



11. Kinbei, disowned and weeping, leaves Bunzui's house. Even though he still has his Honda hairstyle, Kinbei now wears the traveling clothes that he originally had when he appeared at the millet store. Genshirō, on the right, points at him contemptuously. Bunzui holds a robe (with the "kin" on the sleeve) that he has just stripped off Kinbei. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)



12. The wavy line on the right border indicates a change of scene. Kinbei, his hair disheveled, yawns and stretches, waking from his dream. The tattered fan is nowhere to be seen, and the line on the low platform has disappeared, indicating that Kinbei has truly awakened from his dream. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

11. Because the family fortune seemed to be tottering with Mr Glitter 'n' Gold's indulging daily in wanton extravagances, his adoptive father, Bunzei, became furious. At the urging of the shop hand Genshirō, he stripped Mr Glitter 'n' Gold of his finery and drove him out dressed as he was when he first came.

[GENSHIRŌ]: Serves you right.

12. Having been driven out, Mr Glitter 'n' Gold had no place to go. He was

sobbing with grief, not knowing what to do or where to go, when he was startled by the thud of millet being pounded. He arose and realized that he had been dreaming while the millet was being cooked. The millet cakes he had ordered were not yet done. Kinbei clapped his hands to register the amazing discovery. "In a dream I became the son of Bunzui," he thought to himself, "and thirty years passed while I enjoyed the ultimate in splendor. I can only conclude that a lifetime of pleasure is as brief as the time it takes to grind a mortarful of millet."

[WOMAN]: Your millet cakes are done, sir!

[*Kibyōshi, sharebon shū*, NKBT 59: 34-46, translated by James Araki]

## SANTŌ KYŌDEN

Unlike Koikawa Harumachi and other first-generation kibyōshi writers, who were low-level samurai serving in Edo, Santō Kyōden (1761-1816) was an urban commoner, was much younger, and exhibited an unrestrained sensibility and humor not found in the works of his samurai predecessors. Kyōden first made a name for himself when he was twenty-one, with the publication of *Things for Sale You Know About* (*Gozonji no shōbai mono*, 1782). But it was *Grilled and Basted Edo-Born Playboy* (*Edo umare uwaki no kabayaki*, 1785), with his own illustrations under his painter name Kitao Masanobu, that is considered one of the masterpieces that brought him lasting fame. Kyōden's comic depiction of a conceited, spoiled youth in contemporary Edo was so successful that the word Enjirō became synonymous with conceit, and the image of Enjirō, with his pug nose, became a Kyōden trademark.

### GRILLED AND BASTED EDO-BORN PLAYBOY (*EDO UMARE UWAKI NO KABAYAKI*, 1785)

*Grilled and Basted Edo-Born Playboy* appeared in three volumes, each with a cover illustrated by Kyōden himself. The title contains puns on the word *kabayaki*, or basted eel, a famous Edo dish. Relying on money to make up for what he lacks in physical charm, Enjirō, the son of a wealthy merchant, sets about to acquire a reputation through a series of publicity stunts: he tattoos the names of fictitious lovers on his arm, pays a courtesan to beg his parents for permission to marry their son, employs newspaper boys to distribute tabloid sheets about his exploits, hires a mistress to act jealous, and finally commits a fake double suicide with a courtesan from Yoshiwara, but each ruse is exposed and he is shown to be a fool. The two friends whom he hires to help him seem to profit from his repeated failures. Like Koikawa Harumachi's *Mr Glitter 'n' Gold's Dream of Splendor*, this kibyōshi draws on the conventions of such sharebon as *The Playboy Dialect* (*Yūshi hōgen*), which humorously reveals the protagonist to be a fake and not the sophisticate (*tsū*) he claims to be. But in *Edo-Born Playboy* this



1. Lying on his stomach with a large lamp on the right, Enjirō smokes a pipe while reading a *shinnai* libretto. The curtain leading out to the shop area bears the crest of the Dutch United East Indian Company, suggesting that his father has made his fortune selling exotic imported goods. Enjirō's tobacco tray, on the left, holds a jar for the charcoal fire and a tall bamboo tube for pipe ashes. To the right lies a tobacco pouch. Water is heating in the kettle on the brazier. Enjirō has a pug nose that became known as the Enjirō Nose or Kyōden Nose because Kyōden depicted himself with the same nose. From the 1785 edition. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

narrative convention becomes more complex and unrestrained, turning into a series of deliberately planned performances in which the protagonist is consumed by the heroes and images found in various popular performing arts: *shinnai-bushi* (romantic ballads), kabuki, and *jōruri*. Enjirō attempts to play all these imagined roles, with each increasingly radical act bringing more mockery to the unbowed and indefatigable protagonist. The high point of the narrative is an elaborate parody of the *michiyuki*, the poetic and lyrical travel scene that forms the climax of the love suicides found in *jōruri* and kabuki. *Edo-Born Playboy* thus provides a metacommentary on the function and effect of performance, including, implicitly, that of the *tsū* as the ultimate performer.

1. Enjirō is the only son of the noted millionaire Adakiya, who owns the Wanton Shop.<sup>18</sup> Now nineteen and feeling frisky, he's never suffered from the disease of poverty, and as the ballad says, he doesn't plan to catch any other. He was born amorous, and he likes to read romantic *shinnai* ballads. He especially envies heroes like Tamakiya Itahachi and Ukiyo Inosuke, who become the lovers of famous courtesans in the licensed quarters and decide to commit love suicide with them. He feels he must become a lover hero himself and have an affair with a courtesan so scandalous he'll remember it for his whole life, even if he has to die with the woman. His mind fills with idiotic thoughts, and he contemplates giving up his life for love and fame.

18. Enjirō means "Sexy Son," and Adakiya means "Wanton Shop."



2. In the parlor, Enjirō sits facing Kitari Kinosuke and Warui Shian (who, like many herbal doctors, has shaved his head). Behind Enjirō, in the alcove, is a book box containing *The Tale of Genji* and *The Tales of Ise*, two Heian classics about famous lovers. By contrast, Kinosuke and Shian sit in front of a standing screen of Enma, the king of hell, who judged newly dead souls. The screen bears the signature of Hanabusa Itchō (1652–1724), a noted painter of contemporary manners. Although Kinosuke speaks of Yoshiwara as if he were a connoisseur, the image of Enma suggests otherwise. Kinosuke and Shian are attired with the black scarves worn by pleasure seekers, but Enjirō is bare necked, implying that he is still a neophyte. The composition of the three figures sitting together alludes to a passage in book 16 of the *Analects* in which Confucius warns of bad friendships: "To make friends with the ingratiating in action, the pleasant in appearance and the plausible in speech is to lose" (*The Analects*, trans. D.C. Lau [Harmondsworth: Penguin Books, 1979]). (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

[ENJIRŌ]: Utterly fantastic! Those guys must have been born on really lucky days.

2. Enjirō is good friends with Kitari Kinosuke, a suave young playboy who lives nearby, and Warui Shian, an herbal doctor and amateur jester who often entertains his rich patients.<sup>19</sup> One day they begin to discuss ways that Enjirō could become a great playboy.

[ENJIRŌ]: There must be some way I can make an incredible name for myself as a great lover.

19. Kitari Kinosuke means "Fond of the Yoshiwara," and Warui Shian means "Bad Idea."



3. Kinosuke tattoos Enjirō's arm by pricking the skin with a needle and filling the wound with ink from the inkstone at his knee. Enjirō's tobacco set lies in front of him. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

[KINOSUKE]: First of all, to be a killer playboy, you have to be able to sing some of those emotional solo kabuki songs that everybody knows and hums. Start with "Pheasants Crying," "Bell Tolling in Hell," "Drinking While the Bell Tolls," "Moon of Our Love," "Three Kinds of Birds," "Woman Who Sleeps on Three Mattresses," "Linked Lovers' Crests," "Two Lovers, Four Sleeves," "Raised in the Quarters," "Hidden Underwater Rock of Love," "Clouds of Cherry Blossoms," "Morning Glory," "Six Great Poets," "Kōmachi," "Henjō," "Kuronushi," "Narihira," "Yasuhide," "White Thread Undyed by Love," "Love Suicide—Alone," "Cutting off My Finger to Prove My Love," "Tattooing Her Name," "Pledge of Unchanging Love," "Tangerine Memories," "Eternal Flower," "The Requiem Bell Tolls Thirteen," "Water Mirror," "River Boat," "Waiting for Night," "Parting," "Last Autumn Leaves," "A Short Sleep," "Summer Robe," "Spring Night," "Autumn Night," "Clear Mirror," "Bell at Midnight," "Hazy Moon," "Spring Mist," "Birds Flying up at Dawn," "River of Desire," "The Third Princess," "Rite of Manhood," "Chrysanthemums," "Mosquito Net in Fall," "Yoshino Cherries," "Summer Moon," "Crows at Daybreak," "Flock of Crows," "Fan," "Flower Fragrance," "Cherry Blossom—Viewing Party," "Lingering Summer Heat," "Comb Holding Her Hair," "Mountain Between Us," "Tied Forever," "Love-Dyed Thread," "Nightingale from the Other World," "Love Cherries," "Seven Autumn Plants," "Syllabary Letter Written with Two Strokes," "Letter in Reverse," "My Heart," "Edo Robe," "Floor Mat Divination," "A Single Ditch," and "Love Talk." Whew! My jaw won't move. These are just a few, but they're a good beginning.

And there are lots of secrets to writing and reading letters. If a courtesan doesn't seal the envelope, it means she's ending the relationship. But if she signs with her personal name, you're in trouble. It means she really wants you.

[SHIAN]: If you see lipstick on the letter, well, ordinary women never tear off letter paper from the roll with their mouths. And here's another way you can tell if a woman was once a professional, no matter how plain she looks. She'll have a callus behind her ear from her wooden pillow.

3. The first step to getting a romantic reputation is to get tattooed, so Kinsuke tattoos the names of almost thirty women on both of Enjirō's arms and even between his fingers. All the names are imaginary, but Enjirō wants to look as though he's exchanged vows of eternal love with each of them, so he endures the terrible pain with manly pride.

[KINOSUKE]: You want to look like you've been around. Some of the names ought to be partly rubbed out and illegible. I'll burn some moxa grass on them.

[ENJIRŌ]: Becoming an attractive man's very painful.

4. Enjirō envies the spectacular way kabuki actors are chased by pretty young women who run right into the actors' houses. So he asks Warui Shian to visit the popular geisha musician Oen, who lives in the neighborhood, and offer her fifty gold coins to run right into his house in front of everyone.

[SHIAN]: That's his offer. It's a great opportunity. If you only will accept, I'll make a bit off it myself.

[OEN]: If you're sure that's all there is to it, I'd be very glad to.

4. Shian visits Oen, a noted geisha performer. A shamisen case, containing the instrument of her trade, sits above, on a shelf. Holding a cloth in his mouth and emulating a kabuki actor who specializes in female roles, Shian demonstrates to Oen how she should perform her act. Freelance geisha, who lived outside Yoshiwara, were professional musicians and dancers. Oen, who holds a long pipe, is dressed like a town girl with a black half-collar and a sash tied in the back. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)





5. At Enjirō's house Oen weeps, claiming that she spotted Enjirō at the Yakushi Temple in Kayabachō, in Edo, which many people visited on the eighth and twelfth of the month. Enjirō's parents, standing flustered, try to console her. The tilted lantern provides a silhouette of the maidservants peeping through the rice-paper shades. The incredulous head clerk, on the right, reaches out to Oen. Enjirō, acting abashed, is in fact telling Oen to raise her voice. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

5. The women servants in the house peep in at their employer's son and whisper.

[SERVING WOMAN]: She really has weird taste. Maybe she's one of those eccentric tea masters.

[OEN]: I'm just a poor wandering geisha who's failed as a musician. Recently I've been living on a small alley near here, seducing men for their money. Then one night, beyond some potted trees at the night market at the Yakushi Temple in Kayabachō, I caught sight of your son. If you won't let me be his wife, then please, I beg you, allow me to cook in your kitchen. If you refuse me even that, I'll kill myself.

She's memorized her lines perfectly.

[ENJIRŌ]: Sexy men never know what kind of trouble they're going to get into. (To the woman) Listen, I'll give you ten more gold pieces, so shout, please. Loud enough so the neighbors will hear.

[SOROBEI, THE HEAD CLERK]: I never thought that a lady would fall for someone with a face like our master's. Young woman, are you sure you're in the right house?

Enjirō's father, Yajimon, is unaware the woman has been hired. He pities her and tries hard to dissuade her from committing suicide. Finally she agrees to leave.

6. Tabloid vendors (*yomiuri*) walked around as a team, reading out and selling broadsheets (*kawaraban*) that announce the latest news. This vendor, whom Enjirō has hired to go all over Edo and spread the news for free, has traveled to the residential area of the daimyō mansions, indicated by the white plaster walls and the protruding window. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)



6. Instead of rumors spreading like wildfire, even the neighbors haven't heard what's happened. Disappointed, Enjirō pays to have the affair written up on a broadsheet. He gives a gold piece each to hawkers to advertise it all over Edo. [HAWKER]: Extra! Extra! Read all about it! A beautiful geisha's fallen in love with Enjirō, the handsome son of millionaire Adakiya. She forced her way right into his house. It's unbelievable. But the details are all here. It's so hot we're giving the issue away. Get yours free!

[MAID]<sup>20</sup> (inside a daimyō's mansion): Give me a break, will you? Nothing in there's true. It's all just made up. Even for free, who'd want to waste time reading that?

7. Believing the superstition that sneezing means someone's talking about you, Enjirō is sure that each sneeze he hears is due to his widening fame. But no one even on the same block has heard about the incident. So Enjirō changes course and decides to make a name for himself by visiting the Yoshiwara licensed quarter and going to expensive private performances led by a famous high-ranking courtesan at one of the houses there. Now he's at the Wanton Pines Teahouse, on the main street of the Yoshiwara. Warui Shian and Kitari Kinosuke are with him, acting as his jesters for the night. They both use exactly the right words and sound very sophisticated.

[FEMALE OWNER]: I've sent someone to ask whether Segawa or Utahime's

20. Educated maids were an important part of the readership of *kibyōshi* picture books and later *gōkan* picture books. They loved romantic plots and were considered to be naïve. But even they could see through the broadsheet.



7. Enjirō, Kinosuke, and Shian visit the Wanton Pines Teahouse (Uwaki Matsuya), on the Naka-no-chō, the main street in Yoshiwara. Wealthy customers first gathered at a teahouse, drank and ate, conversed with the host or hostess, and made arrangements to meet a courtesan. The hostess here is serving saké with a light meal. The Uwaki Matsuya did not exist, but the single-panel screen on the right, bearing the signature of the Rinpa school painter Tawaraya Sōri (act. ca. 1764–1781), the altar with Buddhist reverse-swastika designs, and the letter rack above Enjirō no doubt suggest an existing teahouse. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)



8. Enjirō meets Ukina, a high-ranking courtesan, for an evening at the Ukinaya. Ukina sits with her child attendant (*kamuro*) by her side. Enjirō quietly straightens out his collar in the manner of a playboy. Kinosuke and Shian are busy flattering Ukina, who covers her mouth in a pose of embarrassment. An elaborate gold-leaf screen, by the lamp, adds brilliance to the room. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

free tonight. Just now I saw Konomo, one of Utahime's girl assistants, over at the Low Pines Teahouse, so Utahime's probably tied up over there.

[FEMALE OWNER]: Did you hear? Kōshirō's going to play Bokuga at the Moritaza theater downtown in Kobikichō.<sup>21</sup>

21. Yoshiwara insider talk. Bokuga was the haikai name of Ōgiya Uemon, the owner of the

9. Enjirō interviews a prospective mistress at home. Some mistresses escaped from their contracts by wetting their beds. The pillar tablet behind Enjirō, on which "Bed-Wetting Forbidden" is written in a formal seal script, reflects Enjirō's thoughts and alludes to a famous hokku by the haikai poet Kikaku (1661–1707): "No pissing in this place—flower-covered mountain." The signature in the corner of the tablet "Brushed by Kazan (Mountain of Flowers)" adds the last phrase of the haiku, confirming the allusion. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)



8. Enjirō decides on a top-ranking courtesan named Ukina<sup>22</sup> of the Ukinaya, the House of Floating Fame, who is very experienced and knows all the techniques there are for controlling and manipulating customers. He's confident that he'll get quite a reputation after a woman like that falls for him. He tries very hard to look suave and constantly straightens the neckpiece of his underrobe as nonchalantly as he can. He wonders, though, why attractive men have to worry about such small details.

[SHIAN]: People say you're incredibly good at stringing men along.

[KINOSUKE]: You're the boss of all the courtesans, and you must know every trick in the book.

[UKINA]: Please, can't we dispense with the tasteless jokes?

9. Enjirō can't put all of himself into visiting the Yoshiwara because he doesn't feel the excitement of having a wife at home to be jealous about his visits. So he asks an agent to find him a mistress who knows how to show her jealousy. Looks are no concern. When the agent appears with a woman almost forty, Enjirō hires her as his mistress and gives her a down payment of two hundred gold pieces.

[ENJIRŌ]: Aren't you the old hooker I bought on Nakazu Island last spring? I must warn you, I won't hire you if you're planning to start wetting your bed

Ōgiya House in Yoshiwara, which is alluded to later in the text. In the first month of 1784, the famous kabuki actor Matsumoto Kōshirō IV actually played a character named Ōgiya Izaemon in a play at the Morita Theater. Sophisticated visitors to Yoshiwara would have recognized that the character Izaemon was based on the actual Uemon.

22. The name Ukina (literally, floating name) means "Hot Reputation."



10. Enjirō decides “to play with an apprentice courtesan,” considered a most sophisticated (*tsū*) activity at the time. This was a ploy in which a male lover of a high-ranking courtesan pretended to spend time with her apprentice to fool the owner of the house and later met secretly with the high-ranking courtesan so that he could save money. In this scene, Enjirō has set up Shian as Ukina’s affluent customer while he plays the role of the secret lover. Shian, resting on five layers of *futon*, covered by a brocade robe, and with an elaborate tobacco tray by his pillow, looks into Enjirō’s room through the open sliding doors. The single-layered *futon* in a cramped room adjacent to the washing room indicates Enjirō’s “low” status. The double-flower crest on the tobacco tray in front of Enjirō is an allusion to Hanaōgi, a famous courtesan in Yoshiwara. Next to the pair of clogs, a poem for repelling insects is pasted upside down for magical effect. Near the hand-washing bowl is a notice of the washing room rules: “Be vigilant against fire. No overnight guests. Don’t throw garbage on the street from the second floor.” To an informed reader, these details would have suggested the Ōgiya House where Hanaōgi lived. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

and doing other things to make me send you away after you’ve gotten your down payment.

[WOMAN]: I certainly hope you won’t hire me if you’re planning to ignore me and spend most of your time going to Yoshiwara or having affairs.

She’s already demonstrating her ability.

10. Enjirō is a born playboy, and he’s bought women in unlicensed areas like Fukagawa, Shinagawa, Shinjuku, and all the other nooks and crannies of Edo. But none of them knew how to control men the way Ukina does. Still, Enjirō is soon bored with paying to meet her directly. It’s too easy. He wants to be Ukina’s secret lover. But she’ll never agree to that. So Enjirō pays to have Warui Shian reserve meetings with Ukina for several days straight while he

11. Near the entrance to Yoshiwara, two child assistants (*kamuro*) seize Enjirō from the side while a teenage apprentice (*shinzō*) stops him from behind. Enjirō has his head wrapped in the manner of Suke-roku, the kabuki hero. The sign at the bottom right corner reads “Naka-no-chō,” the main street of Yoshiwara. A man with a parcel wrapped around his shoulder has a lantern marked “Naka,” indicating that he is a clerk at the Nakaya, a kimono store that sold robes to high-ranking courtesans in Yoshiwara. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)



hires Ukina’s teenage apprentice to perform music for him in a room nearby. It all costs him a fortune, but it’s very exciting to have to go to the trouble of meeting Ukina secretly while another customer is paying for her time.

[ENJIRŌ]: Right about now that rich customer of yours is getting jealous and complaining to your matron and the house employees. Just imagining his jealousy feels so good it’s worth five or six hundred gold pieces at least.

[UKINA]: You have really eccentric tastes.

[SHIAN] (*under the covers*): My role’s really tough. In the performance room out front I’m a big spender playboy, but in the bedroom back here there’s only me and a beautiful gilt smoking tray. It’s just a job, though, so I can’t complain. But here I am, sleeping with a brocade quilt and five soft mattresses. I’d say the deal’s not quite equal.

11. Enjirō remembers a passage from a *jōruri* chant about the playboy Suke-roku in Yoshiwara:

Cherry trees and dogs bark,  
announcing the departure of male customers.  
The buds of a love quarrel begin to bloom  
and the girl attendants tug at the man’s sleeves.  
He’s pulled back as if pulled by the hair,  
his heart unable to cut off his love.

The words make Enjirō envy the way the young attendants of high-ranking courtesans catch any man who tries to visit another high-ranking courtesan



12. Enjirō is greeted by his “jealous” mistress, who sits in front of a clothes cabinet framed with decorative metal fittings, visually echoing her request for new robes. On the wall hangs a special letter holder for love letters exchanged between a courtesan and a customer, a mark of a playboy. Enjirō wears a black scarf, showing that he, too, is now a pleasure seeker. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

while he’s still seeing their mistress.<sup>23</sup> Wanting to be in the same dilemma, he hires Ukina’s two child attendants and her teenage apprentice to ambush him at the quarters gate and pull him through the main street as though they were forcing him to go back to Ukina again. He asks them to rip his cloak as they pull him along.

The girls are doing it only because Enjirō’s promised each a doll, and they chat about all sorts of things as they go.

[ENJIRŌ] (*his hood deliberately half off so people can see his face*): Hey, let go, will you! (*Lowers his voice*) Getting dragged along like this will really make my reputation.

12. When Enjirō comes back after five or six days to the house he’s rented for his mistress, she shows she’s worth her pay. Going on and on, she remembers every line she’s practiced and displays fierce jealousy.

[MISTRESS]: How can men be so cruel? Tell me! How can you be so cold-hearted? If you don’t want to be adored so much, you shouldn’t have been born so handsome. That courtesan’s shameless. She knows perfectly well she’s keeping you away from the woman who loves you. And it’s your fault, too. All right, go ahead and stay with her! Well, that’s a good stopping place for today. I really need a striped silk robe, you know, and a striped crepe one, too.

23. A man caught two-timing a high-ranking courtesan was taken back to the first woman’s house where, as punishment, his topknot was cut off and he was forced to dress in women’s clothes.



13. Kinosuke visits a lantern maker in Tamachi, his shop marked by a sign at the far left. An apprentice offers some tea to Kinosuke while the master, bald-headed with a pair of glasses dangling from his ear, reads the order. Materials for lantern making—glue bowl, brushes, inkstone case, and bamboo—surround the man. Three completed lanterns, hung on the right, are for the famous night cherry viewing held in Yoshiwara in the Third Month. The lantern next to Kinosuke has the crest of Matsubaya, a courtesan house in Yoshiwara, and says “Utahime of the Matsubaya,” indicating that she has ordered it. The lantern on the bottom right bears the name “Minoya,” suggesting that it was ordered by the Minoya House. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

[ENJIRŌ]: I hate to admit it, but this is the first time anyone’s ever gotten jealous over me. It feels so nice I can’t describe it.

If you’ll just be jealous a little longer, I promise I’ll buy you both the silk robe and the crepe one that you’ve been craving. Just a little more. Please.

[MISTRESS]: After I get my striped silk and striped crepe robes, I’ll really let you have it.

13. In the fashion of kabuki actors and high-ranking courtesans, Enjirō decides to make a large offering to the Ekōin Pure Land Temple near Ryōgoku Bridge during the services for Saint Dōryō.<sup>24</sup> He asks Kitari Kinosuke to go to a lantern shop in Tamachi in Asakusa with his order for lanterns designed with his and Ukina’s double crests. Kinosuke then goes to the Nakaya clothing store near the Yoshiwara and orders special handkerchiefs marked with their double crests to be prominently hung at the holy washing basins at various popular

24. The image of the Zen saint Dōryō had been shown at this temple the previous year, in the spring of 1784. Kyōden’s own grave is located there.



14. A street sign is placed against a rain barrel (right), giving the reader a view from the side alley of the toughs beating up Enjirō. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

shrines and temples around Edo. These also cost a great deal, and Enjirō's contributions to the shrines and temples are substantial. Yet he has no prayer to make. His offerings are intended only to create a reputation for himself as a famous lover.

[KINOSUKE]: He's in a real hurry. And put a lot of ribs and folds in them. The round caps at the top and bottom should be the standard lacquer with brass fittings. Make them as fancy as you can. Money's no concern.

[LANTERN MAKER]: Sorry, but it'll take a little time. We've got a huge backlog of orders. They're hanging lanterns on the cherry trees in the Yoshiwara every night now.

14. Enjirō goes to see some kabuki plays and concludes that sexy men get roughed up a lot.<sup>25</sup> After that he's consumed by the desire to get beaten up, and he gives three gold pieces each to four or five toughs who hang around outside the quarter and asks them to attack him on the main street of the Yoshiwara. He carefully prepares for the beating. He hires the jester Tōbei to wait on the second floor of a teahouse nearby and sing a sad, soulful passage from a kabuki play while Ukina combs his mussed hair for him, just the way Tora does for Soga Jūrō in the play. He brushes blue actor's paint all over the shaved part of his head, and he doesn't put oil on his hair. He uses only water so his hair will all fall wildly down as soon as anyone touches his topknot. The toughs are on time and begin to punch Enjirō as planned, but they beat him so well that he

25. Kabuki plays that feature an erotic male protagonist usually include a scene in which he gets beaten up.

falls unconscious and gasps for breath. No one even notices his messy hair as they shout for strong medicine and an acupuncturist to try to bring him back to life. At last he regains consciousness, and he gains a little notoriety as a complete fool.

[TOUGH] (on the left): When a sexy dude like you starts hanging out around here, it's serious trouble, see? The women used to meet us in their spare time, but now they won't even look at us. I'm getting a bit jealous, understand?

All their words have been written by Enjirō.

[TOUGH] (on the right): This is where the audience in the theater shouts "Villains! You'll be punished for that!"

[ENJIRŌ]: It's three-quarters of a gold coin for each punch. I can handle the pain. Just make it look real.

15. Enjirō listens hard for rumors, but all he hears is talk that people are doing whatever he asks them to because he's rich and they want his money. Suddenly he hates being rich, and he asks his parents to disown him. But he's an only son, so his father adamantly refuses. Then his mother intervenes and calms his angry father. Finally a temporary disinheritance of seventy-five days is arranged, since rumors, as the saying goes, last only seventy-five days. When the time is up, Enjirō will be taken back into the family.

[FATHER]: This is what you want, son, so I can't refuse. Hurry up, get out!

[SOROBEI, THE HEAD CLERK]: I cannot believe that what the young master desires is really for the good.

[ENJIRŌ]: So I've actually been disowned. You'll never know how grateful I feel. Being rich is more painful than any of the 404 diseases the Buddha

15. Enjirō's heavyset father sits in front of a screen, exuding authority. The head clerk, Sorobei, sitting on the right, quietly watches Enjirō as he hears himself being disowned. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)





16. Each of the three geisha holds straw tally slips, one of which they drop after each barefoot pilgrimage. A sign reading “Yanagiya Sugubei’s Toothpick Shop,” indicating a vendor of various toothpicks for brushing teeth, and a placard advertising an archery range on a reed screen appear in the upper-right-hand corner. The fallen ginko leaves, which indicate that it is now autumn, and the placard suggest that the geisha are standing by a ginko tree in Okuyama inside the large precincts of the Asakusa Kannon Temple (Sensōji), an area known for archery ranges and toothpick shops, each with a beautiful woman employee (*kanban musume*). (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)

talked about. Why in the world do popular songs always talk about attractive men being rich?

16. Enjirō hires seven or eight famous geisha musicians who live near Nihonbashi to pretend they’re distressed by his disinheritance. He pays them to make a hundred barefoot pilgrimages each to the merciful bodhisattva Kannon in Asakusa and fervently pray that his father forgive him and take him back. Barefoot pilgrimages are a good way to get publicity, since everyone knows they’re usually made to pray for success in love affairs.

[FIRST GEISHA]: Let’s skip a few trips and go home early.

[SECOND GEISHA]: A few? Ten’s enough.

17. Enjirō has succeeded in being disowned, but his mother secretly sends him money for everything he needs. Still, he’s supposed to be banished, so he really ought to take up a disreputable trade. He wants to work at something unusual that will make people notice him, and he thinks selling fan paper in the street is the sexiest job there is. So even though summer’s a long way off, he sets out and walks around with boxes of curved fan paper on his shoulder. At the end of the first day he has big blisters on his feet, and that, he decides, is the end of that. But he’s gained a considerable reputation as a crackpot.

[WAITRESS IN A TEAHOUSE]: Hey, everybody, come quick. A Toba comic picture’s walking down the street. What a face!

[ENJIRŌ]: Outside like this, I’m really getting a bad tan. Oh no! Another woman’s whispering. She’s fallen in love with me, too. Handsome men really have a hard time.

18. Enjirō is just getting used to being disinherited when the seventy-fifth day comes. The people at home send him messages every day asking him to come back, but there’s still something sensational that he wants to do. He asks

17. Enjirō, dressed as a fan-paper vendor, passes by a café covered with a reed screen to shield it from the sun and provide privacy. The waitress holds a saucer in front of her mouth to hide her laughter, since Enjirō reminds her of a popular Toba cartoon figure, with dots for eyes. Disinherited sons often became vendors because the job required no training, and fan-paper vending was particularly attractive to playboys who wanted to walk around in dandy style. Enjirō is dressed in a flamboyant kimono with a large maple-leaf pattern and a scarf with the crest—the *mimasu*, or triple-rice measure—of the famous kabuki actor Ichikawa Danjūrō. The placard placed against the counter reads “Lottery tickets sold here,” a side business for the café. (From SNKBZ 79, *Kibyōshi, senryū, kyōka*, by permission of Shōgakukan)



some relatives to intervene, and through their good offices he’s granted a twenty-day extension. He feels he must do the most scandalous thing of all—commit double love suicide with a high-ranking courtesan. If he succeeds, Enjirō’s sure he’ll get the ultimate reputation as playboy. He makes up his mind to throw away his life, but he’s unable to persuade Ukina to die with him. So he decides on a fake love suicide. He’ll ask Kinosuke and Shian to go ahead to the suicide site and wait there. As soon as they hear Enjirō and Ukina chanting for Amida Buddha to come and take their souls to the Pure Land paradise, the men will appear and force the couple to stop. It’ll be expensive, though. Enjirō will have to pay fifteen hundred gold coins to Ukina’s manager to buy out the remainder of her contract, and he also has to buy a lot of props and implements. He wants to imitate a famous old song that goes

If you find some money  
let’s dye our summer robes  
with a crowbar at the shoulders  
and an anchor at the knees—  
and if we have to pawn them  
we’ll always pay the interest  
and never let them float away.

So Enjirō orders matching outer robes for himself and Ukina dyed with heavy ‘crowbar designs over their shoulders and anchor designs at the knees.<sup>26</sup> The

<sup>26</sup> People will see that their resolve to die together is as firm as that of the couple in the song.



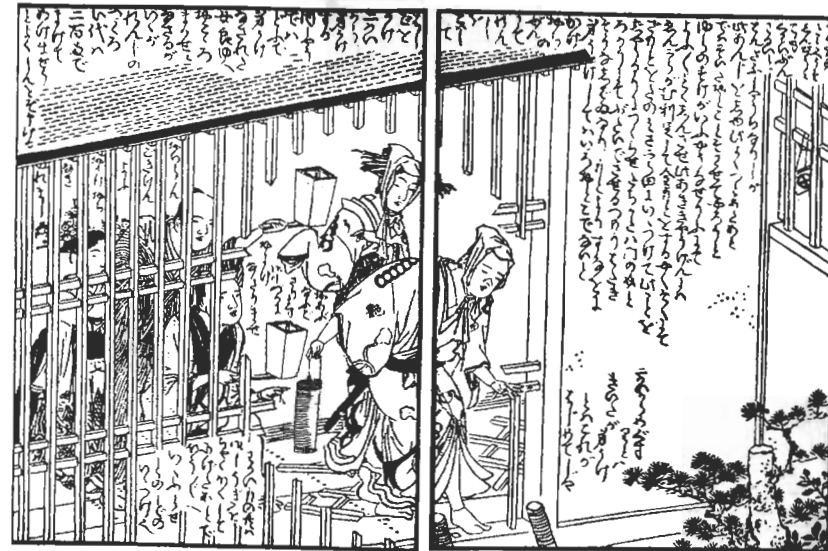
18. In a scene that resembles a kabuki dressing room, Kinosuke, list in hand, instructs Shian to make sure that all the props are ready for the fake double suicide. They include a stack of folded *surimono* (privately commissioned prints for special occasions) with Enjirō and Ukina's farewell hokku, an umbrella with a bull's-eye design (a prop used in kabuki to indicate that they are lovers), a collapsible Odawara lantern, a string of Buddhist prayer beads (for the final moments), a sword, and a branch of Japanese star anise (*shikimi*) to purify the suicide site. A roll of felt carpet stands beside Kinosuke, alluding to Chikamatsu's puppet play *Double Suicide During the Kōshin Vigil* (*Shinjū yoi gōshin*), in which the main characters, Ochiyo and Hanbei, commit love suicide on top of a red felt carpet. Enjirō, having his hair prepared, and Ukina, on the right, wear matching robes with the crowbar-at-the-shoulders, anchor-at-the-knees design, which was inspired by a popular song about indivisible love. Ukina's mirror table, on the right, is decorated with a cherry blossom design, emphasizing a link to the real-life courtesan Hanaōgi of the Ōgiya House: the third Hanaōgi actually committed a double suicide with a retainer. Ukina's two child assistants, in matching kimono, watch the busy preparation. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

Nakaya clothing store makes still more money off the pair, and the Yamazaki store also makes a nice profit.

Enjirō and Ukina write final parting hokku verses and have them printed on fine, thick paper together with a picture to go with the verses. Then they have the prints distributed to all the main teahouses in Yoshiwara.

[SHIAN] (*referring to the envelopes on the floor*): What a superb idea you had, asking Kitao Shigemasa<sup>27</sup> to do the picture of them sitting together on a lotus

27. Shigemasa was a famous Edo painter and Kyōden's teacher. Privately distributing poems on sheets with paintings was an important literary activity at the time.



19. Two house employees hold lamps so that Enjirō and Ukina can see their way down a ladder in the dark. Both have their heads wrapped in cloth as if they needed to hide their identities. Actual double suicides were far more secretive. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

in the Pure Land paradise. He didn't use any ink at all. It's perfect, pure white and completely embossed.

[KINOSUKE]: I ordered a short wooden sword with silver leaf on the blade.

19. Ukina is strongly opposed to even a fake love suicide, since she'll get a reputation as a woman with bad judgment who can't choose good customers, and would-be suicides who fail, if caught, are publicly punished and made outcasts. But Enjirō doesn't give up. He offers to buy out the rest of her contract and help her get together later with the man she loves if she'll only play her part in his scheme. He imitates the ploy that Yuranosuke uses in *Chūshingura* to persuade Okaru to leave the quarters with him, and finally Ukina gives in. Enjirō also negotiates with the head of a kabuki troupe to have the love suicide made into a play in time for the fall season. In return for providing a no-interest loan to the troupe, Enjirō has the right to tell the playwright Sakurada Jisuke how the plot should be written. He'll be played by Ichikawa Monnosuke II, and Ukina, by Segawa Kikunojō III, both great stars, but it's one of those plays that don't have a chance in the world of succeeding.

Sexy men, Enjirō is sure, never simply buy out the contracts of high-ranking courtesans. So he decides to run away from the house with Ukina, breaking the lattice along the second-floor hall and escaping down a ladder. "You've bought out her contract," the house manager tells him, "so you can leave any way you want. But I'll have to have the lattice repaired. I'll tell you what. I'll give you a



20. Attacked by two masked highwaymen, who have their leggings pulled up, exposing their thighs, Enjirō and Ukina beg for mercy. Ukina holds a purificatory sprig. In this deserted area, they cannot expect anyone to help them. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

special discount price on that of two hundred gold coins.” The manager is a greedy man, so Enjirō pays ten times the normal repair cost. Then Enjirō lets a couple of house employees pocket some of the large tip he hands them to give to the manager, and in return they agree to spread news of the daring escape all over Edo.

[ENJIRŌ]: You all know the saying about trying to apply eye ointment from the second floor to somebody on the first floor. It’s very difficult. But now, for the first time, someone’s actually ransomed a courtesan from the second floor.

[EMPLOYEE] (*in front*): It’s dangerous, sir. Gently now.

[EMPLOYEE] (*in back*): Ukina, please have a pleasant escape.

20. Enjirō wants a stylish, eye-catching spot for the fake suicide attempt. So he chooses the dike on the far bank of the Sumida River near the famous Mimeguri Shrine. He’s afraid to walk through the area late at night, so they set out early in the evening. Representatives from the teahouses in the quarter and the Sumida River boat companies Enjirō has patronized also come along, together with amateur and professional jesters and male geisha comedians who have performed for him. They all wear formal cloaks and skirts and say farewell to the couple with as much ceremony as a Shintō group sending off specially chosen members on a pilgrimage to the Ise Grand Shrine. They make a big procession east across the Ōkawa Bridge at Asakusa, and on the far side the good-byes continue along the embankment near the Tada Yakushi Temple.



21. The upper bars of the shrine gate (*torii*) of the Mimeguri Shrine, a symbol of Mukōjima, appear to the right. The high dike hides the shrine itself. Enjirō drags his scarlet loincloth, and the fake tattoos on his left arm are exposed. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

Alone now, Enjirō feels elated. At last he’s about to achieve his great wish, and he sets out with Ukina north along the embankment on their journey toward death. When they reach a spot that looks right for their final moments, Enjirō unsheathes his silver-leaf wooden short sword. Then the moment comes when two must do the act. Just as Enjirō is calling out to Amida Buddha to come for their souls and guide them to paradise, two highwaymen with black scarves over their faces jump out from some stacks of newly cut rice. They take everything the couple has except their underwear.

[ROBBER]: You’re going to cut yourselves up anyway. We’ll stand beside you and disconnect your heads for you.

[ENJIRŌ]: Hey, wait a minute! We’re not committing suicide in order to kill ourselves. Right now, some people are supposed to appear and stop us. I wonder why they screwed up. We’ve given you our clothes, so spare our lives. Spare us, please! I’ve learned my lesson. I swear I’ll never commit love suicide again.

[ROBBER]: You won’t even think about it? Are you sure?

21. LOVE-SUICIDE PASSION COOLS TO GOOSE BUMPS

Adakiya Enjirō journeys with Ukina of the House of Floating Fame.

Make love in the morning  
and in the evening die fulfilled—  
not quite your vintage Confucius,

but hot enough to teach the Way  
to those in the floating world  
and sung in soft tones and phrases  
of a bungo-bushi ballad  
about lovers naked to the skin  
who've made a solemn promise  
never to untie alone  
the sashes they've tied for each other.  
But now they doubt each other's pledge.  
Will each be loyal to the end?  
Full of suspicion, they pass  
along a dike under construction  
beside the Sumida River  
wondering whether if they jump  
they'll really gain enduring fame  
the way the famous ballad claims.  
The god of love and marriage  
who brings men and women together  
and ties them as tightly  
as reliable, chemically treated  
Nabeya lice-repellant sashes  
worn by high-ranking courtesans  
looks away from these two now,  
abandons them, swelling with anger.  
And the passionate quarrels between the two,  
she angry as a curling slice of cooking squid,  
his face as contorted as if he'd drunk  
a swig of spiced soy sauce—  
their lovers' spats are a thing long gone.  
Once she walked proudly with wide steps  
through the main street of Yoshiwara  
but now she stumbles, toes pointed inward.  
And as they cry, the lovers' noses run.  
They have no sleeves to wipe their snot  
so they wring and wring again  
their wet loincloths. An east wind  
chills them now, and their skin  
is completely covered with goose bumps.  
The man's dim, grimy face looks like  
a maze of strangely written words  
as if he sought to send a message  
by way of some returning geese,

like letters written  
in thin ink across the misty sky.  
Simple cursive characters  
describe a crowbar on the shoulders  
and an anchor at the knees  
dyed in dark purple on two Edo robes  
now entered in a pawnshop book  
beside the famous Sumida,  
its waters running dark as ink.  
As they pass Iozaki Point  
they complain about small things  
and then the big Chōmei-ji temple bell  
booms out ten o'clock,  
reminding Enjirō of the shop  
that sells Chōmei-ji ointment for men  
for lengthening their performance.  
All through the night  
Enjirō bares his chest to Ukina  
and tells her what is in his heart.  
And when dawn comes they are revealed,  
he with his brand-new scarlet loincloth  
loose and dragging on the ground,  
and she in a musty scarlet petticoat.  
And as the sun now rises high  
they're nowhere near  
the famous Hidaka Temple  
where a woman turned into a fiery snake  
and burned her man to death,<sup>28</sup>  
yet both, naked, press on. (*Shamisen flourish and exeunt.*)

Cows, they say, ask to have rings put through their noses. And Enjirō? His botched fake love suicide is in such bad taste that great fame comes to him at last. He's depicted everywhere, even on cheap fans.

[ENJIRŌ]: I just did it for thrills. It's my own fault, so I can't complain. But you must be really cold. Everything's backward now, isn't it? In a self-respecting love suicide we'd be making our final journey with our clothes on. But here we are making a journey home—with nothing on. It's ridiculous. Just ridiculous. Everyone will stare at us. We're very conspicuous in scarlet.

[UKINA]: I really got wrapped up good in someone else's underwear.

28. Alludes to the nō play *Dōjōji Temple*.



22. Back at home, Enjirō discovers that the highwaymen were in fact his father, Yajiemon, and Sorobei. The stolen robes now hang on a kimono rack. Enjirō, at bottom, is now almost completely wrapped in a felt rug, a visual pun on the saying “to be covered by a felt rug,” meaning “to fail” or “to be disowned.” Enjirō, it is implied, has failed in all his attempts to become a playboy. (From SNKBZ 79, *Kibyōshi*, *senryū*, *kyōka*, by permission of Shōgakukan)

22. It's the day the extension on Enjirō's disinheritance runs out, and he returns home humbled and chastened. There, on a clothes rack in his room, he's amazed to see the robe that had been robbed from him at the Mimeguri Shrine. Just then, his father, Yajiemon, and the head clerk, Sorobei, come into the room and begin to lecture him. Thanks to them, Enjirō at last understands what the real world is all about and becomes a mature, serious man. Ukina decides she can put up with his bad looks and, since she doesn't have any other candidates in line at the moment, agrees to marry him. The family is rich, and under Enjirō, the business prospers even more for many long years. As a final sensational gesture to show he's separating himself forever from his scandalous reputation as a monger of scandalous reputations, Enjirō decides to have his life depicted in a kibyōshi picture book so others can learn from it. He asks Kyōden to write it and teach all the floating-head would-be playboys in the world a good lesson.

[FATHER]: Son, haven't you read Confucius? He says very clearly that young men are full of untamed vitality and must guard against lust in any form. Ideas that exceed proper bounds always fail, so it was natural your plan ended the way it did. We went to a lot of trouble, you know, to dress up and put on our little robber play just to scare the shit out of you. It was all for your sake, so from now on be very careful. I'm confident you'll never hang out with that Kinosuke again, or Warui Shian, either. Don't worry. You're not the first one who's acted like this. The world's full of idiots like you.

[ENJIRŌ]: I've got to let my mistress go. I'll really be in trouble if she gets jealous now.

[UKINA]: Because of you, I've got a terrible cold.

[*Kibyōshi*, *senryū*, *kyōka*, SNKBZ 79: 86–108, translated by Chris Drake]

### FAST-DYEING MIND STUDY (SHINGAKU HAYASOMEGUSA, 1790)

In an attempt to crack down on what the bakufu considered the excesses and moral dissipation of the times, in 1787 Senior Councillor Matsudaira Sadanobu instituted the Kansei Reforms (1787–1793), a series of large-scale political, economic, and moral reforms. The following year, Koikawa Harumachi and Santō Kyōden, among others, produced notable kibyōshi satirizing the reforms; but even though they were set in the past, they did not escape the bakufu's censure. Many writers, illustrators, and publishers were punished, and those who were samurai, like Harumachi, stopped writing popular fiction.

The result of the bakufu's pressure was that after 1790 the nature and content of the kibyōshi quickly changed. The obvious political and social satire of the earlier works was replaced with a thick layer of ethical didacticism, as evidenced in Santō Kyōden's *Fast-Dyeing Mind Study*. By the mid-eighteenth century, Shingaku (Mind Study, or Heart Learning), the school established by Ishida Baigan (1685–1744), had become extremely popular in the Kyoto-Osaka area. Baigan's teachings, a unique combination of Confucianism, Shintō, and Buddhism, were specifically aimed at the urban commoner and insisted that the merchant—who officially ranked lowest among the four classes—was the equal of the samurai with regard to moral practices. Baigan, who stressed the Way of the merchant, emphasized moral practice, particularly virtues such as filial piety, diligence, frugality, and honesty. The Shingaku school, whose leaders included Nakazawa Dōni (1725–1803), experienced a revival and spread to Edo in the late eighteenth century, partly as a result of the Kansei Reforms, whose ideology closely matched that of the Shingaku school. Nakazawa Dōni, who went to Edo, was so popular that he ended up speaking around the country to commoners of all backgrounds and was repeatedly invited to lecture to the highest samurai.

These teachings are dealt with in Santō Kyōden's *Fast-Dyeing Mind Study*, which was published in Edo in 1790 in three volumes. In it, the dangers of straying from the fundamental virtues are dramatized through the conflict between the “good souls” (*zendama*) and the “bad souls” (*akudama*) over the body of Ritarō, the son of the merchant Rihei. With the aid of Master Dōri, whose name echoes that of the noted Shingaku master Nakazawa Dōni, the good souls are able to regain control of Ritarō's body. As it evolved in the late eighteenth century, Shingaku stressed “knowing the original mind” (*honshin o shiru*), a notion originally found in the *Mencius* (6A:10), which asserted that if one ignored the good impulses that arose naturally in one's mind, one would “lose” the true or original mind.<sup>29</sup> *Fast-Dyeing Mind Study*<sup>30</sup> had a

29. In several passages, Kyōden draws on the writings of Nakazawa Dōni, specifically, *Old Man Dōni's Lectures on the Way* (*Dōni ō dōwa*, 1791) and *Old Man Dōni's Lessons for the Young* (*Dōni ō zenkun*). But Kyōden also saturates this work, like most of his kibyōshi, with irony and humor.

30. The title *Fast-Dyeing Mind Study* (*Shingaku hayasomegusa*) parodies the name of a popular Edo clothes dye called “fast-dyeing grass” (*hayasomegusa*). The comparison of Mind Study