
COLUMBIA UNIVERSITY PRESS

Translated by DONALD KEENE

CHIKAMATSU

MAJOR PLAYS OF

CHIKAMATSU

From the collection of Taizo Hayama, Tokyo

Chikamatsu (kunisagemon)
THE LOVE SONGS OF AMALIMA

THE GIRL FROM HAKATA

A man called Joestar, and wherever he goes, he will remain a top of his class.
THE LOVE SUICIDES AT AMNYA

ACT ONE. SCENE ONE

[The scene is one of opulence. The setting is a grand ballroom, adorned with elegant furniture and fine paintings. The room is bathed in soft, ambient light, creating a warm and inviting atmosphere.

A grand staircase descends from the upper level, leading to the main floor. A large chandelier hangs from the ceiling, casting a gentle glow over the room. The walls are decorated with intricate tapestries, and a grand piano sits in the corner, ready to entertain.

A group of elegantly dressed people are gathered, engaged in lively conversation. The music from the piano adds to the festive mood.

A young man, dressed in a tuxedo, approaches the group. He is handsome and confident, drawing the attention of the ladies present.

He stands before a statue of Cupid, holding a rose in his hand. The statue is a symbol of love and affection.

He turns to the group and addresses them:

[Young Man] Charming ladies and gentlemen, let us celebrate the joy of love! Let us toast to the suitor who dares to declare his feelings...

The group erupts in cheers and applause. The young man smiles, feeling triumphant.

The scene ends with the young man leaving the room, his rose still held high, as the other guests continue to enjoy the evening.]

TIME: November 4, 1790

Scene One: A scene in Somersby's Quarter, Osaka
ACT ONE. SCENE TWO

The Love Suicides At Amakusa

A love story. Two lovers meet in a garden. The garden is filled with flowers and birds. The lovers, A and B, are secretly in love. They decide to elope to a nearby island.

A: I love you, B.
B: I love you, A.

Scene Two: The Ranch House, A Somber Romance

WAKANEBI: Complaining in this room, he moves on.

WAKANEBI (Continuing): I don't feel it, I don't feel it. Perhaps it's the wind.

You can't escape it, you can't avoid it.

For once in two centuries,

WAKANEBI: When is it?

Scene Nature: A park on the outskirts of the city. It is a spring day, and the flowers are blooming.

A: Let's go for a walk. B: Let's go for a walk.

They take a path through the woods and talk about their love.

B: I love you, A.
A: I love you, B.

Scene Nature: A hillside covered with fields and a river.

A: Let's jump in the river.
B: Let's jump in the river.

They jump in the river and swim together.

The End.
The love suicides at Amijin.

Act One: Scene Two

The love suicides at Amijin.
THE LOVE SUICIDES AT ATOMIC AMERICA
ACT ONE, SCENE TWO

You hand a letter composed by the first of love.

You read it. The paper crinkles under your fingers.

You feel a thrill in your chest. The words

are familiar, yet new. You've never seen them before.

You take a breath and read on.

The letter is from your sweetheart.

They have been thinking about each other for weeks.

You can't help but smile as you read the

words.

You've waited so long for this moment.

You feel a warmth in your heart.

The letter is full of love and longing.

You can't wait to see them again.

You look up and see the moon shining down

on you. You feel a sense of peace.

You take a deep breath and let the

moon's light wash over you.

You feel grateful for this moment.

You know that you'll always remember

this letter. You'll treasure it forever.

You fold the letter and tuck it away in your pocket.

You're ready to see your loved one again.

The moon shines brightly, guiding you on your way.

You feel happy and content.

You know that this moment is just the beginning.

You can't wait to see what the future holds.

You smile as you think about your

sweetheart and all the possibilities that

lie ahead.

You move forward, ready to face whatever

the future may bring. You know that

you'll be there for each other, through

good times and bad.

You feel a sense of hope and

faith.

You know that love will

always prevail.
THE LODE SUCCEES AT AAMANDA

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ACT ONE, SCENE TWO

Come with me, Goneril. We'll go to bed.

You know the piece is out of the window, and we'll get it back again.

The piece is out of the window, and we'll get it back again.

The piece is out of the window, and we'll get it back again.
ACT TWO

Scene: The home and shop of Kramden. That's the big screen with the picture on it.

Kramden: All right, boys. Let's get this show on the road. We're going to do this right, or we're going to do it wrong.

Dialy: Right, Chief. We're going to do it right.

Kramden: That's the spirit, boys. Now, let's get started.

Dialy: Yes, Chief.

Kramden: Dialy, you're going to do the voice of the announcer. You're going to do the voice of the announcer.

Dialy: Yes, Chief.

Kramden: And you, boys, you're going to do the voice of the announcer.

Dialy: Yes, Chief.

Kramden: Now, let's get started.

(They all begin to work on the show.)
THE LOVE SONGS OF ALAIN \n
[Partial text visible due to obstruction]
THE LOVE SUCIDES AT AMALIA

ACT TWO

The facts and lot de with my knowledge. I'll reveal my story
in this letter. I must hide the truth to save my life. I must
reveal it. It is the only way to escape. I must act quickly.

The woman's name is Antonia. She is a beautiful
woman with a kind heart. She loves me and would
do anything to help me. But I cannot trust her. She is
a spy for the enemy. I must be careful.

Antonia: I love you, my dear. You must trust me.
I will help you escape.

Adrian: I cannot trust you. You are working for the
enemy. I must protect my country.

Antonia: You are a fool. I will show you the way
out. Follow me.

Adrian: No, I will not go with you. I will stay here
and fight for my country.

Antonia: You are a brave man. I will come back
and find you.

Adrian: I will wait for you. I will not give up.

Antonia: I love you, my dear. Goodbye.
THE LOVE SUICIDES AT AMIJI

OSAN: I'll tell you later where this money came from. I've scraped it together to pay the bill for Iwakuni paper that falls due the day after tomorrow. We'll have to ask Magoemon to help us keep the business from betraying its insolvency. But Koharu comes first. The packet contains 490 momme. That leaves 330 momme to raise.

NARRATOR: She unlocks a large drawer. From the wardrobe lightly fly kite-colored Hachijio silks; a Kyoto crepe kimono lined in pale brown, insubstantial as her husband's life which flickers today and may vanish tomorrow; a padded kimono of Osue's, a flaming scarab inside and out—Osan flushes with pain to part with it; Kantaro's sleeveless, unlined jacket—if she pawns this, he'll be cold this winter. Next comes a garment of striped Gunnai silk lined in pale blue and never worn, and then her best formal costume—heavy black silk dyed with her family crest, an ivy leaf in a ring. They say that those joined by marriage ties can even go naked at home, though outside the house clothes make the man: she snatches up even her husband's finery, a silken cloak, making fifteen articles in all.

OSAN: The very least the pawnshop can offer is 350 momme in New Silver.

NARRATOR: Her face glows as though she already held the money she needs; she hides in the one bundle her husband's shame and her own obligation, and puts her love in besides.

OSAN: It doesn't matter if the children and I have nothing to wear. My husband's reputation concerns me more. Ransom Koharu. Save her. Assert your honor before Tahei.

NARRATOR: But Jihei's eyes remain downcast all the while, and he is silently weeping.

JIHEI: Yes, I can pay the earnest money and keep her out of Tahei's hands. But once I've redeemed her, I'll either have to maintain her in a separate establishment or bring her here. Then what will become of you?

NARRATOR: Osan is at a loss to answer.

OSAN: Yes, what shall I do? Shall I become your children's nurse or the cook? Or perhaps the retired mistress of the house?

NARRATOR: She falls to the floor with a cry of woe.

JIHEI: That would be too selfish. I'd be afraid to accept such gen-

4 Hachijio silks were woven with a warp of brown and a woof of yellow thread to give a color like that of the bird called the kite. "Kite" also suggests that the material flies out of the cupboard.

ACT TWO

crity. Even if the punishment for my crimes against my parents, against Heaven, against the gods and the Buddhas fails to strike me, the punishment for my crimes against my wife alone will be sufficient to destroy all hope for the future life. Forgive me, I beg you.

NARRATOR: He joins his hands in tearful entreaty.

OSAN: Why should you bow before me? I don't deserve it. I'd be glad to rip the nails from my fingers and toes, to do anything which might serve my husband. I've been pawning my clothes for some time in order to scrape together the money for the paper wholesalers' bills. My wardrobe is empty, but I don't regret it in the least. But it's too late now to talk of such things. Hurry, change your cloak and go to her with a smile.

NARRATOR: He puts on an under kimono of Gunnai silk, a robe of heavy black silk, and a striped cloak. His sack of figured damask holds a dirk of middle length worked in gold; Buddha surely knows that tonight it will be stained with Koharu's blood.

JIHEI: Sangoro! Come here!

NARRATOR: Jihei loads the bundle on the servant's back, intending to take him along. Then he firmly thrusts the wallet next to his skin and starts towards the gate.

VOICE: Is Jihei at home?

NARRATOR: A man enters, removing his fur cap. They see—good heavens!—that it is Gozaemon.

OSAN AND JIHEI: Ahhh—how fortunate that you should come at this moment!

NARRATOR: Husband and wife are upset and confused. Gozaemon snatches away Sangoro's bundle and sits heavily. His voice is sharp.

GOZAEMON: Stay where you are, harlot!—My esteemed son-in-law, what a rare pleasure to see you dressed in your finest attire, with a dirk and a silken cloak! Ahhh—that's how a gentleman of means spends his money! No one would take you for a paper dealer. Are you perchance on your way to the New Quarter? What commendable perseverance! You have no need for your wife, I take it. Give her a divorce. I've come to take her home with me.

NARRATOR: He speaks needlessly and his voice is bitter. Jihei has not a word to reply.

OSAN: How kind of you, Father, to walk here on such a cold day. Do have a cup of tea.

NARRATOR: Offering the teacup serves as an excuse for edging closer.
The name of the show is the Cucumber Patch. The setting is a garden in the countryside, with a cottage in the background. The time is late afternoon.

ACT THREE, SCENE ONE

Time: This night.

Scene One: The Ground Crew in front of the Canteen

NARRATOR: The love succeeds at anima.

NARRATOR: In the cool breeze and the deceptively dark, The music voice.

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Scene Two: The Perilous Journey of Many Tragic

I grant you: the perilous journey of many tragic

their journey is fraught with peril and danger, with many obstacles and trials. They must navigate treacherous waters, avoid the wrath of sea monsters, and face the constant threat of being cast away on unknown shores. Their journey is not an easy one, and many will not survive the perilous journey. So, set your course for the unknown and brave the dangers of the unknown seas!}

ACT THREE, SCENE TWO

THE LOVE SUICIDES AT AMANO

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position when he died.

The dead were dragged to the funeral-bus, where they were

rowed on board. Fresh flowers were also placed on the

hearse, and the body was led into the church,


Preparation for the morning's task and the body in that

act. THREE. SCENE THREE.

THE LOVE SUICIDES AT AMANDA.