APPENDICES

1. SUMMARY OF THE NOVEL

Memoirs of a Geisha

The story sets in 1929 Japan. Before her mother dies, the main character, Sakamoto Chiyo, and her older sister, Satsu, are taken to Gion by Mr. Tanaka. Satsu is sold to a "jorou-ya" as a prostitute, while Chiyo is sold to an okiya, a house for geisha. Satsu manages to escape from the jorou-ya while Chiyo end hers with a broken hand from falling of the okiya’s roof. With her unusual blue-grey eyes, Chiyo is to train to become a geisha, but is persistently provoked by Hatsumomo, the only geisha of the Nitta okiya. The arrogant Hatsumomo recognizes Chiyo’s potential and tries to interrupt every progress she made. Due to Hatsumomo’s intrigues, Chiyo is reduced to becoming a maid in the okiya, supposedly with no future of becoming a geisha. An encounter with the wealthy and generous Chairman changes her luck. Soon after, Chiyo caught the attention of Mameha, the most successful geisha in Gion, who is loathed by Hatsumomo because she outshines her in every aspect and having earned her independence as a geisha, unlike Hatsumomo. She takes Chiyo in as her younger sister and trains Chiyo to surpassed Hatsumomo. Chiyo’s entrance into apprenticeship is marked by being given a new name: Sayuri. Mameha arranges a bidding war between rich patrons for Sayuri’s mizuage, and Sayuri’s final price is enough to pay off her entire debt to the Nitta okiya, establishing her as a highly successful geisha and earning her adoption by the mistress of the okiya. Sayuri and Mameha destroy Hatsumomo’s reputation entirely thereafter and Hatsumomo is thrown out of the okiya.
The outbreak of World War II, took Sayuri and her fellow sisters to a dark valley. Driven out from her okiya because of the condition and became a labor in a kimono maker; she almost lost her gracefulness and beauty. After the war ended, she slowly started to go back to her previous life. During her time as a geisha before the war, she encounters the Chairman again, but finds it impossible to get close to him as she desires. Instead, she finds herself constantly being pushed to be with Nobu, the Chairman’s most trusted friend. It is Nobu that saves Sayuri from the harsh labor of the war until Gion is able to open again on the condition that she will allow him to become her patron, despite the fact that it is the Chairman she desires. However, it is not until she puts herself in an undesirable position that Sayuri’s desire to be with the Chairman truly frees her to pursue her own destiny. The Chairman then frees her from the okiya and becomes her danna. After several years as the Chairman’s mistress Sayuri sets up a teahouse in New York for Japanese businessmen so that Chairman does not lose his face in Japan when his daughter is about to be married to a man who would be the potential heir of his company. The Chairman and Sayuri have been together for five years when he died. Sayuri continues to open her ochaya in New York and never came back to Japan since.
2. SYSTEMATIC PROCESS FOR BECOMING A GEISHA

Little girl

Okiya / Ochaya

Shikomi ± 1-2 years

- Doing household chores.
- Helps the senior maiko and geisha in any way they needed her to – another way to observe and learn about the geisha’s life.
- Running errands.
- Learning & talking in Kyo-kotoba.
- Attending Nyokoba.

Minarai ± 3 – 6 months

- Watch carefully and learning by observation, absorbing every detail what and how her onesan and another geisha do, act and treat their guests.
- Attending Nyokoba.
- Took training in a Minarai-jaya.

Maiko ± 5 years

- Attending Nyokoba.
- Started her training as a maiko in many ochaya, not only observing anymore.
- Attending Ozashiki.
- Passing the ritual of San san kudo, changes her name, Omisedashi, Mizuage and Erikae.

Geisha ± 6 years – ~

- Attending Nyokoba (for teaching or exercising besides the regular training).
- Attending Ozashiki.
- Finds a danna (if possible and available).
- Took her hiki-iwai ritual (if she decided to end her geisha career).

Note:

: Line of stage

: Line of rituals and obligation.
3. PICTURES

A *tayū*.
*Tayu* or courtesan is *Kyō* term for the highest-ranking ladies of pleasure in the licensed quarters. Also known as *Oirān* in *Tokyo*.

An *Oirān* in an annual parade in *Tokyo*. 
Woodblock prints of geisha.

Woodblock prints of Taikomochi / Houkan or male geisha.

Hanadai counter.

From left to right:
- *Senkodokei* or geisha house timekeeper.
- *Soroban*, used in geisha houses to calculate number of sticks consumed for the time of each oiran or geisha.
Bromides (photographs) of geisha; taken around 1910 - 30s.

Kyoto Hanamachi crests.

From left to right are *Pontocho*, *Miyagawa-cho*, *Kamishichiken*, *Gion-Higashi* and *Gion-Kobu*.
A typical banquet room of an ochaya.

Ichiriki Teahouse.
The oldest and most famous ochaya in Japan with the story of the Forty-seven Ronin who avenged their master’s death and afterward killed themselves by seppuku.

η Maiko
**Geisha/Geiko**

- Momoware hairstyle
- Red collar (eri)
- Momijiri
- Obi
- Darani obi
- Furisode
- Tabi
- Shiromado-mage hairstyle
- Katsura
- White collar (eri)
- Obi dome
- Ogi
- Hikizuri
- Hyogo
- Bekko comb
- Bire-Bire Kanzashi
- Dancing fan
- Takko obi
MAKE-UP OF MAIKO AND GEISHA/GEIKO

Junior Maiko:
- Faces painted white leaving bare skin around hairline.
- Cheek/eye areas a noticeable cherry blossom pink.
- Eyes outlined in deep crimson and black.
- Eyebrows defined with red/pink under the black.
- Noticeable element - small proportion of her lower lip is painted in crimson.

Senior Maiko:
- Faces painted white leaving bare skin around hairline.
- Cheek/eye areas a subtle cherry blossom pink.
- Eyes outlined in deep crimson and black.
- Eyebrows defined with red/pink under the black.
- Lips partially painted in crimson.
Junior Geisha/Geiko:

- Faces painted white with the most subtle hint of pink for contouring.
- Subtle outlining of crimson and black around eyes.
- Eyebrows faintly defined with red/pink under the black.
- Lips painted almost in full with crimson.

Senior Geisha/Geiko:

- Subdued make-up of choice, generally of a natural color or base.
- A senior geisha who is older than 30 years old often did not wear any make-up except only when a customer makes a request for her to dance.

- Neck make-up

Nihon-ashi or “Two Legs”  Sanbon-ashi or “Three Legs”
η MAIKO HAIRSTYLES

1. Wareshinobu Style

- Omisedashi

2. Ofuku Style

3. Katsuyama Style

4. Yakko-Shimada

5. Sakko Style

- Miyako-odori: The hairstyle is worn only when performing for the Miyako Odori dance during Gion Matsuri.
η GEISHA / GEIKO HAIRSTYLES

Takamakura:
Takamakura is the black-lacquered wooden pillow on which a maiko sleeps.

Η HAKIMONO / FOOTWEAR

Tabi:
Tabi are white socks worn with a kimono which are split between the big toe and the rest of the toes so that okobo, zori or geta can be worn comfortably. They are made of a sturdy woven fabric, and are bright white in color.

Okobo:
The high-heeled wooden clogs worn specially by the maiko.

Geta:
Wooden summer sandals with an elevated wooden base held onto the foot with a fabric thong.

Zori:
Cloth or leather-covered sandals
The Differences between a Junior and Senior Maiko

A junior maiko paint only the lower part of their lips.

The amount of red in a girl’s collar is also a sign of rank, gradually turning white until she is a full fledged geiko. When a maiko becomes a geisha, she ‘turns her collar’ in a special ceremony called erikae.

Notice the difference in hair ornamentation. The lower the rank, the more kanzashi, or hair ornaments, the geisha wear. When a maiko becomes a geiko, she wears almost no kanzashi at all.

The bright flashy colors of a maiko’s attire are a symbol of their youth and inexperience. The extravagance of their outfit is said to make up for what they lack in skill. As a maiko becomes more experienced, her appearance becomes more subdued.

Maiko and geiko carry Ozashiki-kago (a basket-type of handbag with an opening in silk) when they go to banquets. In it they put nohsatsu and senjafuda (name cards and stickers bearing the name of their hanamachi), a toothpick case, pocket towels, a folding fan for the dance, absorbent papers, a hand mirror, a binkaki (boxwood comb), lip colour, and so on - and these days, a mobile phone. The maiko’s Ozashiki-kago is colorful and gaily patterned; the geiko's less flamboyant.
The Differences between a Maiko and a Geisha

A geisha’s hairstyle, the Shimada-mage, is more modest with less hair ornaments than the young maiko.

Tomesode: kimono with subtle colors and short hanging sleeves, usually worn by mature woman.

Obi in the drum-knot style or taiko obi, a typical style for mature woman.

Darari Obi with the crest of the maiko’s okiya. Note the difference of the obi’s length, design and style from the geiko’s.

Furisode: Long swinging sleeved bright colored kimono, usually worn by young girls.

Okobo

Zori
Musical Instruments

🏷 Kotsuzumi: A small drum, shaped like an hourglass that is played with the hand while resting it on the opposite shoulder. This drum is featured in Noh theatre.

🏷 Shimedaiko: A drum on a stand played with bachi* (drumsticks). Used in many traditional Japanese arts, including kabuki and Noh theatre. They are typically 10 to 12 inches round.

🏷 Shamisen: A classic Japanese instrument with three strings. It is played with a bachi*, rather than being strummed. They must be taken care of extremely well, or the soft hide across the front can split rendering the instrument useless.

*Note - Bachi is a term used for both drumsticks and the plectrum
Fue: A traditional Japanese flute that is made from one solid piece of bamboo.

A tachikata -usually a maiko- was dancing accompanied by a jikata -usually a senior geisha.
Miyako Odori

Gion Matsuri
When off duty in the morning until afternoon, maiko and geiko will attend a geisha school (nyokoba) to learn and practice various Japanese traditional arts. In the present time, the maiko will attend it after she came from school.