Behind the Painted Smile
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Introduction

*The geisha is the aristocrat of the mizu-shobai (water business) ... but she is not a prostitute ... Her business is to sell a dream of luxury, romance, and exclusivity to the wealthiest and most powerful men in Japan...*

~Jodi Cobb

For many years the world of the geisha, often referred to as the flower and willow world, has perplexed and intrigued people around the world. The most common image of a geisha is a white faced, red lipped, kimono clad, glorified prostitute, but in truth they are so much more. A true geisha is a person of art and can be male or female. To become a geisha requires more skill and dedication than the Western World is able to comprehend and because of that, the misconception is, more often than not, upheld. Arthur Golden’s critically acclaimed book and feature film *Memoirs of a Geisha* was able to open the eyes of the Western World to the beauty, grace, and plight of these women; however, there is much more than meets the eye.

The geisha culture is the only business in Japan that is run exclusively by women for the pleasure of men and has been successful for many centuries. In this society, where a woman's place was either in the home or in the brothel, the geisha carved out a separate niche, creating a community of women that became known as the *karyuaki* (flower and willow world). Despite the often harsh realities of this world, a geisha could gain an education of sorts, acquire an art, make her own money, establish an independent identity, run a business, pursue romance, and sometimes find true love.

The heart of the geisha life lay in two Japanese cities, Kyoto and Tokyo. One, Kyoto, is a snapshot in time of the geisha of the past; living in the *hanamachi* with their geisha family, learning the arts, and preserving the way of the geisha. The other, Tokyo, is struggling to retain the dwindling geisha arts where technology advancement threatens to take over. In Kyoto an
apprentice geisha is referred to as a *maiko*, person of dance, and a fully fledged geisha is a *geiko*, person of art. In Tokyo the names are *hangyoku*, because sharing in the company of an apprentice would only result in half of a charge, and *ippōn*, meaning literally “one full point”, respectively. For ease, rather than use their Japanese names the words “apprentice geisha” and “geisha” will be used. This is because this paper will focus on both Kyoto and Tokyo geisha and to use one or both sets of names would become quite confusing. For convenience, there is a glossary at the end of this paper where the definitions of italicized words are provided.

This paper will discuss the history of the geisha, clearly define the steps that must be taken to become part of this exclusive society, the difference between an apprentice geisha, who is most often seen by the public, and an actual geisha, and the skills acquired during the extensive journey. The ultimate objective of this paper is to show that a geisha is something that a prostitute can never hope to be.
Chapter One: A Brief History of the Origin of the Geisha

*How these conspiring courtesans allure men without resorting to force is beyond our comprehension.*

-Anonymous¹

The history of the geisha began during the Japanese Renaissance when the class system that previously governed Japan was being turned on its head. During this time, the first of the pleasure quarters, called *Yanagimichi*, was built by a man with an entrepreneurial spirit named Hideyoshi Toyotomi. Before the Renaissance, the samurai had been directly under the *shogun*, and they still were, but they were forbidden from retaining other employment and as a result, they were struggling survive on their stipend. To survive they had to borrow money and the direct result was an increase in the income for the money lenders. To prevent the merchants from overtaking the samurai, edicts were frequently passed forbidding them from using their wealth to do things such as wear silk or live in three story houses. There was no tax system, but in order to keep the merchants in line every so often the *shogunate* would come up with reasons to confiscate everything.

Since no one wanted to relinquish all of their hard earned wealth to the government, squandering their wealth became a common habit, but since there were edicts preventing the merchants from acquiring silver and gold, the only option left was to go into the pleasure quarters to squander their wealth rather than lose it. This caused the pleasure quarters to prosper which was not what the *shogun* wanted in any way, shape, or form. He believed that if he walled in all of the people and things that were directly related to pleasure, the upstanding citizens would eventually get tired of having to travel to indulge themselves. However, the lure of sex and other sensual pleasures combined with the "elegance, culture, and brilliant conversation with
beautiful women in an atmosphere of refinement" proved to be even too much for the shogun to control.²

With the popularity of the pleasure quarters growing exponentially, it became vital to retain many new girls to ensure the unwavering attention of the merchants with their new wealth. This necessity in conjunction with kuchi berashi ensured a steady stream of girls being acquired by zegen “who scoured the countryside and poorer sections of the city” where they could find parents willing to give up their children to lower their debt or reduce the number of mouths they had to feed. This was not looked at with the same disdain nor did it have a similar stigma that it would have today because it was viewed as improving the life of their child. They were able to send them off to a place where they would have a steady supply of fine food, clothing to wear, and be educated, if not completely, at least more than they could hope to provide.

Once a child was in the pleasure quarter, yes, they did indeed have the opportunity for a better class of life, but they were now the property of the brothel owner and saddled with an outrageous level of ever increasing debt. They began to repay their debt by becoming maids; and as they grew older, if they showed promise, they would become kamurof. This was the predecessor to the current day maiko in Kyoto. During this period the child would follow an older courtesan and learn the secrets that made her successful. At this point, the child would learn many things, but the most important idea that would be passed from courtesan to apprentice was the key rule: “Play at love but never, never to allow oneself to feel it. That way lay disaster.”³

It was assumed that a person reached sexual maturity around the age of thirteen and at this point an apprentice was expected to accept a rite of passage called mizuage. This rite of passage was still performed until it was deemed illegal. The mizuage ceremony consists of a
bidding war between patrons and the winner receives the right to take the virginity of the apprentice. This was required for a girl to be considered a fully fledged courtesan or geisha. After the *mizuage* ritual, a girl would be ranked and that would determine what kind of work she would receive. Often girls would be ranked as lower class prostitutes and condemned to a life of sitting and waiting for customers to come and choose them; but if the girl had exceptional beauty, she could be ranked as *koshi* and have the opportunity to work her way up to being *tayu*.

*Tayu*, at the time, were in high demand and very difficult to obtain. If a man wanted to partake in the company of a *tayu*, the first step was to go to an *ageya*...to apply for a meeting…The owner of the *ageya* would write a letter to the bordello where the courtesan lived, roll it up, and give it to the messenger. While the customer was waiting, he would enjoy to services of jesters and dancing girls and ply them with food and drink, all of which, of course, would be added to his bill. The customer would then be able to spend time with the courtesan and they spend the “evening playing music, dancing, exchange poems, and enjoy the tea…and incense ceremony.” Even at this point in time, the *tayu* had the ability and responsibility to be selective because if they were not, their reputation could be tarnished if it was perceived that they were too easy.

<table>
<thead>
<tr>
<th>Ranks of Courtesan</th>
<th>Rank</th>
<th>Rate per night</th>
<th>Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Tayu</em></td>
<td>Highest</td>
<td>90 momme</td>
<td>Had the ability to be very selective.</td>
</tr>
<tr>
<td><em>Koshi</em></td>
<td>Second</td>
<td>60 momme</td>
<td>Highest rank a courtesan can be directly designated.</td>
</tr>
<tr>
<td><em>Sanche</em></td>
<td>Third</td>
<td>30 momme</td>
<td>Had to perform the duties of courtesan and teahouse waitress</td>
</tr>
<tr>
<td><em>Hashi</em></td>
<td>Lowest</td>
<td>1 momme</td>
<td>Despite being the lowest ranking courtesan, they were still said to be very elegant.</td>
</tr>
</tbody>
</table>
The success that was enjoyed by Hideyoshi Toyotomi in *Yanagimichi* led to Saburoemon Hara to petition to begin another pleasure quarter in Kyoto, specifically Edo; however, it was ultimately a wealthy brothel owner, Jinemon Shoji, who was successful in creating a licensed pleasure quarter. The success of this pleasure quarter was because of unmarried merchants and tradesmen from Kyoto and Osaka, and unmarried samurai who, on the stipend provided to them by their employers, could not begin or support a family. *Yoshiwara* set itself apart from *Yanagimichi* by not only offering sex, but also entertainment such as *kabuki*, shrine dancing, wrestling, and singing. As a result of these diverse offerings, *Yoshiwara* was “far larger than the country’s other famous pleasure quarters.”

“Gradually the number of women worthy to be designated *tayu* began to decline...It was then that a new breed of woman first began to step out...a woman who was not a caged bird, who dressed with understated sophistication, not showy glitter, and who sold not her body, but her arts.” This was the foundation of the geisha.
Chapter Two: The Pathway to Becoming a Geisha

At the deepest level, geisha are really performing for themselves, one another, and the professional music and dance world. It is a matter of personal artistic integrity and artistic satisfaction.¹

-Victoria Lane

It costs approximately $500,000 to train a geisha today;² because of this, the okasan must be sure that the apprentice is resolute in her decision to become a geisha. In the past, girls were simply bought and sold to an okiya and more often than not, would not run away because they would be unwilling to bring dishonor to her family. Today, a girl makes her own decision to become part of an okiya and seeks a personal recommendation. In the hanamachis, everything is based on personal relationships and trust within an inner circle³ and therefore an okiya will not simply take a girl on off of the streets because of the associated costs. Before becoming a geisha one must endure a stringent five year apprenticeship during which she will experience a multitude of phases. After completing each of the stages, the apprentice will go through a rite of passage that will symbolize her ascension to the next level.

When a girl first arrives at the okiya, which will be her new home, she will not automatically dive into her apprenticeship. First, she will spend approximately one year as a shikomi. Before World War II, when kuchi berachi was still an acceptable misfortune, girls began this stage as a way to begin paying off the debt that had been incurred to obtain, house, and feed them. Today, a girl will begin this stage around the age of sixteen after she completes middle school, and uses it as a time to observe her onesans in a stress free environment. As a shikomi, a girl will begin her dance lessons and start to learn the rules of the community. At this stage, she wears informal kimono, to get used to the change, every day but will wear no make-up.⁴ She will also be allowed to wear her hair in the style of her choosing but will be unable to
cut her hair. It is during this time that she will achieve the length that make accomplishing the elaborate hairstyles that will be worn during her apprenticeship possible.\(^A\)

Upon reaching the end of one year, or when her *okasan* deems she is ready, whichever may come first, a girl will begin her training to become a geisha. At this time, she will experience her *misedashi*. After this milestone, an apprentice will begin to wear the white make-up, the trailing kimono with long sleeves, her *okobo*, and have her hair styled each week. However, the most important part of her *misedashi* is when she is bound to her *onesan* during a ceremony called *san-san-kudo*.\(^5\) During this ceremony the newly minted apprentice and her *onesan* “offer sake to each other [and] both drink it in three mouthfuls from three small shallow-bottomed cups.”\(^6\) The apprentice is given a new name, usually including one of the characters from her elder sister, for example, Katsuno or Katsuma from Katsuji. Shortly before a girl experiences her *misedashi* the *okiya* will begin to gather the items that will be vital to her during her apprenticeship. This includes a set of new kimonos (including one for each of the four seasons), underwear, *kanzashi*, accessories, *tabi*, a hand mirror, and an *ozashiki-kago*.

The day after her *san-san-kudo* will be the celebration that announces to everyone in the *hanamachi* and their regular customers that a new apprentice has begun her training. During this celebration:

*Sashigami*, with the names of the new apprentice geisha, her elder sister, and their *okiya* are distributed to okiyas, ochayas, restaurants, and other establishments in the *hanamachi*. Owners of the *hanamachi* shops that sell kimonos, accessories, and other goods bring *goshugis* put inside *noshi-bokuros*, and the Japanese custom of distributing hand towels on special occasions is followed, theses are inscribed in red with the names of the [apprentice] and her [onesan], together with

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\(^{A}\) For more information, see Chapter Four: The Look Page 14
the character *kotobuki*, which symbolizes happiness. The [apprentice] wears the

wareshinobu with three pieces of red and silver *miokuri* paper on both sides of her chignon, together with a special ornamental tortoise-shell *kanzashi*. During the celebration the apprentice goes with her *onesan* to many banquets where she is introduced to some of her *onesan’s* clients who “give the new apprentice geisha generous
goshugis- a minimum of 10,000 yen ($85.90).”

The next celebration is no longer executed because prostitution laws prevent the required buying and selling of an apprentice’s virginity. During her brief stint as a geisha, Liza Dalby, the first and only American woman to be allowed to enter into this secretive culture, was told the following story by a client.

> The *mizuage* used to take seven days...Each night, the *okasan* prepared a chamber, placing three eggs on top of the coverlet. The man would tell the [apprentice] to lie down. Then, breaking the eggs, he swallowed the yolks and rubbed the white’s between her thighs. By the end of the week, the girl was very relaxed and, fortified with all those egg yolks...the *mizuage* was easily accomplished...It was a great responsibility for the man.

The *mizuage* ceremony would not go this way, but this is an example of what men thought of an apprentice’s virginity. Once she entered into her *okiya* her virginity was no longer her sacred property, it was now the property of the *okiya* to sell to the highest bidder. There were men who considered themselves collectors and would make it a habit of entering into bidding wars with the intent of winning. Once these men were granted the right, they would take the apprentice’s virginity and then “the man would dress hurriedly, [take] a pair of scissors from his jacket pocket, [snip] a piece of the now bloody towel that lay beneath the girl and [stuff] it into a glass

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B For more information, see Chapter Four: The Look Page 15
vial with her name on it.” Due to the barbaric nature of this ceremony, it is no longer practiced, rightfully so.

Very often the person who won the bidding war, and therefore the right to deflower the apprentice, would become her danna. This man would have to be very influential and known to have the financial capabilities to support the apprentice in all of her studies and keep her in new kimono each season. The relationship between an apprentice and her danna would be akin to one between a man and his mistress. A man’s status would often be elevated if it became known that he had a geisha as a mistress because “to have an affair with a geisha, a professional woman who is completely different from a prostitute would be an honor.” Although marriage was out of the question for a geisha, it was not frowned upon for her to have the child of her danna. It was even more appreciated if she had a girl who could carry on the geisha traditions. When the apprentice either went through her mizuage or acquired her danna, she would go through another rite where she would change her hair to the ofuku style.

The final rite before ascending to the level of geisha is the erikae. “This is the ceremony where the [apprentice] becomes a [geisha]. At this stage she will change her kimono [to one that is more subdued], and change her collar from red to white. From now [on] she must dress and act more like a woman than a girl.”

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C For more information see Chapter Four: The Look Page 15
Chapter Three: The Way of the Geisha

The most memorable thing about a geisha is the elegance of the way that they present themselves; they are very formal but not stuffy and are very poised. Their every movement is orchestrated. There is no “out of characteristic” for them; when they are around their customers they are unbreakable. They live the life of what they have become for their career.

- Steven Catchatorie

Once a girl has earned the right to call herself a geisha, there are fewer ceremonies. This goes along with the fact that a geisha is more subdued than an apprentice; she is now mature and no longer must she depend on her physical features to entice her customers. She has the artistic ability and accomplishments to keep a man entertained using skills alone. This chapter will discuss the ceremonial aspects that a geisha will experience and explain the banquets at which a geisha’s presence will often be requested.

A. Geisha Rites of Passage

The *erikae* ceremony is the final ceremony that an apprentice will encounter. This is the ceremony that signals the change from apprentice to full geisha. For the last month before an apprentice “turns her collar” from red to white, she will wear the *sakko* hairstyle\(^A\) and leave three lines unpainted on her back. Unlike the *misedashi* there is no elaborate ceremony for the *erikae*; this is parallel to how she is maturing. “The [apprentice], with her bright trailing kimono, ornate hairstyles, and ornamental kanzashis, cannot help but catch the eye. The [geisha], however, who dresses much less elaborately, must attract attention through her accomplishments, the intelligence of her discourse, her personality, and her behavior.”\(^1\) To alert the *ochayas* and her clients that there is a newly minted geisha, hand towels and *noshigami* are distributed and the new geisha makes her round of visits in the *hanamachi*.\(^2\)

\(^A\) For more information, see Chapter Four: The Look Page16
After the *erikae*, there are no more ceremonies for the geisha until she is ready to retire. The final ritual is *hiki-iwai* and this can mean that “she has formally retired, quit the geisha life, become too old to work publicly, or is getting married.”3 To symbolize this transition, the geisha makes gifts of rice boxes and delivers them to her teachers, *okasans*, *onesans*, and others who have helped her through the years to express her gratitude.4 If the rice was white and steamed, the geisha was symbolizing that the geisha will never return to the *hanamachi*; but if there is some red rice with red beans called *sasage*, she leaves open the possibility that she will.5

B. Banquets

*Ozashiki* are the way the geisha make their money; these banquets are where the apprentices and geisha entertain their customers. In order to attend an *ozashiki*, one must make a reservation in advance to the *okasan* of the *ochaya* and it is her sole responsibility and duty to make all the necessary arrangements which include informing the *okasan* of the *okiya*, who in turn informs the apprentice and geisha.6 In the *hanamachis*, everything is based on personal relationships and trust within an inner circle and so to make a request for a geisha to appear he must be well known at the *hanamachi* or be introduced by someone formally acquainted with it. When one man introduces another to an *ochaya*, he assumes the role of guarantor-if the new guest was not to pay his bill or act inappropriately the reputation of his friend would be damaged and he would bear full responsibility.7 This practice maintains the high quality that is always associated with the geisha culture.

The *ozashiki* usually consist of the geisha and apprentices talking with the customers, dancing, reciting poetry and stories, and playing the *shamishen*. The *hanadai* are the charges for banquets and include the meals and drinks and all the expenses for the apprentice and geisha depends on the number of guests, the number of women who have entertained the men, and the
type of meals ordered. The *hanadai* are determined by burning incense sticks; for each stick that is burnt a man is charged *ippōn* and for each half stick, *hangyoku*. A percentage of the *hanadai* as well as any *goshugis* are passed on to the geisha and apprentice from the *okasan* of the *ochaya*, but they are never told the final total that was paid by the customer. This practice is from the past when women were not expected to become involved with the financial aspects of their lives.
Chapter Four: The Look

A geisha's virtue, her strength and beauty, come from history and tradition. She understands how the Japanese should be. She will teach you and lead you, yet make you look back.¹

-Client

There are many aspects that come together to create the look of a geisha. The most important and costly is the kimono; each one has a time and sometimes even a specific place where it is worn. Each characteristic comes together to form one picture and not a hair or thread may be out of place. To become a geisha is very costly, and it is the hairdressing, which must be completed every week, and the kimonos that create the bulk of this cost.

A. Hairstyles

Once an apprentice becomes a fully fledged geisha, she is allowed to wear her hair in a simple chignon and use a wig when she is called on for banquets and appearances; but until then, she is required to go to the hairdresser every week and have her hair styled in the fashion that her level requires. During her tenure as a shikomi, a girl will not cut her hair so that when it is time to achieve these styles, it can be accomplished with the hair on her head. However, since it is her real hair that is being pulled each week, it is very common to have premature bald spots on the crown. “This is considered the [apprentice’s] medal of honor. It is a direct result of the suffering she has endured,”² and she has proven that she truly wants to be part of this world.

In order to create the elaborate styles, the hairdresser must stretch the hair with tongs and then arrange the hairstyle with bintsuke-abura. Despite the fact that her hair is very long, Japanese hair has a tendency to be very thin and as a result false ponytails and wads of paper must be added to the apprentice’s hair during this process to achieve the desired look. Today, the whole process can be completed in approximately 40 minutes³; but in the past, this process could
take hours and that, in addition to the cost, is why an apprentice goes
to the salon only once a week. To preserve her elaborate hairstyle
between sessions, she must sleep on an omaku (see Figure 14), which
is a high lacquer painted wooden box topped by a small cushion that
acts as a pillow for the apprentice and will keep her hairstyle intact and is not allowed to wash
her hair.

There are five primary styles that an apprentice geisha will wear before completing her
apprenticeship, the wareshinobu, the ofuku, the sakko, the yakko-shimada, and the katsuyama.
Each style represents a different level in her apprenticeship.

The first style, the wareshinobu (see Figure 25), is worn in the initial period of her
training, including the occasion of her misedashi. It is easily the most
elaborate style and is meant to stress the loveliness and youth of the
apprentice. This style is accented by a kanoko being worn at both the front
and the back of the mage. The style is then accented by different kanzashi.
During her misedashi, she will wear the silver bira-kan, tama-kan, kanoko-
dome, and the miokuri and at all other times her kanzashi are dictated by the month and the
season.

The next style that is worn by the apprentice for an extended period of time is the ofuku
(see Figure 38). “Traditionally, a young [apprentice] would change to
the ofuku hairstyle of the senior [apprentice] after her mizuage, or
when she got her first danna...While this event would mark a change

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A For more information, see Chapter Three: The Way of the Geisha Page 11
B For more information, see Chapter Two: The Pathway to Becoming a Geisha Page 9
in the maturity and advancement of the [apprentice], it, no doubt, would be of some embarrassment to her as everyone would know what events took place for the change of hairstyle.” The *mizuage* is a ceremony that no longer takes place\(^\text{C}\) and so as a result the apprentice changes to this style on her eighteenth birthday or three years into her training, whichever comes first.\(^\text{10}\) This hairstyle is surprisingly similar to the *wareshinobu* in the front, but in the back, the *kanoko* is replaced with the *chirimen tegrami* “which is triangular in shape [and] is pinned to the bottom of the *mage* rather than being woven through...as in the previous style.”\(^\text{11}\)

The *ofuku* style is worn by the apprentice until one month before her *omisedashi* ceremony. During that last month, the *sakko* style (see Figure 4\(^\text{12}\)) is worn, “for which the top of the piled-up hair is cut. It is said that by having this done, the [apprentice] expresses her resolution and readiness to become a [geisha].”\(^\text{13}\) “Just as the hairstyles for the beginning of her apprenticeship, her hairstyle signifying the end of her apprenticeship is equally as elaborate.”\(^\text{14}\)

When the hair is in the *sakko* style, it is piled up and twisted into loops with the cut ponytail prominently displayed in the middle.

The final two primary styles that an apprentice will wear are the *yakko-shimada* (see Figure 5\(^\text{15}\)) and the *katsuyama* (see Figure 6\(^\text{16}\)) and these styles are only worn on special occasions. The “*yakko-shimada* is worn on occasions including the New Year celebration, [Setsubun, *Hassaku*]”\(^\text{17}\) and includes *kanzashi* made of ears of rice, *hana-kanzashi*, *bira-bira kanzashi*, tortoiseshell *kanzashi*, *kushi*, and *tama kanzashi*. The *katsuyama* “is named after a top female entertainer [of the same name] in seventeenth century Edo, [and] is worn for

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\(^\text{C}\) For more information, see Chapter Two: The Pathway to Becoming a Geisha Page 9
the Gion festival in July.”

“Aside from the ordinary hana-kanzashi…the [apprentice] wears a bonten that sits in the middle of the mage showing on both sides. A thick red ribbon made from ro silk…is also woven around the base and through the center of the mage.”

As stated earlier, a girl’s own hair will be used to create the styles during her apprenticeship, but once she has her misedashi ceremony and becomes a geisha she has proven her devotion to the craft and she is allowed to wear her hair in a chignon during the day and wear a katsura for banquets and performances. The primary advantages to this are that the geisha will not have to go to the hairdresser each week, and the geisha will be able to sleep on a pillow and not an omaku. However, for every action there is an equal and opposite reaction and in this case it is the cost.

Katsuras are made of human hair that has been washed, cleaned, and dyed a natural color. Every katsura is made individually. The katsura maker measures the [geisha’s] head and visualizes how the wig will best suit her looks and figure. He makes the katsura as if he were a hairdresser, using about ten different shaped combs. He first dresses the hair with gindashi-abura, a kind of gel, and shapes the wig with a paste pomade. As the [geisha] puts on the wig almost every day, the katsura maker rearranges it twice a month or so, so that it maintains a fresh and glossy appearance…On average [one] katsura costs one hundred thousand yen ($859).

Just as an apprentice has different hairstyles, a geisha must have a minimum of three different katsura for occasions including a shimada, a mae-ware, and a tsubushi-shimada. The shimada style is the most formal hairstyle; the tsubushi-shimada is less formal and worn more
often, and the *mae-ware* is a *katsura* that is only worn when the geisha plays a male part in a dance performance.

B. Hair Accessories

Outside of the actual style of the hair, the most impressive aspect of the style are the *kanzashi*. There are special *kanzashi* worn with each hairstyle, but in addition to those there are seasonal *kanzashi* that are worn. A brief description and example of each month’s *kanzashi* is provided in the Appendix.

C. Make-Up

One of the most memorable aspects of the geisha is her make-up. However, a fully fledged geisha wears a minimal amount of make-up; it is, in actuality, the apprentice who wears the full face of white make-up on a regular basis. The geisha will wear the make-up only when she is asked to dance either by a customer or for a performance. An apprentice’s make-up will be applied for her, either by her *onesan* or by a professional make-up artist during her *misedashi*, but each subsequent time after she will apply it herself.

When applying the make-up, one must be very careful because if an apprentice or geisha were to make a mistake, she would have to wash her entire face and begin again. To apply the make-up is a process that can be very difficult for the apprentice to learn and depending on how adept she is, it can take up to two hours. The first step in this process is to apply *bintsuke-abura* to her face and upper chest region because she will apply make-up to this entire area. This wax will not only assist the make-up in adhering to the skin, but it will also keep the make-up from getting on her kimono which would be a very costly thing to have to replace.
mistake. Next, she will take the white powder and mix it with water to make the paste that is the most visual aspect of her make-up. This powder was originally made with lead which was poisonous to the geisha’s skin and would cause it to turn yellow or create spots; now, the powder is made from modern cosmetic powder, is lead-free, and much safer. The paste is mixed with a small amount of red make-up because a face full of pure white make-up would appear very sallow under the light. After the paste is made, it is applied to the face, neck, and chest with a line of skin being left around the hairline to ensure the illusion of wearing a mask. Under normal circumstances, two prongs are left unpainted on the back of the neck (see Figure 722), and for special occasions, three.

A finishing powder is applied after the paste is on to help it set and then the apprentice begins to add the touches of color to her face. In the past, geisha would shave off their eyebrows and draw them in all the time; now, a geisha and apprentice will leave her own eyebrows intact, fill them in with black pencil, and outline them in red. The outline will be most prominent right after her misedashi and will become less and less noticeable as she moves toward her erikae. The eyes will also be lined in black and red with the red becoming less noticeable as time goes on. To paint her lips, the apprentice or geisha will use a small stick of color that is melted in water and mixed with crystallized sugar to give it luster. For the first year after her misedashi, the apprentice will paint only a small part of her lower lip because it is believed that ochobo-guchi is more attractive. Similar to the make-up around the eyebrows and eyes, the make-up on the lips will change as the apprentice approaches her erikae, but instead of becoming less prominent, it will eventually get to the point where she paints both of her lips, fully (see Figure 823).
D. Clothing

The kimono is the most costly and important aspect of a geisha’s appearance; a geisha’s biggest fear is fire because if she was to lose her kimono, she would not be able to continue as a geisha. An apprentice will borrow all of her kimonos from her okiya; once an apprentice obtains a danna or becomes independent she will obtain her own kimonos, each of which can cost hundreds of thousands of yen. Kimonos are so expensive because, except for the yukata, all kimonos are made from silk, usually Nishijin, which is regarded as the best in Japan. A geisha will never be mistaken for an ordinary woman when she is in her kimono because the collar will be provocatively low to expose more of the nape of her neck which is a very sensual part of the body, her obi sits lower on her hips, and her underkimono will show at the collar, sleeve, and hem.

There are several parts that come together to create the visual that is seen by the public and each element changes every season, so a geisha needs at least 12 kimonos and the coordinating undergarments, obis, and accessories. A geisha does not wear underwear so as to not disrupt the line of the kimono, which would be unfortunate. The first layer includes the hada-juban and the naga-juban and these are the most intimate layers for the geisha. Attached to the hada-juban is the eri; the eri of the apprentice is red and the geisha’s is white.

Next, the kimono and the month and season will determine the type of kimono worn. From September to May, the kimono will consist of the kimono itself and another layer, awase. From May until September, the awase will not be worn, but the kimono itself will be lined. In June, the kimono will be unlined and in July and August, because of the heat, the kimono will be
unlined and made of *ro* and *sha*. In December, when it is coldest, the geisha will not only wear the kimono and the *awase*, they will add the *nimai-gasane* for additional warmth. The kimono of the apprentice will always have long, swinging sleeves and the geisha’s will be far more subdued because it is assumed that by the time one reaches this level she can rely on her artistic skills to attract customers.

Over the kimono is an *obi-age*. The *obi-age* of the apprentice will be red and is visible above the *obi*, while the geisha’s *obi-age* is either light blue or pink and is usually placed inside of the *obi*. To hold the kimono closed, an *obi* is put into place. An *obi* is often equally as elaborate as the kimono itself and, as a result, can be as costly as the kimono. “A hand woven *obi* of the highest quality can cost up to six million yen.” The apprentice’s *obi* will often be decorated with silver and gold threads and be more than 16.4 feet in length. The geisha, who, in comparison, has a more subdued outfit, uses a *maru-obi* which is 13.12 feet long and “is double folded, padded, and tied into a box knot.”

The *obijime* is tied over the *obi* to hold it closed; this is a silk braid that is tied over the *obi* and came to Japan with the arrival of Buddhism in 538 A.D. and can measure up to 1/10 of a foot. As with every other aspect of a geisha’s attire, compared to the *obijime* of the apprentice, a geisha’s will be narrower and less colorful. To attach the *obijime* to the *obi* itself, the apprentice will use an *obi-dome* called a “*pocchiri* and variously display coral, amethyst, jade, diamond, and agate, set on the delicately designed silver frame. This is very heavy and can cost anywhere from five hundred thousand to several million yen.” The *obi-dome* of the geisha will be “smaller and simpler and made from tortoiseshell, coral, and other materials.”

On their feet, the geisha and apprentice both wear *tabi* socks which separate the big toe from the rest so that the sandals are easier to wear. Unlike a regular sock, a *tabi* has no elasticity,
but will mold itself to a person’s foot and retain that shape. Despite the fact that there are ready made tabi available in stores, a geisha will always special order her's to ensure a perfect fit.\textsuperscript{33} It is here that the geisha and apprentice diverge because a geisha will primarily wear zori which are made of patent leather with yukata, komon, or iromuji and will be far lower than the okobo, which is the only sandal that the apprentice is allowed to wear. The okobo is made of paulownia wood, which is native to Japan, and are 3.93 inches high.\textsuperscript{34} The thong on the okobo will be red when a girl begins her apprenticeship and gradually change to pink and then purple as she progresses.

E. Accessories

There are many items that are important to a geisha and apprentice, but none more vital than her ozashiki-kago, which they always carry when they attend banquets. In the ozashiki-kago, they put “nohsatsu and senja-fuda, a toothpick case, pocket towels, a folding fan for dancing, absorbent papers, a hand mirror, a binkaki, lip color, and [anything else they deem necessary].”\textsuperscript{35}
Chapter Five: The Skills

In the past, a daughter would be sent to a geisha house to keep her family from debt or starvation, just as in Vietnam and Cambodia and Thailand today parents are selling their children. But there, it is mere prostitution, just the selling of bodies. There is no pride for the girls, no skills to call their own, nothing to emerge with. But in the geisha world, the saving grace is that even though you may enter with nothing, you will come out with your own skill, your world of art. That's a huge thing you gain.  

-Mayumi, geisha

Around twenty, when one becomes a fully fledged geisha, she is more gracious and more at ease with men. Her artistic ability will become an extension of herself. Dance will become second nature, she will be able to tune and play her shamišhen at a moment’s notice. Her ultimate hope, her true goal will be to find a rich patron among her select group of customers who will provide her with the financial support to continue with her never ending training in the arts that make her successful, provide her with beautiful new kimonos to wear, find her a place to live outside of the okiya, and perhaps even help her start a business. This is the ultimate goal of the geisha, and it can only be achieved if a geisha practices her arts relentlessly: never giving up, always striving for perfection that can never be attained.

A. Musical Instruments

The ookawa (see Figure 1), also called the ootsuzumi, is the big hand drum that is used in Nō theater and traditional ballads. This instrument is made by taking horse hide and fixing it to iron ring frames on both sides with thick flax cord. The body of the instrument is always made with cherry wood and the inside is hollowed out to produce the desired effect. The next type of instrument studied is the kotsuzumi. Unlike the ookawa, which is always made from the skin of a horse, in
rare cases *kotsuzumi* can be made from deer skin. This instrument is also used in the theater as well as in background music for *kabuki*. The *kotsuzumi* looks exactly like the *ookawa*, but on a smaller scale. The difference between the two drums is the manner in which they are played. To play the *ookawa*, a geisha will sit on the floor with the drum in her lap with her left hand. She will then strike the drum with her the fingers on her right hand which have been covered with tips made of paper or deerskin. As she plays, the geisha will make a rhythmic call. The *kotsuzumi*, on the other hand, will be placed on the right shoulder and held there with the left hand while the surface is struck with the fingers on the right hand held flat. The third type of drum is the *taiko* (see Figure 2). This drum was initially called the *tsuzumi*, but was changed after ancient court music called *gagaku* came from China. There are many different types of *taiko*, but the one used by the geisha is called *shimedaiko* and is made of *zelkova* wood and cow leather. This instrument consists of the *do*, *kawa*, and *shirabe*. The sound is altered by adjusting the *shirabe* and the drum is played by placing it on a stand and hitting the leather surface with sticks.

The *fue* (see Figure 3) is the Japanese flute that is made of bamboo and can come in a variety of lengths and have different numbers of holes. The *fue* used by the geisha generally has seven holes and is played like the flute; one will blow through the end and cover one or more holes simultaneously.

The *shamishen* (see Figure 4) is the most difficult of the instruments studied by the geisha to master. There are three types of *shamishen*, *futozao*, *chuzao*, and *hosozao*, and the difference is based on the thickness of the neck. The *shamishen* consist of four parts, the neck which is made from Chinese quince wood or rosewood, the body which is made up of cat leather on the front surface and dog leather on the
back, the strings which are made of silk, and the \textit{bachi} which can be made of ivory, tortoiseshell, or oak.\textsuperscript{5} To play, the geisha will place the \textit{shamisen} in her lap and hold the neck with the left hand and strike the strings with either the fingers on her right hand or the \textit{bachi}.

The \textit{shamisen} along with being the most difficult is also the most commonly used. The music created by the \textit{shamisen} is used in \textit{katarimono} pieces (\textit{tokiwazu, kiyomoto}, and \textit{gidayu}), and \textit{utaimono} pieces (\textit{nagauta, hauta,} and \textit{kouta}).\textsuperscript{6} \textit{Tokiwazu} is one of the schools of \textit{jorui} and sometimes is combined with narration, but more often than not in the geisha districts it accompanies a dance.\textsuperscript{7} \textit{Kiyomoto} is also referred to as \textit{kiyomoto-bushi} and was first performed by Itsukidayu Tomimoto II in 1814.\textsuperscript{8} \textit{Gidayu} was created in 1648 in Osaka by Gudayu Takemoto, is linked to puppet play, and, when compared to \textit{tokiwazu} and \textit{kiyomoto}, has more narrative features.\textsuperscript{9}

\textit{Nagauta} is a form of \textit{shamisen} music that follows a long recitation of a story.\textsuperscript{10} \textit{Hauta} is a form of music that reached its height at the end of the Edo period. \textit{Kouta} was derived from \textit{hauta} at the end of the Edo period and became popular in the Meiji period. This form of music began as artistic entertainment at a banquet, but by the Taisho period it became included in various programs. This form is played most frequently at banquets because of its tendency to be brief with a quick tempo, light rhythm, and witty recitation.\textsuperscript{11}

B. \textit{Nō} Theater

\textit{Nō} theater was developed from eighth-century Chinese theater and a style of comical mimicry popular in ninth-century Japan; it was developed by absorbing the rhythm of the \textit{shomyo} and the dances of the \textit{Shirabyoshi} and includes \textit{utai} and the playing of the \textit{kotsuzumi},
ookawa, and fue. The most popular form of Nō among the geisha is the shimai. “This is a style of dance that is performed without costumes or masks, that are typical of this genre, and is usually performed as a solo act by the main character or, in rare circumstances, with a child or supporting actor, and consists of unaccompanied singing.”

C. Miscellaneous Skills

Other skills that a geisha can choose to study include shodo (see Figure 5), kodo, and sado. Each of these skills are admired by the Japanese and if the geisha can perform them, all the better, but they are not skills they are expected to know. Shodo is a form of calligraphy that uses brushes dipped in black ink to, not just create the characters, but a work of art in and of itself. Kado, often called ikebana, is the art of flower arranging. This art form “was developed in the Azuchi-Momoyama Period in the latter half of the sixteenth century when, as the castles and residences of the feudal lords became larger and more ornate, flower arrangements became sophisticated, spectacular, and colorful.” And, finally, sado, which was also developed in the Azuchi-Momoyama Period by Senno Rikyu (1522-1591), a merchant in Sakai, near Osaka, established the tea ceremony as an artistic accomplishment. The objective is not necessarily to enjoy drinking tea, but to display manners and etiquette, through which the individual's culture and personality are enhanced. During this ceremony, one will have the ability to enjoy and appreciate: the greeting, the making of the tea, the handling of the tea bowls and utensils, appreciating the kado, and enjoying the fragrance of the incense.
Chapter Six: The Hot Springs “Geisha”

*The onsen are considered the geisha equivalent of a one night stand.*

-Jodi Cobb

After World War II, American soldiers occupied Japan, and as a result, they were able to experience all of the culture that Japan had to offer, or so they thought. During the war since geisha were well connected they were able to maintain their lifestyle longer than the average citizen, but eventually they were forced to give up the extravagance that their culture required for the war effort. Once the war ended, they were unable to resume their activities until General MacArthur provided permission, but while they were waiting, the soldiers were being entertained by women who dressed in kimonos, put on the make-up, though not as skillfully, and called themselves geisha.

The soldiers were fascinated by these “gee-sha” girls, as they called them, and frequently sent letters and pictures back to the United States about them; but these women were nothing to write home about. Instead of coming in contact with geisha, the soldiers were actually cavorting with *onsen*, women who frequently and consistently blurred the line between entertainment through artistic ability and prostitution. These women may have worn kimonos and applied their make-up similar to the geisha, but that is where the similarities end. A true geisha will have her *obi* tied in the back by a dresser because it is a more respectable way to wear it; an *onsen* ties her *obi* in the front so that she can easily get it on and off. A true geisha will devote her life to practicing her arts to appeal to her customers; an *onsen* will more often than not resort to crude, sexually based games to entertain her clientele. A true geisha will have a select group of loyal customers who appreciate the time and effort she has put into creating the image that allows her client to be transported into another world free of responsibilities; an *onsen* can entertain
busloads of people at a time. A true geisha’s ultimate quest is perfection of her art; an *onsen*’s ultimate quest lay in the commerce of it all.

The misconception that geisha are prostitutes rests solely on the shoulders of these women. After the war, women migrated to this form of prostitution as a way to survive. They were constantly looking for food, and if sleeping with a soldier would allow them to eat, then so be it. But today, *onsen* are nothing more than common prostitutes looking for a quick buck and injuring the name of the true geisha.
Conclusion

*A geisha's virtue, her strength and beauty, come from history and tradition. She understands how the Japanese should be. She will teach you and lead you, yet make you look back. She is a hometown of the mind.*

-Client

For hundreds of years, the geisha have been a part of Japanese culture. They are staples who are known by people worldwide, but their image is distorted. The traditions that they so vigilantly practice have become antiquated; the community is too difficult to enter, and the cost of the geisha is deemed far too high by the generation used to having things quick, easy, and cheap, and as a result, their place in society today is threatened. In Tokyo today, it is technology that is threatening to take over. The infusion of video game and karaoke bars are making the people view the geisha’s traditions as antiquated, while in Kyoto hostess bars are becoming more popular every day which allow a customer to simply walk in off the street and spend an hour with a geisha and have a drink for far less than having an entire banquet.

In addition to the advancements in the world today, participation in the geisha world is severely dwindling as a result of the dedication that is necessary to become a geisha. The *karyuaki* was at its peak right before Japan entered in the Second World War with approximately 80,000 geisha. The *hanamachi* in both Kyoto and Tokyo were thriving; but after the United States began to inhabit and control the country, the geisha world began to dwindle until it became what it is today with little more than 1,000 true geisha left. With these facts, it is not difficult to understand why the geisha arts are diminishing, but this is one gift that should be saved.

With courtesans as ancestors, American misconceptions, and hot springs “geisha”, it is not difficult to see why people often confuse geisha with prostitutes, but it must be understood
that they are not. Geisha are women who have made the conscious decision to devote themselves to the pursuit of perfection in art. At the approximate age of 15, a girl makes the very mature decision to leave her family and create a new one and acquire skills that will allow her to work as a geisha and then, if she should choose to, open an okiya or ochaya, become an okasan and mentor a new group of young girls. To be a geisha requires skill, patience, and an undying devotion to continue to better oneself until the end, and it is because of this that they will always be on a level that a prostitute can never hope to achieve.
### Appendix

<table>
<thead>
<tr>
<th>Month</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>This <em>kanzashi</em> is different each year, but the design is always representative of something important in the new year.</td>
</tr>
<tr>
<td>February</td>
<td>The important event in this month is the viewing of the plum blossoms and as a result the plum blossom is incorporated into the accessory.</td>
</tr>
<tr>
<td>March</td>
<td>The decoration of the <em>kanzashi</em> in March is a combination of rape blossoms and butterflies.</td>
</tr>
<tr>
<td>April</td>
<td>This month has two <em>kanzashi</em>, one with cherry blossoms, because of the viewing of these beautiful flowers, and the other with silver butterflies, in anticipation of the early summer.</td>
</tr>
<tr>
<td>May</td>
<td>The purple-colored wisteria and irises are used in this month.</td>
</tr>
<tr>
<td>June</td>
<td>This is another month with two <em>kanzashi</em>. The first is a combination of willow and a wild pink flower and the second uses the hydrangea.</td>
</tr>
<tr>
<td>July</td>
<td>The <em>uchiwa</em> is used for this month’s <em>kanzashi</em>, but in addition, the apprentice uses a special <em>kanzashi</em> that, like the accessory for January, changes each year.</td>
</tr>
<tr>
<td>August</td>
<td>The <em>eulaia</em> is representative of August and a silver colored one is used for the geisha and a pinkish silver one for the apprentice.</td>
</tr>
</tbody>
</table>
September  The flower used for this month’s kanzashi is the Chinese bell flower.

October  Chrysanthemums are used in the October kanzashi.

November  To accurately represent the transition that all of nature is making during this month, the scarlet maple leaves are used. Viewing this flower is equally as popular as the cherry blossoms in April.

December  Mochibana are used for this month as a result of the practice of taking these rice cakes and decorating a tree. This kanzashi also contains two maneki which the apprentice and geisha wear to the kabuki performances and asks two of her favorite actors to sign.

New Year  The kanzashi worn strictly for the New Year consists of a grain of rice and a small dove.
Glossary

Awase- A lining attached to the inside of the kimono; worn during the winter months for added warmth.

Bachi- The plectrum used to strike the strings of the *shamisen*.

Binkaki- A boxwood comb.

Bintsuke-Abura- A type of wax that is used to style the hair; also, a type of wax that is used to adhere the make-up to the skin. Different kinds are used for each application.

Bira-Kan- A type of *kanzashi*.

Bonten- A special silver and pink circular *kanzashi* worn with the *katsuyama* hairstyle.

Chirimen Tegrami- A red triangle that is pinned to the bottom of the *mage* when the apprentice wears the *ofuku* hairstyle.

Chuzao- A type of *shamisen* with a medium neck.

Danna- A patron of an apprentice or geisha who supports their pursuit of the arts financially.

Do- The body of a *taiko* drum.

Erikae- The changing of the collar; the ceremony that signifies an apprentice becoming a fully fledged geisha.

Eri- The collar attached to the *hada-juban*; converted from red to white at an apprentice’s *erikae*.

Fue- A Japanese flute.

Futozao- A type of *shamisen* with a thick neck.

Gagaku- A type of music brought to Japan from China.

Geiko- A person of art; a geisha in Kyoto.

Gidayu- A form of *katarimono*.

Gindashi-Abura- A type of gel used to shape the *katsura*. 
**Goshugis**- Tips passed onto an apprentice and a geisha; always passed in an envelope.

**Hada-Juban**- Undergarment worn under the kimono to which the *eri* is attached.

**Hanadai**- The charges that are associated with an *ozashiki*.

**Hanamachi**- Flower district. Communities in Kyoto where geisha live together.

**Hangyoku**- A half charge; a reference to an apprentice geisha in Tokyo.

**Hashi**- A rank of courtesan; the lowest rank.

**Hassaku**- A New Year celebration.

**Hauta**- A type of *utaimono*.

**Hiki-Iwai**- The ceremony signifying a geisha’s formal retirement.

**Hosozao**- A type of *shamishen* with a thin neck.

**Ikebana**- The art of flower arranging; also called *kado*.

**Ippon**- One full point; a reference to a geisha in Tokyo.

**Iromuji**- A type of Japanese wood.

**Kabuki**- A type of performance.

**Kado**- The art of flower arranging; also called *ikebana*.

**Kamuro**- A child attendant; the early equivalent to an apprentice geisha.

**Kanoko**- A red silk ribbon with a white spotted pattern.

**Kanoko-Dome**- A type of *kanzashi*.

**Kanzashi**- Hair ornaments.

**Karyuaki**- The flower and willow world. Often used as a reference to the geisha culture.

**Katarimono**- Narrative pieces.

**Katsura**- A special made, human hair worn by a geisha during banquets and performances.

**Katsuyama**- A hairstyle worn by the apprentice on special occasions.
**Kawa**- The leather surface of a *taiko* drum.

**Kiyomoto**- A form of *katarimono*.

**Komon**- A type of Japanese wood.

**Koshi**- A rank of courtesan; second best.

**Kotobuki**- The Japanese symbol for happiness.

**Kotsuzumi**- Small hand drum.

**Kouta**- A type of *utaimono*.

**Kuchi Berashi**- Reducing the number of mouths to feed.

**Kushi**- A type of *kanzashi*.

**Mae-Ware**- A *katsura* worn only when a geisha plays a male part in a dance performance.

**Mage**- The mass of hair on top of the apprentice’s head.

**Maiko**- A person of dance; an apprentice geisha in Kyoto.

**Maru-Obi**- The *obi* of the geisha.

**Miokuri**- A type of *kanzashi*.

**Misedashi**- The debut ceremony for a new apprentice geisha.

**Mizuage**- A rite of passage that involves the buying and selling of an apprentice’s virginity. No longer practiced as a result of its barbaric nature and prostitution laws.

**Mizu-Shobai**- The water business. A reference to the geisha world before it became known as the flower and willow world.

**Naga-Juban**- Undergarment worn under the kimono; the hem will be seen at the bottom of the kimono.

**Nagauta**- A type of *utaimono*.

**Nimai-Gasane**- An additional layer worn during the month of December for warmth.
Nishijin- A type of silk used to make kimono; regarded as the best in Japan.

Nō- A form of theater.

Nohsatsu- Name cards.

Noshi-Bokuro- The envelope in which goshugis are placed in.

Noshigami- Painted scrolls distributed during erikae.

Obi-Age- The narrow strip of fabric that is seen above the sash of the apprentice, but is often inside a geisha’s.

Obi-Dome- The clasp attached to the front of the obi.

Obijime- The narrow braid that ties around the obi.

Obi- The sash worn around the kimono.

Ochobo-Guchi- Small lips.

Ofuku- A hairstyle worn by an apprentice after her mizuage ceremony or when she receives her danna.

Okasan- Managers of the okiya and ochaya who acted as mother figures for apprentice and full geisha; often a former geisha.

Okiya- The residence where apprentice and full geisha live together; similar to a sorority house.

Onesan- Geisha who act as older sisters to apprentices to assist them in their training to become a full geisha.

Okobo- A high sandal worn by an apprentice.

Omaku- A high lacquer-painted wooden box topped by a small cushion on which an apprentice will sleep to preserve the style of her hair.

Onsen- One who calls herself a geisha, but in fact is only in it for the commerce.

Ookawa- Big hand drum; also called the oostuzumi.
**Oostuzumi**- Big hand drum; also called the *ookawa*.

**Ozashiki**- A banquet.

**Ozashiki-Kago**- A small handbag that apprentice and geisha take to banquets.

**Pocchiri**- The *obi-dome* of an apprentice.

**Ro**- A type of silk.

**Sado**- The art of the tea ceremony.

**Sakko**- The final hairstyle of the apprentice. Said to express the resolution of the apprentice to become a full geisha.

**Sancha**- A rank of courtesan; were third in line and had to perform the duties of a courtesan and teahouse waitress.

**San-San-Kudo**- The ceremony that binds and apprentice geisha to her new *onesan*.

**Sasage**- Red beans and red rice that are distributed to people who have assisted a geisha during her tenure; symbolizes that the retirement is not permanent.

**Sashigami**- Pieces of rectangular paper with the names of the new apprentice, her *onesan*, and their *okiya*; distributed during an apprentice’s *misedashi*.

**Senja-Fuda**- Stickers bearing the name of an apprentice’s or geisha’s *hanamachi*.

**Setsubun**- A New Year celebration.

**Sha**- A lighter type of silk used to make kimono for the summer months.

**Shamishen**- “Strings of three tastes”; a three stringed instrument similar to the guitar.

**Shikomi**- The first level of training that one must go through before becoming an apprentice; approximately one year.

**Shimada**- A formal *katsura*.

**Shimai**- A form of *Nō* theater popular amongst the geisha.
Shimedaiko- Screwed up drum; the type of taiko drum used by geisha.

Shirabe- Flax strings on a taiko drum.

Shirabyoshi- Highly accomplished minstrels and dancers who wore white Shinto-style dress and played the drum and fife.

Shodo- A form of calligraphy.

Shogun- A military dictator.

Shomyo- Buddhist chanting.

Tabi- Socks worn by apprentices and geisha; separate the big toe from the rest to make sandal wearing easier.

Taiko- Drum; also called tsuzumi.

Tama-Kan- A type of kanzashi.

Tayu- A rank of courtesan; considered the best.

Tokiwazu- A form of katarimono.

Tsubushi-Shimada- A less formal katsura for everyday use.

Tsuzumi- Drum; also called taiko.

Utai- Nō songs.

Utaimono- Recital pieces.

Ware-Shinobu- A hairstyle worn by the apprentice for a year after her misedashi.

Yakko-Shimada- A hairstyle worn by the apprentice on special occasions.

Yanagimichi- The first of the pleasure quarters created by Hideyoshi Toytomi.

Yen- Japanese form of currency.

Yoshiwara- The second pleasure quarter established by Jinemon Shoji.

Yukata- A type of Japanese wood.
**Yukata**-An informal summer kimono, made of cotton, and worn on informal occasions and at home.

**Zegen**-Professional procurers; pimps who were around during the early pleasure quarters.

**Zelkova**-A type of wood used to make the *shimedaiko*.

**Zori**-A type of sandal worn by the geisha.
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Appendix A

1 The information and pictures for Appendix A comes from Sofie Loafy Pages 1-3
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