

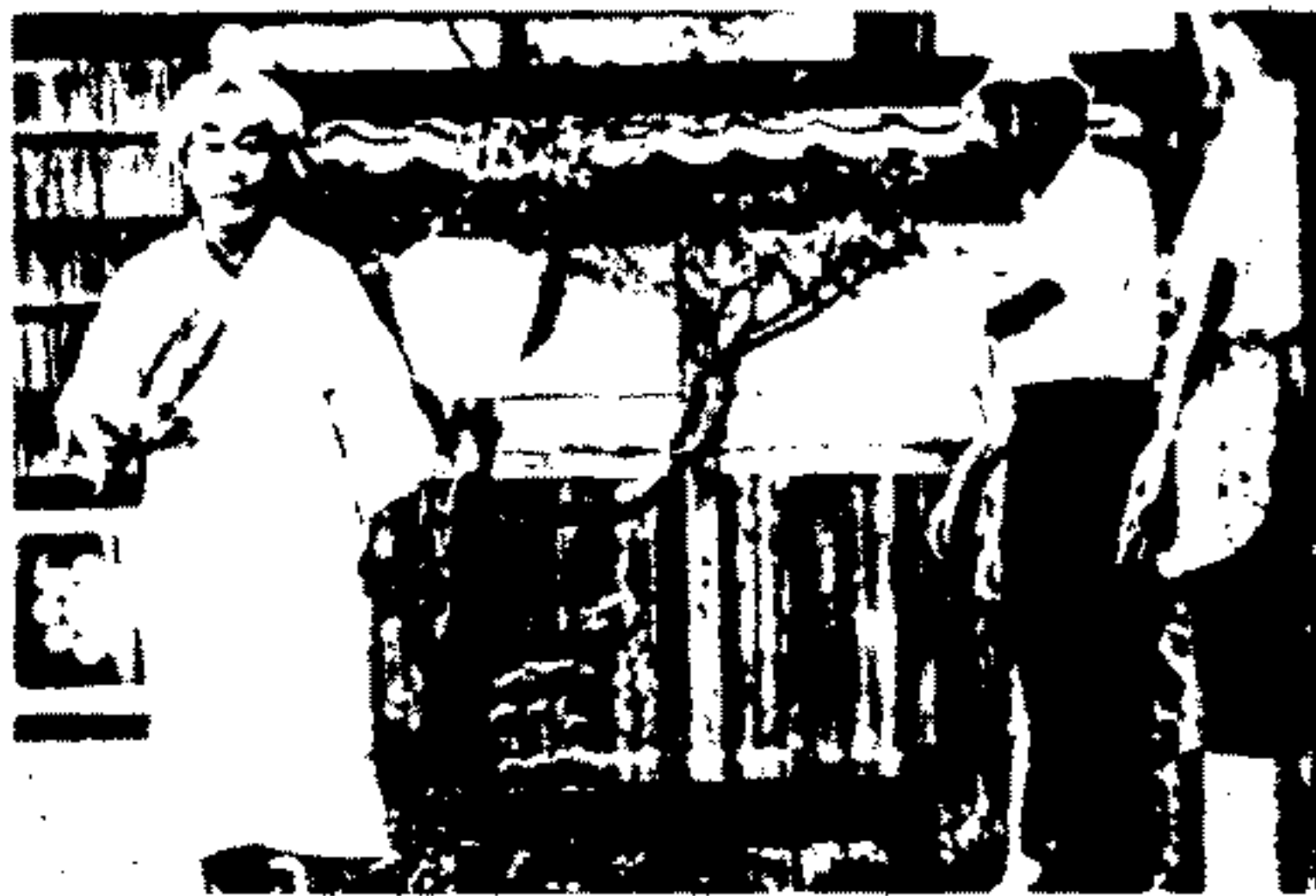
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**The End of Summer** (*Kohayagawa-ke no Aki*). Toho. Script by Ozu and Kogo Noda. Photographed by Asakazu Nakai. With Ganjiro Nakamura, Setsuko Hara, Yoko Tsukasa, Michiyo Aratama, Yumi Shirakawa, Reiko Dan, Chieko Naniwa, Keiju Kobayashi, Daisuke Kato, Akira Takarada, Haruko Sugimura, Hisaya Morishige, Chishu Ryu, Yuko Mochizuki, et al. 103 min. Released October 29, 1961. Script and original negative in existence; prints at Toho and in general circulation in North America through New Yorker Films. An older man has had three daughters by his wife, one by a former mistress. The eldest daughter is widowed but getting ready to remarry; the second is married and her husband runs the family business, a sake plant; the third has already had her husband picked out by the family. When the father decides to take up with his former mistress, the daughters are upset. In the midst of this the father has a heart attack, and later dies.



Ozu directing Ganjiro Nakamura in *The End of Summer*



*The End of Summer*. 1961. Ganjiro Nakamura, Keiju Kobayashi, Michiyo Aratama

collapsed with a heart attack. The family all gathered and overnight he got well. From this slender beginning (incorporated in the finished film), the film grew. "From early February in 1961 we shut ourselves up at Tateshina (in Nagano) and worked on the scenario for *Kohayagawa-ke no Aki* [lit. The Autumn of the Kohayagawa Family]. Fewer guests than usual, so less drunken merrymaking and dancing. For this reason the work proceeded fast, and the manuscript was finished on April 21." <sup>84</sup>

The film begins in the lightest manner. One expects a comedy, consummately well-done, the kind of picture Ozu was making during the thirties. The surface is mundane, marvelously so, but with almost no hint of the depths we are later to view. With humor, with affection, we are willingly led deeper and deeper until we are faced with death.

And death triumphs. It is shown in the most direct and uncompromising manner, with the funeral bed, cremation, a smoking chimney. At the end the family moves on, goes home; only the crows remain. It is perhaps the only Ozu picture in which there is no spiritual survivor. One of Ozu's most beautiful films, it is one of his most disturbing.