although they are not the main aristocratic characters, they play important roles in the conflict and development of the drama. He deliberately introduced and described these characters through several acts, so that they became familiar to the audience, preparing them for the impact of the tragic scene. Some of the best examples of this technique are Kansuke's old mother who sacrifices herself for her son in *The Battle at the Island in Shinshū River*; Sōta, the former

protector of Yoshida's family, who became a *tengu* in *Twins at Sumida River*; and Mida, the guard of Yorimitsu (Raikō)'s family in *Tethered Steed and the Eight Provinces of Kantō*. Chikamatsu provides a broad and deep portrait of these characters over at least one or two acts before they take centre stage.

All of the changes, whether in musical style or in the depiction of characters, seem to reflect Chikamatsu's developing conception of a tightly-knit plot. His late plays show a consistency in the coherence between the second, third and the fifth acts: the third act of a tragedy always happens on the basis of the events in the second act, and subsequently influences the conclusion of the fifth act. Although he still remained faithful to Gidayū's ordering of the musical moods for each act, Chikamatsu developed a sense of continuity in the dramatic action which provided links between the acts and contributed to the unity and dramatic climax of plays as a whole.

The evolution of Chikamatsu's style, first of all, must not be separated from his cooperation with the performers Gidayū, Tōjūrō, Takeda Izumo, and Masatayū from whom he obtained rich insights into both Jōruri and Kabuki. He wrote plays to suit the particular creative skills of each chanter and actor, and from these he gradually developed his own distinctive style. He absorbed the element of realistic writing from Kabuki in order to create the tightly-knit *sewamono* plays and then later applied this approach to the structures of *jidaimono* plays. Secondly, after the death of Gidayū, he was able, within the conventions of the theatre, to give full play to his own ideas, especially it seems

under the stimulation of the producer Takeda Izumo and to serve the needs of a new generation of performers. He himself became the senior member of the troupe and, as Masatayū, the young heir to Gidayū, had a much less powerful voice than Gidayū, and was still too inexperienced to restore the Theatre's fortunes, Chikamatsu was called upon to produce new plays to attract audiences by their innovative plots and complex characterizations. In this situation Chikamatsu wrote his *Coxinga*, which became the classical model for later Jōruri playwrights. It was this successful experience which gave him more confidence to experiment further with Gidayū's theory of musical moods.

Chikamatsu gave his whole life to the creation of Jōruri drama and made a great contribution to the development of this dramatic genre which had originated from biwa ballads and other storytelling. He became one of the most important playwrights in Japanese literary history. From the early *Kagekiyo Victorious* and the *Emperor Yōmei* through to *The Battles of Coxinga* and the *Tethered Steed*, his works demonstrate his continuous attempts to innovate and make his works more effective. His maturity as a playwright is reflected in his practical attitude to his art: "Jōruri must compete with the Kabuki theatre of live actors, so a Jōruri playwright must, through lively language, give his puppets rich feelings in order to grip the attention of the audience"(6). Chikamatsu's genius enabled him to achieve this aim by reshaping the dramatic and musical form of traditional Jōruri plays.

Notes

1. Mori Shū, *Chikamatsu Monzaemon*, Sanichi Shobō, Tokyo, 1959, p.46.
2. Fujii Otoo, *Chikamatsu zenshū*, vol.12, Osaka Asahi Shimbunsha, Osaka, 1927, pp.146-153.
3. Yokoyama Tadashi, *Kinsei engeki kenkyū to shiryō*, Ōfūsha, Tokyo, 1981, p.59.
4. Hozumi Ikan, 'Naniwa miyage', *Jōruri kenkyū bunken shūsei*, Hokkō Shubō, Tokyo, 1944, p.65.
5. Mori, op. cit., p.150
6. Hozumi, loc. cit.

Delivery Styles

Ji	sung with samisen accompaniment (if follows <i>sanjū</i> , <i>okuri</i> , or <i>fushi</i> , then it begins a new primary unit).
Ji iro	sung, but less melodious than <i>ji</i> ; begins new primary unit if it follows cadence.
Iro	1) transition between chanting styles. 2) delivery style between <i>ji iro</i> and <i>kotoba</i> .
Kotoba	speech. No melody or musical accompaniment.
Haru fushi	style used in songs (<i>fushigoto</i>). Often begins <i>fushigoto</i> units
Noru	singing style in which voice rides lively rhythm of samisen.

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