

Intertwining Modernities – Painting on the Modernist Stage of Japan

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Abstract

It is a well-known fact that in western theatre avant-gardist painters got involved in theatrical enterprises since the first two decades of the 20th century, contributing to the modernist stage. Like in the West, innovative stage techniques and designs were first applied to the traditional stage, in Japan in kabuki, where the engagement of painters, not professionally affiliated with the theatre commenced at the turn to 20th century. Painting kabuki scenery had been the job of professional stage painters affiliated with the theatre for centuries. The involvement of professional painters in it, had been the first step towards the development of what was later called the modern stage. The essay presents the early history of Western-influenced Japanese painters and their contribution to kabuki scenery. This eventually led to the establishment of the new artistic profession of stage designer (*butai sōchika*), unknown to Japanese theatre until the end of World War I.

要旨

周知のことだが、西洋の劇場では20世紀初頭の約20年間、前衛的な画家たちが演劇界の先取性にかかわっており、それはモダニズム演劇に貢献した。西洋と同様に日本でも斬新な舞台技術やデザインは、最初に伝統的な演劇・歌舞伎という場において始まった。歌舞伎では20世紀になるころから、劇場に専属するわけではないが、契約している画家たちがいた。歌舞伎の書割を描くことは、何百年もの間、劇場に所属する舞台専門の画家たちの仕事だったのである。そこにプロの画家たちが関与するようになり、のちに近代演劇と呼ばれるものの発展への最初の一歩となった。本稿が示すのは、西洋から影響を受けた日本の画家たちの、歌舞伎の書割への貢献の初期の歴史である。これは結果的に、第一次世界大戦後まで日本の劇場ではあまり知られていなかった職種である舞台デザインの新しい専門職、すなわち「舞台装置家」の創設を導いたのである。

(訳：山本真紗子)

By the end of the 19th century new ideas and concepts in theatre lead to the direction what came to be called modernism. Innovative theatrical practices though were first applied to traditional plays.¹⁾ This was also the case in Japan as will be shown in the following by the example of scenery.

The art of creating the visual image of a stage production is closely related to that of theatre architecture, drama, dramaturgy and acting. Stage scenery is usually not regarded as an independent artwork to be admired of its own. Nevertheless art, especially painting, does have a close relationship also to performing arts. Namely the end of the 19th century and the beginning of the 20th century brought about fundamental change on the Western stage scenic design. From the 1910s and 1920s artists became more and more involved in stage design.²⁾ But what about the scenic design in the Japanese theatre, namely that of kabuki, the most popular public theatre in Japan since the 17th century, which, at the same time, was in the midst of a modernization as well as westernization process?

Unlike other theatre traditions in Asia, kabuki makes extensive use of scenery, which is used to characterize every location. But there is a significant difference between scenery used in Western theatre and that used in kabuki. Where Western scenery typically attempts to create the illusion of place by transforming the stage into that place, kabuki scenery instead decorates the stage. As a result, in kabuki theatre locale is suggested rather than created.

Originally performed on noh and mostly temporary stages, in 1624 kabuki troupes were permitted by the government to use enclosed theatres. This encouraged the development of advanced stage machinery, including elevator traps (1736), elevator stages (1753), and a revolving stage (1758). With this development also the stage scenic elements became more and more complex.

Kabuki scenery is in general a two-dimensional representation for the actors to act in front of. It resembles *ukiyo*e painting and prints and for hundreds of years was painted by *ukiyo*e artists³⁾ or other staff members of the scenery, *dōgukata*. For example house interiors are frequently just a platform surrounded on three sides by a wall with sliding doors made of wooden framework skinned with thin paper. Occasionally though, the doors will be a perspective drawing of something in the distance. Most often in dance plays the scenery is just a painted drop curtain in the background, with a stylized almost cartoonish drawing on it. Instead of realistic drops it will be an image of a tree or Mount Fuji for example, with bright but flat colours and black outlining.⁴⁾

In this respect I would like to relate stage scenery pictures to landscape painting, even though a very specific one. The paper casts a preliminary light on the influence of new painting like Western-style oil painting, *yōga*, and new Japanese style painting, *nihonga*, both representatives of modernity in Japanese art, on the kabuki stage during a time, when the theatre itself was in a process of modernization and experimenting with new performing forms and styles. I will concentrate on the influence and translation of Western painting on and to the kabuki stage in the early 20th century. This will shed light on the diversity of the modern art scene in Japan and serve as the early history of a profession that was unknown in Japan until that time, that is, the stage designer or *butai sōchika*.

The modernization and that meant the westernization of stage scenery in Japan was triggered by one of the three most popular kabuki actors of the Meiji period, Onoe Kikugorō V (1844–1903) when he ordered the scenery and billboard painter Onuki Shunyō III⁵⁾ (1853–1918) to add bright beams of light to the scenery of his play. Committed to stage innovations, Kikugorō V had considered this characteristic element of Western painting as being very modern or *haikara* on the kabuki stage.⁶⁾

Traditionally, stages painters, *butaigaka*, painted stage scenery in cooperation with the people in charge of building the scenery, *ōdōgukata*. According to the writings of Onuki Shunyō IV (Onuki Shōjirō, 1892–1952) the last of his family in this job, pre-modern set drawings of the Edo period (1603–1868) had been nothing more than monochrome ink sketches drawn by the in-house playwrights *kyogenkata*.⁷⁾ The leading actor and the producer had decided on the final stage settings. A stage designer did not exist at all.

It was only as late as during the Meiji period (1868–1912) that the first more detailed and coloured sketches of the stage scenery appeared. This was also the period when professional painters got involved in stage design. One of the earliest were *nihonga* artist Matsuoka Eikyō (1881–1938) and the painter Kubota Beisai (1874–1937)⁸⁾, the latter especially designed stage sets for new kabuki plays starring Nakamura Utaemon V (1865–1940).⁹⁾ Beisai had studied painting with his father Kubota Beisen (1852–1906) and Hashimoto Gahō (1835–1908).

He designed his first scenery in 1904 for a play by Mori Ōgai (1862–1922) “St. Nichiren praying at the crossroads” (*Nichiren shōnin tsuji seppō*) at the Kabukiza, where his father Kubota Beisen was involved in designing wigs and costumes for newly written plays. At the turn of the century, it was still very exceptional that people from outside the kabuki world got involved in the kabuki theatre productions. It had been only some twenty years since a play of a playwright from outside kabuki circles had been staged for the first time.

At the time of his first stage design, Kubota Beisai had been employed at the design department, *ishōbu*, of the Mitsukoshi department store. This underlines the fact Satō Dōshin had pointed out that after the Meiji restoration many painters, who were not able to make a livelihood as painters alone, were engaged in drawing designs for example on porcelain. This owes to the attitude that painting skills were the “most favored skills among all skills” only in the industrial sense. That meant that skills were advantageous for all manners of design work, especially for export crafts. In other words, painting, *kaiga*, under the “increase production and encourage industry” policy, *shokusan kōgyō*, of the Meiji government in reality was required to have the function of practical drawing *zu*.¹⁰⁾ Maybe this is one explanation for the engagement of painters also in theatre. In the following years Beisai designed a couple of more sceneries for New Kabuki plays. In the end, due to his success, the theatrical company of Shōchiku, who managed all big theatres in Tokyo since 1913, engaged him. Beisai now became busy designing sets for all new plays at the Shōchiku theatres and quitted his job at Mitsukoshi in 1918. He was involved with the kabuki stage design until his death in 1937.¹¹⁾

In the following, I would like to introduce an example of scenery designed by Beisai and track the elements influenced by Western painting. The original set paintings, *dōguchō*, painted by Beisai are lost, but the painter and stage designer Tanaka Ryō (1884–1974) preserved images of Beisai's stages. He had started his career at the Imperial Theatre, and became acclaimed for minutely drawn set paintings. In the world of traditional kabuki, Tanaka was especially recognized for his new scenery for the dance play “Sumidagawa” 隅田川 at the Kabukiza in October 1918. This he designed after he had returned from a field study trip to Europe that had been organized and paid by the management of the Kabukiza, the entertainment company Shōchiku.¹²⁾ Later Tanaka became one of the most famous stage designers in Japan, working for traditional as well as for modern plays and musicals.¹³⁾

Before we look at Beisai's examples, some general preliminaries to the kabuki stage design:

In kabuki the audience is not meant to perceive a unity of space on stage. There are often several vanishing points on one picture plane. Since the points of view are not limited to a single one, the stage appears slightly wrapped or contorted. The direction of the runway, *hanamichi*, contributes to the ambiguity of visual space. The audience sees the stage like a painting, and the scenery on the stage confuses the orientation of audience. This effect encourages a more interactive form of viewing the performance. Illusion unites the audience and the performers.¹⁴⁾ The audience seated in the front views the stage by looking upward, while the audience in the back looks down upon the stage. When observing the horizontal line of the scene painting, the height of eye does not correspond with the real view. For example, the background scenery of a field or ocean is presented so that the plain appears to rise up from the perspective of the audience seated in the front, while it seems to drop down a slope from the vantage of the audience seated in the back. The distance of eye is short, so both sides of the stage are out of the visual field. Also, the use of several vanishing points allows the audience to see a wide-angle scenery. The view is not fixed to one point, so the presented space is warped from every point of view.

According to Kazuko Mende in her article about set painting in kabuki the drawn stage pictures comprise of the following three characteristics:

- “ (1) A horizontal line divides the stage in half at the middle of the picture plane.
- (2) When there is one vanishing point it is placed at the middle of stage. When there are two vanishing points they are placed symmetrically at both sides of the stage.
- (3) The distance of eye is short and the visual field is very small.”¹⁵⁾

This is also true for the set drawings of the play “The Sinking Moon over the Lonely Castle Where the Cuckoo Cries”, *Hototogisu gojō no rakugetsu*, designed by Beisei. This *Shin Kabuki* drama was one of the most acclaimed plays written by Tsubouchi Shōyō (1859–1935), one of the first modern scholars of kabuki and also the first translator of Shakespeare's plays into Japanese. This experimental drama, typifies the Japanese aesthetic of concern for the vanquished and foretells the

destruction of Toyotomi Hideyoshi's forces by the shogun Tokugawa Ieyasu's forces in 1615. It focuses on the last hours of Hideyoshi's wife Yodogimi and their son, both of whom will die shortly after the curtain falls. It is said that Lady Macbeth was the inspiration for Lady Yodo, the main character in this play, who descends into insanity.¹⁶⁾

The following images show the stage design of Kubota Beisai that were used in a performance in October 1916 at the Kabukiza in Tokyo.

(fig. 1) The first act of the play "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" develops in the setting of "The inner residence of the Toyotomi clan at Osaka castle" (*Toyotomike okuden no ba*).¹⁷⁾ The main perspective is the same as in traditional kabuki scenery, but the trees on both sides of the stage are clearly drawn in the Western style way of landscape painting. They are even evocative of Western vegetation rather than of Japanese trees.

(fig. 2) The stage setting of the second act "At the headquarters of Chausuyama castle", (*Chausuyama Tōgun honei no ba*),¹⁸⁾ also comprises of a mixture of Western and traditional kabuki stage scenery. The distribution of the stage elements is typical for kabuki, e.g. the wooden building of the headquarter stands in the centre of the stage and the arrangement of the fence with the crest of the Tokugawa clan depicted on cloth on and both sides accords to a conventional traditional scenery. Like in the previous setting of the first act noticeable Western-looking deciduous trees terminate the stage on both sides and in the back. Compared to the picture before the stage is rather flat with no utter depth.

(fig. 3) The setting for the first scene in the third act, "Melee at the outer citadel" (*Ni no maru uchiransen*),¹⁹⁾ reminds of a traditional painted kabuki scenery. A closer look at the stones reveals that they have much more texture than in stage settings of traditional Edo-period plays. In this image they almost seem to be three-dimensional, pointing at a painting technique that had not been used before.

(fig. 4) This theatre print *shibaie* by Utagawa Toyokuni III (1786–1865) testifies the rendering of stones on stage before as flat and two-dimensional. The new more natural three-dimensional design gradually conquered the scenery of many other plays originally written for the traditional kabuki stage like in "The three Kichiza" (*Sannin Kichisa kuruwa no hatsugai*) in July 1932 at the Tokyo Theatre, Tōkyō gekijō (fig. 5), or in the drama "Marubashi Chūya", a production of October 1936 at the Meijiza (fig. 6). The next scenery of the second scene of the third act, "Inside the castle in the rice storage" (*Jōnai Yamazato Hoshiigura kaijōno ba*)²⁰⁾ (fig. 7), shows Western oil painting elements in the rendering of the main horizontal wooden beam that would not be found in an Edo-period or even Meiji-period scenery. The depth of the room is also remarkable and differs from other in-door scenery. The perspective of the set drawing for the setting of act four, "In Front of the Cherry Tree Gate" (*Honmaru Sakuramon mae no ba*),²¹⁾ (fig. 8) focuses on the burning Osaka Castle, which is immediately recognizable by its tremendously huge wall stones. They are drawn in quite a rough manner, especially those on the left side, but still show the three-dimensional structure. The night sky evokes an almost impressionistic rendering of the colours, while the trees and stonewalls in the background remain almost wraithlike against the sky.

From the middle of the Taishō period (1912–1926) many new plays were performed and the *dōguchō* like those just discussed, became a must for every production²²⁾ as more and more people from outside kabuki also designed stages. But the traditional staff of the theatres had difficulties in realizing the unfamiliar Western-style design. That is why in the beginning students of the Tokyo Art School helped out with painting the stage sets for the Imperial Theatre that had been opened as a representative and modern theatre in Tokyo in 1911. Here a new department of stage scenery was founded that was in charge of the sets for New Kabuki, *Shin Kabuki*, plays, *Shinpa*, and modern drama as well as musical, *kageki*, and ballet performances. The main designer was Wada Eisaku (1874–1859), a representative painter of Western-style oil painting *yōga* and one of the founding members of the *Hakubakai*. He contributed himself to establish Japanese Western paintings' academicism as a professor of the Tokyo School of Fine Art and a judge for the Bunten Exhibitions. The great hall on the first floor of this modern Western-style theatre was adorned with pictures of the twelve months painted by Eisaku in 1920 in oil, but in the style of *ukiyo-e* genre painting of the Momoyama period (1873–1615).²³⁾

But Kubota Beisai as Wada Eisaku had a predecessor. One of the central and earliest artists who designed scenery for theatre productions at the beginning of the 20th century was Yamamoto Hōsui (1850–1906). He became interested in Western painting through the encounter with the early Western-style paintings (*yōfuga*) by Goseda Hōryū (1827–1892). He enrolled at the Technical Art School (*Kōbu bijutsu gakkō*) and later spent ten years in France. After his return to Japan he founded his own school of painting in Tokyo and was one of the founding members of the Meiji Art Association (*Meiji bijutsukai*) founded in 1889. Like Beisai, Hōsui had also been a pioneer in the introduction of western-style painting in stage sets.

In January 1904 he had designed the scenery for the New Kabuki play “*Gotō Matabē*” at the Meijiza. This scenery had resembled a coloured photography. This innovative rendering of scenery was of great influence on other scenery, especially for the productions of newly written plays. The first background scenery Hōsui designed was not for a play on stage, but for a tableaux vivant, *katsujinga*, in 1903, which were very popular in Japan since the middle of the 1880s.²⁴⁾ Hōsui's previous works for tableaux vivant explain his photograph-like painted scenery for the kabuki stage. It was probably his expertise in background painting that got Hōsui involved in the scenery for productions at the Imperial Theatre. He is also an example for the early *yōga* painters who, as Satō Dōshin pointed out, were ranked lower than *yōga* painters incorporated into the government-sponsored systems. This is due precisely to the fact that their activities were straightforwardly associated with the common townspeople's entertainment, such as sideshows, hand-coloured photographs (*shashin aburae*)²⁵⁾ and the theatre.

The first two decades of the 20th century saw an intensive entanglement of Western-influenced painters with new theatre productions in the course of modernization attempts of the Japanese theatre.

I have cast some light on new kabuki productions to show the innovative trend in this genre that

probably profited from the numerous innovative and open-minded artists as well as the circumstance that many of the young painters had to work as designers to make a living.

Nihonga and *yōga* artists engaged in moving the viewer with novelty, immediacy and above all with an original and carefully orchestrated composition that directed the spectator's attention to the central event or figure and paid less attention to elements such as brushworks and the reiteration of conventional poetic themes. This open-mindedness for new experiments of artists like Yamamoto Hōsui, Wada Eisaku and Kubota Beisai, opened up innovative stage designs, fitted well into the experimental stages of new kabuki drama, and thus paved the way for new stage scenic painting, adding a more realistic touch and Western painting technique to it. Later these new designs influenced also modern drama, and a lot of their stage designs in kabuki and *Shin Kabuki* are still used today.

With the emergence of the modern drama, *Shingeki*, new scenery appeared, e. g. designed by avant-garde artists like Murayama Tomoyoshi (1901–1977), also influenced by trends in the West. Itō Kisaku (1899–1967), brother of the famous actor and director Senda Koreya (1904–1994) and the avant-garde dancer Itō Michio (1893–1961), designed more realistic stage settings. Next to Tanaka Ryō, Itō Kisaku surely became the most influential stage designer and painter in Japan. In how far their stage design traced developments of the modernist Western stage is worthwhile of further in-depth study.

Notes

- 1) Oskar G. Brocket, Margaret Mitchel, Linda Hardberger (eds.): *Making the scene. A History of Stage Design and Technology in Europe and the United States*. San Antonio: Tobin Theatre Arts Fund, 2010: 224.
- 2) Cubism and futurism was apparent in works by Pablo Picasso (1881–1973), Henri Matisse (1869–1954) and George Braque (1882–1963) for the Russian theatre. Also during the 1920s expressionism conquered the stage design, manifesting itself in shifting, oblique surfaces, startling contrasts of light and shadow and deformed scenic elements. The directors Adolphe Appia (1862–1928) and Gordon Craig advanced a philosophical theatre with abstract, timeless sets, characterized by large stereo metric elements, proclaiming a re-theatricalization of the theatre. In Germany the artists Edward Munch (1863–1944), Emil Orlik (1870–1932) and Ernst Stern (1876–1954) developed various stage for the theatre of director Max Reinhardt (1873–1943). Vsevolod E. Meyerhold (1874–1949) promoted constructivism on the stage, to name just a few examples. See Henning Rischbieter, *Bühne und Bildende Kunst im XX. Jahrhundert*. Velber 1968: 9–13; Brocket et al. 2010: 224–251.
- 3) Tanaka Ryō, *Kabuki jōshiki butaizushū*,. Tokyo: Kōdansha, 1958: 6. 田中良『歌舞伎定式舞台図集』東京講談社 1958: 6.
- 4) Nihon Haiyū Kyōkai Tōkyō (ed.), *Kabuki no butai to gijyutsutachi*, Tōkyō: Nihon Haiyū Kyōkai, 2000: 7. 日本俳優協会『歌舞伎の舞台と技術達』東京都 日本俳優協会 2000: 7.
- 5) Onuki Shunyō III (Onuki Seitarō 小貫清太郎, 1853–1918) was one of the main stage painters of the Meiji period (1868–1912). He worked closely together with Hasegawa Kanbei XIV. (1847–1929), whose family clan was in charge of kabuki stage props and scenery since the 17th century. Shunyō's ancestor, Katsukawa Shunyō I (dates unknown), had been a member of the Katsukawa School of *ukiyo-e* actor print designers. During the end of the 18th century he teamed up with Hasegawa Kanbei to paint also the

- scenery on stage, as did his successive sons. Shunyō III was later also in charge of the kabuki sceneries of the Imperial Theatre. His son Shōjirō became Shunyō IV and mainly painted kabuki sceneries during the Taishō period until the early 1950s (Kodama Ryūichi, *Kabuki haikai gaka no shigoto—“Onuki Shunyō kankei shiryō” kara*, Tsubouchi Memorial Theatre Museum, Waseda University, 2005: 2–4). 児玉竜一『歌舞伎背景画家の仕事—「小貫春陽関係資料」から—』早稲田大学坪内逍遙士記念演劇博物館 2005: 2–4. http://www.waseda.jp/prj-enpaku/jp/project/pdfs/05_report.pdf [02.09.2015].
- 6) Itō Kisaku, Haiyūza gekijō (eds.), *Itō Kisaku. Butaibijutsu no kyōjin*, Tokyo: NHK Shuppan, 2014.
伊藤熹朔 [著], 俳優座劇場編『伊藤熹朔：舞台美術の巨人』NHK 出版 2014.
- 7) Kodama 2005: 56.
- 8) Kubota Beisai was born in Kyoto and taught at the Kyoto Prefectural School of Painting, which was founded in 1878 by himself and others. He was a well known illustrator also working for the *Kokumin Shimbun*, a daily newspapers in Tokyo.
- 9) Kodama 2005: 5.
- 10) Satō Dōshin, *Modern Japanese Art and the Meiji State. The Politics of Beauty*, translated by Hiroshi Nara, Los Angeles: The Getty Research Institute, 1999: 193.
- 11) Okamoto Kidō, “Kubota Beisai kun no omoide” in: Chiba Shunji, *Okamoto Kidō zuihitsu*, Tokyo: Iwanami Shoten, 2007. http://www.aozora.gr.jp/cards/000082/files/49552_33630.html [June 30, 2015]
- 12) Tanaka 1958: 5.
- 13) Tanaka also wrote about his profession and preserved precious stage designs in his publication. See Tanaka Ryō, *Butai Bijutsu*, Tokyo: Yumani Shobō, 2014. 田中良『舞台美術』ゆまに書房 2014.
- 14) Mende, Kazuko, “Concerning the Japanese Kabuki Stage” in: *Journal for Geometry and Graphics*, Volume 6, No. 2, 2002, 183–190: 183.
- 15) Mende 2002: 189.
- 16) James Brandon, Samuel Leiter, *Kabuki Plays on Stage: Restoration and Reform, 1872-1905*, Honolulu: University of Hawaii Press 2003: 29. James Brandon, Samuel Leiter (eds.), *Kabuki: Eighteen Plays on Stage, Honolulu*: University of Hawaii Press, 2004: 324.
- 17) Tanaka 1958: Nr. 104.
- 18) Tanaka 1958: Nr. 105.
- 19) Tanaka 1958: Nr. 106.
- 20) Tanaka 1958: Nr. 107.
- 21) Tanaka 1958: Nr. 108.
- 22) Kodama 2005: 6.
- 23) Wada Eisaku was born in Tarumizu, Kagoshima Prefecture, southern Japan. During his youth, he studied under members of Meiji Art Associations and later with Kuroda Seiki. He was one of the founding members of the Hakubakai. Wada, who is famous for his masterpiece, *Evening at the Ferry* spent four years in Europe. After coming back to Japan, he contributed himself to establish Japanese Western paintings' academicism as a professor of Tokyo School of Fine Art and a judge for the Bunten Exhibitions.
- 24) The first tableaux vivant event had been held at the Hall of the Technical University in Toranomon, Tokyo on March 12th, 1887, titled “Tableau Vivant of Western History”. See also: Kinoshita Naoyuki, *Bijutsu to iu misemono, Aburaejaya no jidai*, Tokyo: Kōdansha, 2010. 木下直之『美術という見世物 . 油絵茶屋の時代』講談社 2010.
- 25) Satō 1999: 91.

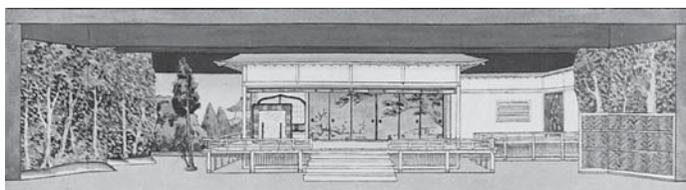


fig. 1: "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" (*Hototogisu gojō no rakugetsu*), act 1: "The inner residence of the Toyotomi clan at Osaka Castle" (*Toyotomike okuden no ba*). Tanaka Ryō, *Kabuki jōshiki butaizushū*. Tokyo: Kōdansha, 1958: Nr. 104.
沓手島孤城落月，豊臣家奥殿の場，田中良『歌舞伎定式舞台図集』東京都 講談社 1958 図 104.

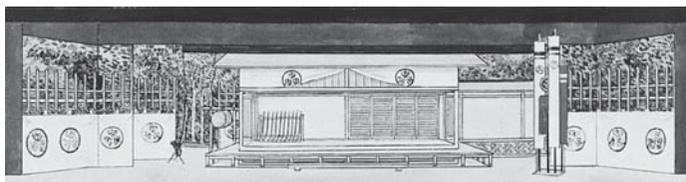


fig. 2: "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" (*Hototogisu gojō no rakugetsu*), act 2: "At the headquarters of Chausuyama Castle" (*Chausuyama Tōgun honei no ba*). Tanaka Ryō, *Kabuki jōshiki butaizushū*. Tokyo: Kōdansha, 1958: Nr. 105.
沓手島孤城落月，茶臼山東軍本営の場，田中良『歌舞伎定式舞台図集』東京都 講談社 1958 図 105.



fig. 3: "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" (*Hototogisu gojō no rakugetsu*), act 3 scene 1: "Melee at the outer citadel" (*Ni no maru uchiransen*). Tanaka Ryō, *Kabuki jōshiki butaizushū*. Tokyo: Kōdansha, 1958: Nr. 106
沓手島孤城落月，二の丸乱戦の場，田中良『歌舞伎定式舞台図集』東京都 講談社 1958 図 106.



fig. 4: Utagawa Toyokuni III (1786–1865), The actors Iwai Kumesaburō III as Ojō Kichisa, Ichikawa Kodanji VI as Oshō Kichisa and Kawarazaki Gonjūrō I as Obō Kichisa in the drama “*Sannin Kichisa Kuruwa no Hatsugai*”, which was staged in the 1st lunar month of 1860 at the Ichimuraza. Published 12th lunar month Ansei 6 (1859).

36,2 × 24,3 cm, 36,2 × 25,5 cm 36,2 × 25,1cm. Image provided by the Japan Arts Council.

3代目歌川豊国 三人吉三郭初買 大川端の場 嬢吉三 / 三代目岩井糸三郎, 和尚吉三 / 初代市川小団次, お坊吉三 / 初代河原崎権十郎, 安静6 (1859) 年12月。上演万延1年 (1860) 1月 市村座。資料提供: 日本芸術文化振興会



fig. 5: “The three Kichisa. By the Sumida River near the Kōshin Shrine” (*Sannin Kichisa kuruwa no hatsugai. Ōkawabata Kōshindō*). Ichimura Uzaemon XV as Ojō Kichisa, Nakamura Kichiemon I as Oshō Kichisa, Onoe Kikugorō VI as Obō Kichisa. Staged in July 1932 at the Tokyo Theatre, Tokyo. Image provided by the Japan Arts Council.

三人吉三郭初買 大川端庚申堂お嬢吉三 / 15代目市村羽左衛門, 和尚吉三 / 初代中村吉右衛門, お坊吉三 / 六代目尾上菊五郎, 東京劇場
資料提供: 日本芸術文化振興会



fig. 6: "Chronicle of the Keian Uprising. At the outer moat of the Edo Castle." (*Keian Taiheiki Edojōgai boribata*). Ichikawa Sadanj II as Marubashi Chūya and Ichimura Uzaemon XV as Matsudaira Izu no kami", Staged in October 1936 at the Meijiza, Tokyo. Image provided by the Japan Arts Council.

慶安太平記、江戸城外堀端、丸橋忠弥 / 二代目市川左團次 松平伊豆守 / 15代目市村羽左衛門 明治座 昭和11年10月
資料提供：日本芸術文化振興会

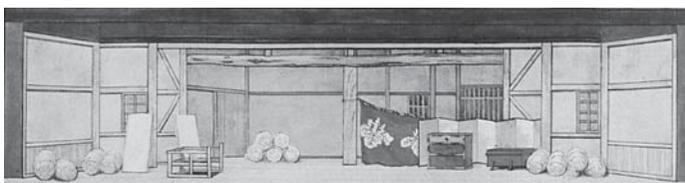


fig. 7: "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" (*Hototogisu gojō no rakugetsu*), act 3 scene 2: "Inside the castle in the rice storage" (*Jōnai Yamazato Hoshiigura kaijōno ba*). Tanaka Ryō, *Kabuki jōshiki butaizushū*. Tokyo: Kōdansha, 1958: Nr. 107. 沓手島孤城落月、城内山里糶庫上の場、田中良『歌舞伎定式舞台図集』東京都 講談社 1958 図 107.



fig. 8: "The Sinking Moon over the Lonely Castle Where the Cuckoo Cries" (*Hototogisu gojō no rakugetsu*), act 4: "In Front of the Cherry Tree Gate" (*Honmaru Sakuramon mae no ba*). Tanaka Ryō, *Kabuki jōshiki butaizushū*. Tokyo: Kōdansha, 1958: Nr. 108. 沓手島孤城落月、本丸楼門前の場、田中良『歌舞伎定式舞台図集』東京都 講談社 1958 図 108.

