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# DRAMATIC ENTERTAINMENT

GIVEN BY

The Citizens of Tokio

TO

GENERAL GRANT,

AT THE

SHINTOMIZA THEATER,

MEIJI, 12th YEAR, 7th MONTH, 16th DAY.

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From the papers of

ELI TAYLOR SHEPPARD

THE ANTIQUE BALLET.

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## ANTIQUE BALLET.

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### *THE POETS OF THE PAST.*

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This ancient divertimento belongs to a class of entertainments which have been handed down from early times, and which are of great traditional popularity. Such meaning as it possesses is too complicated and involved for concise explanation; and indeed its value is chiefly dependent upon the saltatory skill of the performers, and the taste and splendor of their costumes. The three principal characters are Sumi-yoshi, a God of Poetry (represented by the actor Sadanji); Hitomaru, a poetic luminary in the Imperial Court of Nara (Kikugoro); and and Tamatsu-shima, a brilliantly endowed wife of the Emperor Inkio (Kakitsu). The chief glories of Japanese poetry are attached to their names. The action of the ballet is partly mythical, and partly associated with historical events. The sudden change, toward the end, from the region of imagination to the realities of common existence, in a grotesque dance in which many members of the company participate, gives a totally illogical, but highly animated termination to the display.

PART II.

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YOSHI-IYE:

*A JAPANESE HISTORICAL DRAMA:*

*In Two Acts.*

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INTRODUCTION.

About the middle of the eleventh century of the Christian Era, the northern districts of Japan were agitated by a war in which the chief commander on the Emperor's side was a powerful noble named Yori-yoshi. The son of this general, Yoshi-iye, then approaching the age of manhood, served with valor and devotion throughout the contest, and, after its successful termination, returned in honor with his father to the Imperial Capital, Kioto.

Peace prevailed in the north for many years ; but toward the end of 1091, a rebellion was fomented by Takehira and Iyehira, two sons of a warrior named Kiyowara, who had served under Yoriyoshi in the previous war, and who was believed by his family to have been insufficiently rewarded for his loyalty. This revolt soon assumed formidable dimensions. The duty of suppressing it was assigned to several generals, whose efforts, however energetic and

sincere, were unequal to the occasion. Finally the sole command was entrusted to Yoshi-iyé, who had distinguished himself in subordinate positions, but who had not been universally regarded as entitled to so high a distinction. He reorganized the army, initiated a new campaign, and by a succession of victories reduced the daring insurgents to submission. The peculiar feature of his triumph was the clemency he displayed toward the vanquished enemy, at a moment when their lives and possessions were at his sole disposal.

These incidents,—which are of undoubted authenticity in Japanese annals,—form the basis of the following drama.

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#### CHARACTERS REPRESENTED.

YOSHI-IYÉ; Commander-in-chief of the Loyal Forces, By DANJIURO.  
INOUE YORITOKI; Yoshi-iyé's Uncle and Governor

of Omi..... " SADANJI.

TOMONO SUKEKANE; a Retainer of Inoue..... " DANYEMON.

ARAKAWA SAKUZAYU; a Drum Maker and Retainer

of Yoshi-iyé..... " NAKAZO.

OYANO TARO; a Retainer of Yoshi-iyé..... " KODANJI.

TAKEHIRA; the Rebel Leader..... " SOJIURO.

IYEHIRA; his Brother ..... " KAKITSU.

O-YANO; Yoshi-iyé's Wife (disguised as Arakawa's

Daughter) ..... " HANSHIRO.

TWO RETAINERS OF YOSHI-IYÉ, DISGUISED AS FARMERS.

OFFICERS AND SOLDIERS.

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#### ACT I.

SCENE 1.—The house of *Arakawa*, the drum-maker, in the province of Omi. A large drum is seen, ready for delivery to the Temple called *Mi-dera*. *Yoshi-iyé*, in common garb, appears as the guest of *Arakawa*. He has given out that he has been unjustly disgraced by the Emperor,

and that his mind is affected and his memory gone in consequence; and he passes his days in idleness, fishing without result, and the like. The workmen make sport of him, but he is protected by *Arakawa* and his supposed daughter (*Yoshi-iyé's* wife), who nevertheless believe him to be afflicted as he appears.

A messenger comes from *Mi-dera* for the new drum. He is informed that it is finished, and that after proper testing it will be sent to its destination. *Yoshi-iyé* enters, returning from one of his fruitless fishing excursions, and expresses a curiosity respecting the drum. *Arakawa* tells him its purpose, and says that as *Yoshi-iyé* has been a leader of soldiers, he shall prove its quality,—it having been the ancient custom for a general to use a drum in communicating his orders. *Yoshi-iyé* beats it with intentional awkwardness, and the workmen, attracted by the sound, come in and jeer at him, while *Arakawa* and the young woman defend him, as usual, and lament his infirmities. Assuming indifference to all, *Yoshi-iyé* lies down and sleeps. When he is left alone, his confidential agent, *Oyano Taro*, suddenly enters, rouses him, and announces the outbreak of *Takehira* and his brother in the north.

At this intelligence *Yoshi-iyé* throws off all disguise, and resumes the appearance of perfect sanity. Giving a signal upon a flute, which summons his concealed followers, he prepares to depart for the scene of conflict. An officer comes to assure him that his supporters are all in readiness. *Arakawa* and *O-Yano* are filled with surprise and alarm, notwithstanding his prompt explanations that he retains the Emperor's full favor, and that his pretended madness, and his fishing expeditions, were only devices to facilitate the receipt of secret information. For a moment, his wife meditates self-destruction in her despair; but she is finally reassured, and promises such coöperation as she can afford. *Yoshi-iyé* again beats the drum,—this time with the hand of a master,—to collect his men. Numbers of farmers,

and even the workmen who had derided him, volunteer to accompany him, and at the head of a large concourse he sets forth to visit the Governor of Ōmi.

SCENE 2.—The house of the Governor, who is discovered reading, alone. The sound of a drum is heard, and a servant hurriedly reports that *Yoshi-iye* is summoning the people at *Arakawa's* dwelling. Holding the common belief that *Yoshi-iye* is in disgrace, the Governor fears he will join the insurgents, and orders his horse, intending to hasten and dissuade him. *Tomono Sukekane*, who cherishes an enmity against *Yoshi-iye*, takes advantage of this opportunity to call and propose that he shall lead troops to suppress the supposed movement of the man he hates; but the Governor refuses, declaring that he will speak personally with *Yoshi-iye*, who is, in fact, his nephew.

While they converse, the voice of the person under discussion is heard, without, saying—"You need not seek me; I am here." Advancing upon the scene, he rapidly relates the circumstances of the northern revolt, proclaims his purpose of starting immediately to the scene of action, and requests the Governor to go to Kyoto, acquaint the Sovereign with the facts, and obtain the Imperial sanction for his enterprise. *Tomono Sukekane*, however, urges his superior claim to the chief command, on the ground of his knowledge of the rebel position, his ability to raise forces, etc.; but the Governor, after an earnest debate, determines to put his troops under *Yoshi-iye*, who is ordered to proceed at once to the field.

## ACT II.

SCENE 1.—Part of a battle-field, at the close of an engagement. *Iyehara*, the younger of the rebel brothers, is seen fighting with a soldier of *Yoshi-iye's* army.

SCENE 2.—The head-quarters of *Yoshi-iye*, who is discovered surrounded by officers. *Oyano Taro* and others

return from the center of the field, and report that an immediate victory is certain. *Tomono Sukekane*, together with the staff generally, counsel a combined attack upon the enemy's principal stronghold,—the castle of Kanazawa. *Yoshi-iyé*, however, restrains them by a speech of eloquent remonstrance, saying that as success is already assured, no further blood should be shed, and the lives of their countrymen must be spared, in spite of past misdeeds. He asserts his determination to write to *Takehira*, warning him of the uselessness of further resistance, and admonishing him to surrender. The materials for this purpose are brought, as the scene closes.

SCENE 3.—The interior of Kanazawa Castle, and headquarters of *Takehira*. The rebel leader is alone, bemoaning his disasters. His brother *Iyehira* enters and announces the latest defeat. Knowing the promptness and decision of *Yoshi-iyé*, *Takehira* makes preparation to receive the final attack on the following morning, expecting nothing but destruction and death. He orders *saké* for his last repast, and to demonstrate his fearlessness and reckless spirit, even in adversity, indulges in a farewell dance before his companions.

A messenger comes with the letter from the conqueror. *Takehira* communicates its contents, but his followers declare their resolution to hold out to the end. He insists, nevertheless, upon giving himself up for execution, hoping thereby to secure lenient terms for the others.

SCENE 4.—The camp of *Yoshi-iyé*. The loyal commander, with his staff, is waiting to receive *Takehira* and his brother, who presently are introduced. They offer submission, and surrender their swords, interceding at the same time for their retainers, in whose behalf they propose to sacrifice themselves. *Yoshi-iyé* repeats in words the assurances of clemency which he had before given in his letter, saying that the authority he represents is inclined to

generosity, and that peace, with the certainty of future tranquillity, is all that he has aimed to achieve. This having been gained, he has now no hostile design against the supporters of the rebellion, nor even its leaders. All lives shall be spared, and his hopes shall rest upon the prospect of mutual friendliness hereafter. The multitude applauds the humane decree, and the curtain is drawn while all unite in congratulations to *Yoshi-iye* for his valor, and in praises for his magnanimity.



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PART III.

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PANTOMIME AND BALLET.

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Several Views are Given, Illustrating Scenes in Ginza and  
Incidents of the Arrival and Reception of General Grant.

Fifty Actors Engage in a Festival Dance.









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