

Love and Death in the Japanese Cinema (1) : Film Analysis of *Double Suicide (Shinju Ten no Amijima)*

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Introduction

*Double Suicide (Shinju Ten no Amijima)** by Masahiro Shinoda was made into film from *yoruri*, or puppet theater which was written and staged in 1720 by Monzaemon Chikamatsu (1653-1725). The great playwright, Chikamatsu represents Genroku (Edo) literature together with Saikaku and Basho, and is often called as the Shakespeare of Japan. This three-act play deals with a triangle love affair ending in a double suicide. It particularly depicts the passionate flame of love in purity of the world where death and life lie next to each other. **Synopsis** as Part 1 translates and summarizes Chikamatsu's original text.

Shinoda, the director of the film, follows his style for this film in line with the world of *yoruri* but, on the other hand, he displays the new experiments in order to include the realism in film. One example is the use of *kuroko*, or blackhooded stage assistants. This usage made the film decisively magnificent and each *kuroko* performs as the other self of Shinoda. This in turn is the intermediary of *kyojitsu-himaku* in Chikamatsu, or the slender margin between reality and illusion. In **Style**, the analysis is made in order of the development of story. Shinoda takes in effectively all the visual effects, the stylistic devices, of the drama on stage displaying the stylistic beauty in his film. The differences between the original play and the film are also pointed out and discussed here in Part 2.

Love between Koharu and Jihei under the feudal Tokugawa government could only be concluded in the form of double suicide tied by *giri* and *ninjo*, or duty and humanity. In **Thematic**, what appears to be irrational world by the western audience's standard, double suicide is interpreted from the view of Chikamatsu who almost glorified and placed esthetic beauty in the act of double suicide. This analysis is made in Part 3.

This paper is taken partly from the work entitled "Love and Death in the Japanese Cinema" to be published mainly for the English readers. However, unfortunately, no publisher has been found as yet; therefore, upon consent of three writers it was decided to present the work in this academic form.

1. Synopsis (from the Original Play)

Act One

In the bustle of the street in Sonezaki New Quarter,

Koharu, a 19-year-old courtesan, recently promoted from bath attendant, meets a prostitute friend. The friend gabbily tells Koharu that she doesn't look well, that her master hardly lets her out on account of her Kamiji (a contraction for Kamiya Jihei, the paper-merchant hero of the play), and that she's also heard that Koharu is to be ransomed by Tahei and go live with him in Itami.

Koharu asks the woman not to mention Itami. It's Tahei who started the rumors about herself and Jihei and cost her all her customers. Now she's been sent to a samurai customer but she's afraid she'll meet Tahei on the way.

The prostitute notices Tahei approaching in a crowd around a street minstrel and during the latter's performance Koharu slips away.

At the teahouse the proprietress greets Koharu cheerfully and is overheard by Tahei who bursts in with two other men. He snidely introduces Koharu as the whore who started all the rivalry. Will he get her? Or will Kamiya Jihei ransom her?

Koharu doesn't want to hear him but he goes on to berate her for choosing a married man and one in debt at that. He's sure her customer tonight is supposed to be Jihei but he says he'll take over himself.

The proprietress tells him the customer is a samurai and Tahei had better leave but he says he'll take care of the samurai first and Koharu afterwards. As he sings wildly a man dressed as a samurai shows up. Thinking it is Jihei, Tahei speaks to him insultingly but when he finds to his dismay that it is a real samurai, he and his friend leave, threatening Jihei.

Sugi, Koharu's maid, appears to check that the samurai is not Jihei in disguise and then leaves. The samurai is furious to be trifled with like this, but says he's in love with Koharu just from hearing about her and wants to spend the night. He is annoyed that she doesn't smile or speak and the proprietress excuses the girl's depression as being the fault of Jihei. One thing a girl here shouldn't do is fall in love. She asks Koharu to act a little more lively but Koharu's conversation is about nothing but suicide and the proprietress leaves to get some sake.

The narrator tells us of Jihei's hopeless love for Koharu. In their last letters they pledged that if they could meet that day would be their last. Jihei hears that she is with a samurai customer and goes to the teahouse to peer in at her. They move closer to the

window and he overhears the samurai tell Koharu that if she and Jihei go through with a suicide plan the young man's family will hate her. She is grateful for his kindness and explains that Jihei can't ransom her and her contrast still has five years to go. It would cost a fortune to get out. She too is worried about the consequences of the suicide plan. She is her mother's sole support and really doesn't want to die. She weeps.

Jihei, listening outside, is frantic. He thinks of killing Koharu or shaming her to her face. Inside, Koharu says she's afraid to die and asks the samurai to be her customer so that he can force Jihei to postpone his plan and their relations can be broken naturally. She weeps and the samurai agrees, then slams shut the latticework *shoji* so that Jihei can hear no more. Jihei stabs at Koharu's shadow through the latticework but misses. The samurai, however, grabs Jihei's hands and ties them to the window upright. He takes Koharu into an inner room and outside the teahouse Tahei comes along to see Jihei tied up. He calls him names (thief, robber), hits him and kicks him and a crowd gathers. Now the samurai rushes out and forces Tahei into the dirt. He kicks him and pushes him under Jihei's feet so that Jihei can trample him too. Tahei escapes, the crowd after him, and the samurai unties Jihei and reveals himself as Jihei's brother, Magoemon. Koharu runs out and Jihei raises his foot to kick her but Magoemon stops him. He lectures Jihei on his family obligations and says he dressed up this way to see what kind of woman really is. And now that he's talked with her and observed her faithfulness he can see why Jihei deserted his wife and children.

Jihei asks forgiveness and says he's through with Koharu. He gives his written pledges to Koharu and asks Magoemon to collect hers and destroy them. But Magoemon finds she also has a letter in her amulet bag. She tries to take it back but he sees that it's from Jihei's wife Osan. He says he'll read it and then destroy it.

Jihei, unaware that the letter is from his wife, is still angry and kicks Koharu in the forehead before he and Magoemon leave. As the narrator puts it, "without learning the truth."

Act Two

Ten days later at the house and paper shop of Jihei ("kamiya" means "paper merchant"), his wife Osan worries about her children while Jihei naps. The children are with Sangoro, a dim-witted young servant and the children return separately, one with the household maid, Tama, who reports that Magoemon and his aunt (who is also Osan's mother) are on their way over.

Osan wakes Jihei who quickly grabs his abacus and pretends to be doing his accounts as his aunt enters with Magoemon.

The aunt berates Osan for her forbearance and tells her "a man's dissipation can always be traced to his wife's carelessness. Remember, it's not only the man

who's disgraced when he goes bankrupt and his marriage breaks up..."

Then Magoemon accuses Jihei of deceiving him and of secretly redeeming Koharu. Jihei denies he's even seen her, much less redeemed her, but the aunt chimes in with the latest gossip she's heard about the patron who is going to ransom Koharu in a couple of days. And the aunt's husband Gozaemon is sure that the patron is Jihei. Gozaemon intends to take back his daughter before Jihei can ransom Koharu and sell Osan to a brothel. So the aunt and Magoemon came to see if the rumors are true—after restraining Gozaemon. The aunt swore to her brother, Jihei's father, on his death-bed to look after the young man, "but your perversity has made a mockery of this request."

She collapses in tears but Jihei tells them the patron they've been hearing about is Tahei—the lone wolf. He has plenty of money and must have decided that now is his chance.

Osan says she's a witness that there's not a word of untruth in what Jihei says and the aunt and nephew are relieved. Magoemon asks Jihei to write an affidavit to show the uncle and Jihei agrees. He signs an oath that he will sever all ties with Koharu and Osan is much relieved too.

The aunt and Magoemon leave but when they have gone Jihei slumps down and pulls the quilt over his head. Osan tears away the quilt. She sees that he is weeping and she knows that he hasn't forgotten the Sonezaki New Quarter. Osan, extremely disturbed, had hoped they'd at last share sweet words in bed again—which they haven't done for two years—but he is utterly heartless. She moans and Jihei wipes his eyes.

He insists he has no attachment for Koharu but does bear a grudge against Tahei. Koharu always said she'd kill herself before she'd let herself be redeemed by Tahei but now, in less than ten days since she broke with Jihei, she's to be redeemed by Tahei. Jihei will be dishonored. His tears now "are of molten iron."

Osan is alarmed. She's afraid Koharu will kill herself but Jihei doesn't believe she will.

But now Osan must reveal her secret. Osan wrote to Koharu begging her break up with Jihei and Koharu answered that she would do so out of duty to the wife. Osan begs Jihei to save Koharu and now he sees that Koharu might kill herself. But what can he do? He would need 750 *momme*—half the amount of her ransom in earnest money.

But Osan is willing to help and gives him 400 *momme* she's scraped together to pay the paper bill that's due the day after tomorrow.

Then she unlocks her wardrobe and takes out her clothes, those of her children and Jihei's silken cloak. These should bring 350 *momme* from the pawnshop.

But Jihei continues to weep. After he's redeemed Koharu he'll have to maintain her separately or bring her here. "Then what will become of you?"

Osan is at a loss and falls to the floor in woe. Jihei

begs forgiveness and again she insists he go to Koharu. He changes to a black robe and places a golden dirk in his sash. The narrator tells us that "Buddha surely knows that tonight it will be stained with Koharu's blood."

Jihei loads the bundle of clothes on his servant Sangoro's back, but as he is leaving Gozaemon (his uncle and Osan's father) appears.

Gozaemon mocks Jihei's fine clothes—he must be on his way to the New Quarter. In that case he has no need for a wife so Gozaemon has come to take her home.

Osan asks if Gozaemon hasn't seen Jihei's written oath that her mother and Magoemon took with them. Gozaemon has the paper but he doesn't believe Jihei's oath. He asks him instead to write out a bill of divorce and tears up the oath.

Jihei sobbingly pleads to let him stay with Osan. He is so deeply indebted to her that he says he can't divorce her but Gozaemon is adamant. He will verify and seal the furniture and clothes Osan brought in her dowry.

Osan tries to stop him from opening the wardrobe but he discovers it is empty and flies into a rage. Jihei and Osan are silent as he further discovers the bundle of clothes on their way to the pawnshop. Gozaemon calls Jihei a thief and demands the bill of divorce.

Jihei starts to draw his dirk "to write the bill" but Osan stops him. Hysterically she tells her father that Jihei admits he's done wrong but his children are Gozaemon's grandchildren and she will not accept a bill of divorce.

Gozaemon says he won't insist on the bill but pulls her to her feet. She pleads but he will not soften further. As he pulls at her the children wake in fright and call out after her. She cries out—they've never been away from her side—and her heart is broken. The narrator concludes: "These are her parting words. She leaves her children behind, abandoned as in the woods; the twin-trunked bamboo of conjugal love is sundered forever."

Act Three

It is two in the morning in the Sonezaki New Quarter. A servant arrives with a palanquin to take Koharu back to her own house but learns that she'll be spending the night. The servant asks the madam to keep an eye on Koharu as the ransom to Tahei has been arranged.

Later still, Jihei appears and we learn that he has been with Koharu. The master of the house calls to the servants to wake Koharu but Jihei asks him not to say a word to the girl. He's leaving for Kyoto on business. The money he gave the master of the house earlier will clear his account.

Jihei leaves, taking the dirk the master has been holding for him, but as the door closes behind him Jihei creeps back again. He is hiding in the shadows as Magoemon arrives with the servant Sangoro, and little

Kantaro, Jihei's son, on his back.

Magoemon knocks and asks for Jihei but is told his brother has gone to Kyoto. Magoemon doesn't understand this and asks if Koharu is there. When told she is there asleep Magoemon is relieved that the couple are not planning a lovers' suicide. Jihei overhears this and chokes with emotion.

Magoemon goes on searching the streets, hoping the little one won't catch a chill, and feeling pity beneath his outward rancor.

As they leave Jihei gazes after them and cries out with yearning. He prays for his children, then goes to the side door of the house and signals to Koharu. Very quietly Koharu opens the door and joins him and they go out, "though they know not to what destination. . ."

The narrator tells us that "tomorrow the gossip of the world will scatter like blossoms the scandal of Kamiya Jihei's love suicide. . ."

The two move on, although it is hard to see the way ahead. Jihei tells Koharu he will kill her and then himself and describes their short, pathetic time together. He must forget all thoughts of his children's future, all pity for his wife.

Koharu says that in the next world they will be husband and wife. As they cross bridge after bridge she says that if she becomes a Buddha she wants to protect women of her profession so that there will never again be love suicides.

Now they have come to Amijima. A little stream among the bamboo stalks will be their place of death.

They sit together but Koharu is worried that if their bodies are discovered together people will say they committed a lovers' suicide and Osan will despise her as a woman with no decency. Jihei must kill her here and go to another spot far away to kill himself.

Jihei tells her not to worry. Osan has been taken back by her father and he and Osan are divorced.

But Koharu asks who is responsible for the divorce? Anyway, though they die in different places their souls will be twined together. "Take me with you to heaven or to hell!"

Jihei takes out the dirk and slashes off his hair. He has become a monk and is no longer Kamiya Jihei. He no longer has a wife, so Koharu has no obligations to Osan either.

Koharu then cuts off her own hair to become a nun. Jihei tells her their duties as husband and wife belong to the profane past. They will die at the same time but in separate places. The ground above the sluice gate will be the place where she will die. He will hang himself by the stream.

He ties one end of her undersash to the crosspiece of the sluice and makes a noose in the other end. They take each other's hands. Koharu is afraid he'll suffer more than she will. His only regrets are about his children.

The crows call out and he imagines they say

“revenge, revenge,” because she is dying a painful death on his account.

They cling to each other as dawn is breaking. He has trouble controlling his hands on the blade but at her encouragement he stabs her and she falls and struggles in terrible pain. He stabs her again and her life fades away.

He arranges her corpse, head to the north, and then throws his cloak over her. Then he fastens the noose around his neck and jumps.

Gradually the passage of his breath is blocked and fishermen out for the morning find his body in their net.

The narrator concludes: “The tale is spread from mouth to mouth. People say that they who were caught in the net of Buddha’s vow immediately gained salvation and deliverance, and all who hear the tale of the Love Suicide at Amijima are moved to tears.”

2. Style

Masahiro Shinoda is a graduate of the Theater Department at Waseda University, and his choices of material reflect the stage director’s approach of wanting to experience a constantly changing variety of styles. *Double Suicide* is an outstanding example of this; the film cannot be summarized independently of stylistic considerations.

Again, in this modern version of a play for the puppets by Chikamatsu, the director has made few substantive changes. The most striking stylistic device is the use of the blackhooded stage assistants. They are symbols of fate—of the inexorability of all that happens to our leading characters. Their well-rehearsed choreography never permits the unexpected or unplanned. They are ever-present, but only in a few instances function as the real Bunraku puppet theater stage assistants do, manipulating every physical action of the puppets (actors).

This stylization is carried out farther in the backgrounds of drawings and calligraphy and at times in the motions of the actors (static crowds, slow motion, freeze frames, etc.).

The beginning prepares us for this approach by showing the preparations for actual Bunraku performance. The atmosphere of hushed expectation contrasts with the matter-of-fact telephone voice-over of director Shinoda, who discusses preparations for shooting his movie with an assistant.

From the puppets, we go to the live action of foot traffic across a bridge and out leading character, Jihei. Bridges figure prominently in the film as symbols of passageways to other worlds; and it is from this first bridge that Jihei looks down to see two suicides, a man and a woman, lying side by side on the river bank. The black-clad stage assistant beside them looks up as Jihei walks away, and we pan to shallow water flowing over rocks.

We dissolve to a lattice-lined passageway in the gay quarter through which people move like rats in a maze.

The lattice-work confines the professionals and their guests. It confines Jihei like the bars of a cage as he walks through on his way to visit Koharu. The camera dollies back as Jihei approaches. As he hesitates and looks off, a stage assistant blows out a lantern, and all the other actors in the scene freeze in position. Jihei moves on through them, led by a stage assistant with a candle.

Inside one of the establishments of the gay quarter, the camera tilts down the figure of a nude girl, a tattooed male kneeling before her.

In front of a stylized drawing, Jihei sits, and Koharu, young and beautiful, seems to materialize out of the drawing to come to him.

They discuss their written vows—one for each of their months together. Their problem is money. Koharu can’t raise enough for her ransom, and she must sleep with other men. They recite their vows of love as a stage assistant watches, and then Jihei lays her down on the stylized painting on the floor.

She bites her fingers. She wants to die—every meeting means pain. In a down-shot, he spreads her kimono-clad legs and kisses her thigh. Koharu is in ecstasy. The camera pans from Jihei to Koharu, her face upside in the frame.

We cut to Koharu entering another geisha house. The madam greets her, and Koharu warns against speaking her name too loudly. That terrible Tahei and his men are nearby. From this scene on the film closely adheres to the play script. There is a short added scene in a tiny teahouse where Jihei overhears a customer say he’s heard some rich man is going to redeem Koharu; and this motivates Jihei’s going to listen outside as Koharu talks to her “samurai” guest.

Jihei is outraged at Koharu’s apparent change of heart and stabs at her through the window as a stage assistant steps quickly forward to help the “samurai” tie his arms together.

The scene outside with Jihei, Tahei, and the “samurai” is the same, but added is Tahei’s berating the crowd for not coming to his assistance and his being chased away by the excited people. The camera pans the group past a white wall, then pans back again as a group of the men in black return.

The “samurai” now reveals himself as Jihei’s brother, Magoemon, as in the play. He tells of the family over Jihei’s behavior, and Jihei, still angry, returns his vows to Koharu. Magoemon takes Koharu’s vows from her and starts to count them. When he finds a letter among them and starts to read it, a stage assistant obligingly takes it from him and brings it close to the camera as a subtitle informs us that it is “a woman’s letter.”

Magoemon keeps it, saying he will read it when he is alone, and he grabs Jihei before he can strike Koharu.

The wall behind them, silvery and glittering, revolves to present its other surface—huge black splotches on it like blood.

Over shots of rooftops, tile patterns, a street scene, etc., the narrator sets the scene of Jihei's paper shop. Inside, calligraphy covers the walls, and Osan, Jihei's wife, tends the fire as the narration ends.

The dialogue in the paper shop is the same in content as in the play. Osan, as a proper wife, has blackened teeth, but it is not hard to see that she is played by the same actress we saw as Koharu.

After the visit of Magoemon and the aunt, Osan sees them off in an added exterior scene, and she come back in to find Jihei retiring.

At night Osan checks her sleeping children, then moves to Jihei as he sleeps in the same room. She has a piece of paper clenched in her teeth (to prevent her from crying out in her anticipated love making), but, as the stage assistant helps her pull the blanket back from Jihei and she sees his tears, she realizes the truth about his feelings.

Added is a vision of Koharu with ornaments in her hair that Osan sees as she tells Jihei they must save Koharu from killing herself.

A stage assistant helps her take out the clothes she intends to sell and he also spreads a cloth for her to pile them on. The question as to what to do with Koharu after she is redeemed is answered differently. In the film Osan asks, "Will she be our nurse or cook or what?"

In the play Jihei stands motionless as Osan's father takes her away. In the film he goes berserk as a stage assistant tactfully takes the children away. As Jihei cries out, four assistants kneel around him and takes off his cloak. Then he pushes over a screen, throws the papers from his desk in the air (where they hold in a freeze frame then continue to fall), tears down some lattice-work (in slow motion), knocks over a pillar and a lamp, kicks over some cabinets, and knocks over a wall. As Jihei moves to the background, the men in black strip the set and the bloodstained wall in the rear revolves to the silvery glitter of the gay quarters.

The "last act" begins with the camera tilting up to show a black-clad assistant looking down from the railing of a bridge, then walking away.

A palanquin comes to one of the houses carrying a servant sent for Koharu, but she is told that Koharu is staying the night. The scene continues as in the play with Jihei's leaving, the family scene that he overhears, and Koharu's quietly sliding open the door to come out and join Jihei.

They hurry away, stop to embrace, then hurry on again, as the narration (much cut from the stage version) names the bridges and rivers they cross.

Koharu points out Jihei's house. "Why not save yourself?" she asks him. She muses that it must have been hard for Osan to ask a whore to save her husband's life. But nothing matters now—they're going to die.

There is an added love scene in a graveyard where he spreads her kimono as before while a stage assistant

sits by impassively. He kisses her throat, her mouth, and we dissolve to the two of them waking at dawn.

Their breath is frosty as they decide they will die apart, although their souls will be together. Jihei cuts his hair—he is a priest now without a home or family—and cuts hers to become a nun without obligations. As she laughs hysterically, the temple bell sounds, and we cut to a view of five stage assistants pulling on a huge wooden clapper.

The lovers cross another long bridge as stage assistant beckons to them. They pass him and go on. Now the camera trucks with them through a field of reeds, a stage assistant in the background. Jihei worries about his children—their father will die while they sleep.

They fall, and she rises to beg him to kill her. As the bell rings again, he lunges. She staggers, and he strikes at her twice more but misses. Then he stabs her in the throat, and, with blood on her face, she sinks down.

Jihei pulls off her scarf and goes up a hill toward a *torii*(gate), black-clad men around it. With the aid of a ladder, they throw one end of the scarf over the crosspiece of the gate and, to wild flute music, place a stone pedestal for Jihei to stand on. They tie the scarf around his neck and kick the pedestal away. Jihei's feet dangle.

We are close on the faces of the townspeople as they run to the scene. In a full shot, we see Jihei hanging as the men in black move away.

Again we see rooftops, shutters, and a courtyard, and then tilt down a bridge to the stretched-out bodies of Jihei and Koharu, head to toe. The camera pans over them, then cuts to a full shot of the scene from above as the film ends.

3. Thematic (Conclusion)

As mentioned above, there were no religious sanctions against suicide. It was often the only honorable course of behavior and even in Western Literature we find examples of this, such as in Shakespeare's *Rape of Lucrece*.

Again the feudal code is the cause of suffering, although in this case it certainly appears that Jihei brought it on himself. By spending his money and time in the gay quarters on Koharu, he has lost his business, his wife, his children, and eventually his life and Koharu as well. As the lattice-work passageways imply, Jihei is a prisoner of his passion and we can pity him, perhaps understand him, but we never admire him or wish to be like him.

His principal crime in the eyes of his society was to run away with Koharu, who was after all the legal property of the geisha house. But the running away was a futile if symbolic gesture—Jihei and Koharu literally had nowhere to run to. The laws prohibiting changing residence or occupation were rigidly enforced as was the regulation concerning extradition.

No matter where they ran to, they would be hunted down and sent back for judgement.

In the film the feudal sense of obligation is most strongly expressed by the women, especially by Osan, who is probably the most selfless wife in fiction. Osan willingly helps Koharu, risking her own position as wife, in order to keep Jihei from losing face. Jihei's rival, Tahei, must not be allowed to redeem Koharu.

Falling in love with a prostitute may seem somewhat sordid subject matter to Western viewers, but it is important to realize the function the gay quarters filled in feudal times. Townspeople like Jihei went there for relief from the tensions of business and just plain complying with the feudal code. One might even meet real samurai in this legal sanctuary where caste was forgotten. Too, female companionship was something not usually found with one's wife in those days. She might be virtuous, but also uninteresting. The geisha, on the other hand, were trained in the arts of music, dance, and conversation, and could supply a few hours of pleasure in a hectic/tedious week. It was, of course, best not to get too involved with these ladies of the evening as the price of their ransom was staggeringly high.

Going back to two women who led Jihei, Koharu and Osan in the film are both played by the same actress. Hence, the film explores the dual nature of a woman and displays the life choices possible for women in those days. While the husband seeks romance outside marriage, the wife must fulfill function of house-keeper and child-bearer. Shinoda certainly points out the irrational attitude toward women's role and attempts to show pity for the oppressed. Therefore, it was concluded that "love is blind" and that this "blind love" led to one to ruin, Jihei's death in this world.

**Double Suicide* (Shinju Ten no Amijima)

Released in 1969 by Hyogensha-ATG.

Black and White, running time 105 minutes.

Credits:

Screenplay by Taeko Tomioka, Toru Takemitsu and Masahiro Shinoda

Based on the play by Monzaemon Chikamatsu

Photography by Toichiro Narishima

Art Direction by Kiyoshi Awazu

Music by Toru Takemitsu

Produced by Masayuki Nakajima and Masahiro Shinoda

Directed by Masahiro Shinoda

Cast:

Jihei, a paper merchant	Kichiemon Nakamura
Osan, his wife	Shima Iwashita
Magoemon, his brother	Yusuke Takita
Gozaemon, his father-in-law	Yoshi Kato
Osan's mother (Jihei's aunt)	Shizue Kawarazaki

Koharu, a prostitute
Tahei, Jihei's rival
brothel mistress

Shima Iwashita
Hosei Komatsu
Sumiko Hidaka

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Interview

Authors' conversation with Masahiro Shinoda, 1977.

(We met Mr. Masahiro Shinoda at 4:00 p.m. on August 2, 1977, in the 17th floor Rainbow Room of the Imperial Hotel in Tokyo.)