An Attempt at Recording Artistic Reality
An Interview with a Dancing Master
HANAYAGI, Rokumino

Guest researcher at Graduate School of Human and Socio-Environmental Studies
KASAI Tsukasa
Translation
Preface, Conclusion, and Acknowledgment
KASAI Tsukasa
1-1.1, 1.2, 1.3, 1.4, 2

A teacher at the English Department of Kwansei Gakuin Senri International School
Studies in Language and Society, Graduate School of Language and Culture, Osaka University
HASEGAWA Taeko
Notes
HIROSE Miyuki

Abstract
This paper intended to record the artistic reality which an individual has in the case of a Dancer.
In this paper, the purpose of describing the art of the individual was to examine the relationship between the quality of the art of the dancer and her environment. This comparison allows for further analysis and discussion. I hope that the nature of the art of the dancer can be expressed in the research I have completed.

The research involves oral interviews with the dancer, Ms. Rokumino Hanayagi (花柳聡美之), about her life story and the contents of the interviews are also backed up with other materials. In the interview, the dancer also provides a detailed description of the Japanese dance style.

The results of the interviews were all recorded and organized and each work to support them with other documents was shown in the notes of this paper. In order to help readers to understand the type of dance used by Ms. Rokumino, as far as possible, her stage picture has been included.

The research was mainly conducted via interaction with Ms. Rokumino and the sources shown in the notes were used to confirm her information. In particular, many work descriptions of the Japanese dance style were described from the words of Ms. Rokumino based on her interpretation of when she danced. When I received the confirmation of Ms. Rokumino in notes, I wrote it 'by Ms. Rokumino'.

In terms of summarizing the results of the research, discussing the relationship via an interview between the art of dance and the dancer’s environment was arguably a most effective method. Important points made were also confirmed with evidence.
Keywords
Japanese dance, the nature of art, an environment

試論 芸術性を記録するために
－舞踊家花柳禄美之氏への聞き取り調査を通して－

笠 井 津加佐
長谷川 妙 子（翻訳者）
広 瀬 美由紀（翻訳者）

要旨
本稿は、個人が持つ芸の特色を記述する作業を、一人の舞踊家を例に試みたものである。
本稿において、芸を記録する目的は、舞踊家の生育環境と舞踊家の芸の質問の関連に関して、
分析と考察を可能にすることである。そこに舞踊家独自の芸術性が表出することを、筆者は期待
している。
記録作業はライフヒストリーの手法に影響を受けた聞き取り調査と、史料的裏付けによって
行った。本稿で行った作業は、事例である花柳禄美之氏の生い立ちについて、舞踊に関わる部
分への言及を中心に、数回の聞き取り調査とその聞き取った内容に関する数回にわたる確認であ
る。
その結果を整理し、記録した。史料による裏付け作業は、注記で記述した。禄美之氏が踊った
舞踊についての理解を助けるために、彼女の舞台写真を可能な限り提示した。
注記は、事実確認は除き、基本的に禄美之氏の対話を基に作成した。特に、踊りの作品解説は、
禄美之氏が踊ったときの解釈に基づき禄美之氏の言葉から記述したものが多い。禄美之氏の確認
を得た注記は、「禄美之氏談」と書き加えた。
今回の作業の結果を纏めたが、禄美之氏の生育環境と彼女の芸の関連については、その可能性
を述べるにとどまった。その理由は、今回は具体的な舞踊に関する記述には、まだ、入っていない
からである。しかしながら、両者の関連を確かに裏付ける重要な証左が確認でき
たと、筆者は思っている。

キーワード
舞踊、芸の特質、生育環境

Preface
It may be highly difficult, or nearly impossible, to describe and record the spirit of the artistic
quality an individual artist has perfected. However, I assume that there are some
feasible ways to pursue this endeavor, no matter how little a progress it may make. The
purpose of this paper is to implement one of the possible approaches to record the spirits of
artistes. To achieve my purpose, I have adopted a life history approach. In the field of life story studies, the concept of "life history" and the way to work on it seem to vary among researchers. Among many ways to implementation, I have made an interview-based investigation and then tried to corroborate the statement obtained on the basis of historical materials, under the influence of the papers by Masakatsu Okado, Yasuharu Nogawa and others.

In this paper, I use the terms "artistry" and "technique" to refer to the spirit of art (芸の神髄, gei no sinzui) and the tradition of the model (型の伝承, kata no densho), respectively. Through years of lessons and practices, an apprentice dancer attains a technique so that she can dance choreographically exactly the same way as her dance master does. At this phase of development, if she performs in the way of her own, her performance can show off something which is surely different from her master's original, but are profound and beautiful enough to move the audience. By "artistry", I mean what would emerge in this way when a skillfully experienced dancer performs on a stage. More importantly, I presume this "artistry" is greatly influenced by the background and education of an individual artist. To verify this hypothesis, this paper describes the "artistry" that has emerged in the performance of a particular female dancer by taking a closer look at the background and education.

1. Preliminary to the interviews

1.1. The purpose of the research

The purpose of the present research is to have an extensive interview with a female dancer, Rokumino Hanayagi, and then, from a qualitative viewpoint of her art, clarify whether her growing environment and education have actually affected her interpretation or rendition of dancing. This paper also discusses what influences Ms. Rokumino's background and environment factors have upon her dance style.

1.2. The research method

Oral interviews were conducted six times from November 17th, 2012 to June 23rd, 2013.

The 1st: November 17th, 2012, at Kasai's home (about two hours)

The 2nd: January 19th, 2013, at Kasai's home (about two hours)

The 3rd: February 11th, 2013, at Kasai's home (about three hours)

The 4th: April 7th, 2013, at Kasai's home (about two hours)

The 5th: May 26th, 2013, at Kasai's home (about two hours)

The 6th: June 23rd, 2013, at Kasai's home (about two hours)

In the first interview, the purpose of the study was explained, and the dances for the study were chosen. These were: (Manekineko (萬年 喜 猫), Sagimusume (鷹 娘), and Kyokanoko musumedoji (京鹿子 娘 道成寺)). A quick sketch of Ms. Rokumino's background was given at the interview.

In the original plan, the interview was going to be recorded on an MD recorder and a cassette recorder. However, Ms. Rokumino showed her anxiety, saying that in front of such recording devices she might be too nervous to speak spontaneously. Because of this, I started by taking notes of her takes as she talked and afterwards asked Ms. Rokumino to check my notes for misunderstanding. This process had been taken until Ms. Rokumino...
talked about the three dances above. Five interviews were conducted and the same question were repeatedly asked in order to verify what Ms. Rokumino has in her memory.

1.3. Ms. Rokumino Hanayagi’s Profile

Ms. Rokumino Hanayagi was born in Kita-no-shinchichi (北の新地), Osaka, in 1952 (27 in Showa). She took Ms. Rokuju Hanayagi as her master and in 1956 (31 in Showa) made a debut as Ishigami (石神), a stone god, in Tsuchigumo (土蛸), Naniwa odori (浪花踊り), a Naniwa dance, at the opening performance of Mainichi Hall. Ms. Rokumino danced Oharame (小原女) at the elementary dancer contest in the Naniwa Performing Arts Festival in Sankei Hall in 1970 (45 in Showa) and won the New Face award. She held the Rokumino Hanayagi Dance Performance (花柳禄美之舞踊会, HANAYAGI Rokumino buyokai) in 1975 (50 in Showa), and was awarded the Osaka Culture Festival Honorable Mention for her performance of Kyokanokusumeshi (京鹿子娘造寮). She achieved satisfactory results as a dancer by participating in many activities such as holding ’the 2nd Rokumino Hanayagi Dance Performance (第二回花柳禄美之舞踊会, Dainikai HANAYAGI Rokumino buyokai)’ in 1977 (52 in Showa), and participating in many dance performances, including ’the 1st Dance and Japanese Music Performance; the Future Bearing Dancers and Musicians Performance Festival’ (第一回舞踊・邦楽鑑賞会 明日をなう新進の舞踊会) Although she had such a splendid career, it was difficult to maintain the balance between being a wife and a dancer, and therefore she decided to give up her career as a dancer. In 1997 (9 in Heisei), she gave her final performance at the 65th anniversary of the foundation of Zenshinza (前進座).

1.4. Explanatory note

1) The following is a record concerning Ms. Rokumino’s memory of the first half of her life, and her interpretation of the direction and meaning of specific dances.

2) In writing this paper, the researcher conducted 13 hours of interviews in total with Ms. Rokumino, some of which were recorded. The researcher not only wrote down the interview simultaneously but also made a tape script, and after confirming the written interview with Ms. Rokumino, wrote down what was supposed to be related to the purpose of the study.

3) Generally, Ms. Rokumino’s remarks were written down without changes but sometimes they were summarized or clarified with her permission when they were difficult to understand, ambiguous or redundant.

4) Whenever Ms. Rokumino used terms the researcher didn’t know, the researcher asked for their meaning.

2. Ms. Rokumino Hanayagi’s Background

(Interviewer) You were born in Kitanoshinchichi, weren’t you?
Could you tell me in detail about your background?

H. (Ms. Rokumino Hanayagi) Yes, I was born in Kita-no-shinchichi in 27, Showa. I heard that my ancestors ran a storyteller house named Eirakukan (永楽館), and later, my great-grandfather Unosuke (卯之助) sold it to Ms. Sei Yoshimoto (吉本せい). I have heard about Eirakukan from Mr. Beicho Katsura (桂朝朝) but this is all I know. They were so old that I haven’t heard any more episodes. I
don’t know whether my family history was related with it, but my mother told me that, after her evacuation during WWII, she lived in the resort villa of Shochiku (松竹), which was in Sanjo cho (三条町) in Ashiya (芦屋).

My grandfather Komajiro (駒次郎) managed Eirakuseki (永楽席) (a house for geikos (芸妓), professional female entertainers. (Pointing at a billing of Naniwa odori, my old house, Eirakuseki is printed here. This is it, although it was burnt down during the war and it no longer exists. When I was born, my mother ran machiai (待合), a place where guests enjoyed geikos performances. The food was brought in from outside restaurants. I heard my grandfather was deeply involved in running Hokuyoenbujo (北陽演舞場) before the war, and he often directed the performances there. Everything was magnificent as the first-rate stage properties were prepared for Naniwa odori, and kimonos were ordered from Mitsukoshi (三越).

Hokuyoenbujo was really a magnificent building and everything there, including the pillars, were first-rate. I can’t believe it was such a wonderful building even when I look at the pictures of it. My grandfather contributed a lot to the development of Kita-no-shinchichi.

My grandfather was very earnest about art and asked first-class masters to give lessons to geikos. Dance Masters from two schools, Nishikawa school (西川流) and Hanayagi school (花柳流), came to teach dancing to Shinchi, and Nidaimon-san (に代目松竹) from Hanayagi school taught geikos.

Although my mother wanted to learn dancing, her father did not allow her. He was very demanding toward geikos and thought his daughter could not compete with the dancers. Despite this, she learned to dance a little.

- Why did you start dancing?

H. I think it was when I was about two years old. I went to see a Bunraku play (文楽) with my mother. We watched Sanbasa (三番叟) and after we came back home, my mother happened to see me dancing and singing shamisen (三味線) tunes. When she told Mr. Toshibo Onishi (大西利夫), who often visited us in those days, about it, Mr. Onishi insisted that I should start dancing soon. That is why I started dancing. Mr. Onishi had visited us frequently since he was from my grandfather’s generation and was a very strict and demanding dance critic. He smoked and drank, and was a very scary when he criticized a dance performance. Even when I grew older, I was often scolded by him.

- I have heard that you started dancing at the age of three. Could you tell me what you learned first and something about the lesson?

H. My grandmother took me to Ms. Rokuju Hanayagi’s practice hall. Ms. Rokuju, who was a leading disciple of Jusuke Hanayagi, was the second, was such an excellent dancer as to be called the female sixth. She danced new dances at Hanayagi dance society (花柳舞蹈研究会) of Hanyyu (阪急) appreciated her dance skills and invited her to Takarazuka Revue Company (宝塚歌劇団) to teach team members dancing. My mother insisted that I should learn dancing under Ms. Rokuju, and I was permitted to have lessons at her hall. The first dance was, I think, Kikuzukushi (菊尽し). I made my first appearance as Ishigami in Tsuchigumo at Naniwa odori. After the war, Naniwa odori resumed and the Mainchi Hall was opened at
that time. The performance was for the formal opening of the Hall. I was in the eldest grade of kindergarten. The performances lasted about 10 days, and I didn’t go to kindergarten while I was on the stage. A lot of Takarazuka members, including Ms. Otome Amatsu (天津乙女) and Ms. Yachiyo Kasugano (春日野八千代), came to the practice hall. After entering middle school, I went to the practice hall soon after school and stayed there until I returned home. I became Natori (名 取り) when I was a high school student and soon after that I took the exam at the special ward (専門部) and became Shihan (師範). As I was the direct disciple of Ms. Rokuju, I went to Tokyo to the patriarch of the school to introduce myself formally.

- Did you learn anything other than dancing in your childhood?

H. Yes, I learned a lot of things. I learned not only Kiyomoto (清元), Nagauta (長呗), and Noh chant (詠仏), which are somewhat related to Japanese dancing, but also tea ceremony, and flower arrangement. I also liked Western music and learned ballet and jazz dancing.

- Did you learn these things when you were very young?

H. Yes, I practiced Nagauta with the shamisen. I learned it in elementary school days.

- Did you keep practicing Nagauta in middle school days?

H. Yes, I did. However, I preferred Kiyomoto, so I decided to practice Kiyomoto more. I practiced shamisen because Nagauta has a lot of songs in which shamisen plays an important part. I think it is important to learn music as jikata (地方) as well when you learn dancing. Geikos, professional dancers, also learn various things.

- Well, then what do you think of learning Kiyomoto, Tokiwazu (常磐津), or Nagauta, which is often used background music for dancing?

Do Geikos learn all these kinds of music related to dancing?

H. Well, there are so many genres of music that it would be difficult to learn all of them ... each of them has its own characteristics; each has different tunes (節, hushi), but if a geiko is talented, she can learn quite a lot of them. Each Nagauta, Kiyomoto, Tokiwazu and Gidayu (義太夫) genre has its own features and, whatever they are, it would be quite difficult to play all of them. Some geikos may learn all of them to some extent, though. If a geiko is earnest, she will pursue one thing, hoping she will be really good at it. However she can hardly accomplish high-level ability in all of them. In addition, there are quite a few so-called classic songs such as Ogie (荻江), Ichchubushi (一中節), Katobushi (河東節) and Miyazono (宮原). When we are serious about these classic types of songs, we can’t help feeling how emotionally overwhelming they are.

- Indeed, that’s true.

H. The Kiyomoto master taught and played both Kiyomoto and Ichchubushi. There are some people who have mastered more than one genre. The Ogie player I know also plays Kouta (小唱). When she plays Kouta, she calls herself Kayo Tagawa (田川賀代) and she also has a professional name for Ogie, probably Kayo Ogie (荻江賀代). She was geiko in Kitano-shinchichi. Few people have learned only one type of classic song. Like the two teachers I have mentioned, some people have learned more than one type of song. A Kiyomoto master can play Ichchubushi along with Kiyomoto but it would be almost impossible to learn all these songs. You may learn some of them, for
example Nagauta and Tokiwazu, but you can’t learn all of them.

- Could you tell me about the time you started your career as a dancer?

H. Soon after graduating from high school (in 1970), I was allowed to take part in the “Naniwa Performing Arts Festival,” and was awarded with the New Face Award at the Elementary Dancer contest. I danced Oharame. After that, I received the Green Ribbon Award for Seigaiha (青 海 波) in Kiyomoto from a dancers’ publication. My performance was judged and awarded by dance critics. After a while, I held a "Rokumino Hanayagi Dance Performance." I danced Kyokanoko musumadojoi, Shiitadashi sanbasa (舌出し三番叟) and Osen (お せん) in Kiyomoto from a dancers’ publication. My performance was judged and awarded by dance critics. After a while, I held a "Rokumino Hanayagi Dance Performance." I danced Kyokanoko musumadojoi, Shiitadashi sanbasa (舌出し三番叟) and Osen (お せん). I was awarded an Osaka Culture Festival Honorable Mention for the performance of Kyokanoko musumadojoi. Probably in the spring of the next year, a performance for award winners was held, and I remember dancing Dojoji without a costume. I held “The Second Rokumino Hanayagi Dance Performance” at Teijin Hall (帝人ホール). At that time, I danced Sagimusume, Manekineko, and Miyakomeisho (照宮所) in Kiyomoto.

As a result of these experiences, I had opportunities to do various things. Probably when I was 20, I got a chance to attend a talk show about Japanese dance at NHK. I talked about comments and interpretations about dancing. I also took part in a program about the Tenjin Festival (天 神 祭) at NHK. I was together with Shokaku (松 鶴) on a specially-built stage in Sakuranomiya (桜の宮). I was treated as a representative of the Osaka people. On a Respect-for-Senior-Citizens Day, I had a chance to talk with Mr. Giichi Fujimoto (藤本義一) on a NHK radio live-program.

I also had opportunities to participate in various dance performances. For example, I danced at a get-together performance held by many masters of various schools. I also had several chances to perform at the Takarazuka Bow Hall (宝塚パーソンホール). After Ms. Rokuju Hanayagi passed away, we held a memorial performance on the second anniversary of her death. Ms. Tsukie Amagi (天 城 月 江) and I danced Renfushi (連獅子) in Kiyomoto. My parts was a child lion in it. It was in summer. During the practice, I strained my lower back, but I kept swinging on the lion’s hair, which meant that I kept rolling my neck. Later I was scolded at a hospital. Nonetheless, in my mind, once I started dancing, I didn’t feel pain any more.

Ms. Amagi and I danced Senbonzakura michiyuki (千 本 桜 道 行), together too. A performance was held at Shinkabukiza (新歌舞 座) by the Kansai Branch of the Japanese Dance Association (日本舞踊協会関西支部), and I danced the part of Shizuka with the Gidayu sung by the then Mr. Mojitayu (文字大夫), the present Mr. Sumitayu (住大夫).

- I remember watching your Takarazuka performance when I worked for Shochiku. It was probably 62 in Showa. I had a chance to watch the performance with your mother.

H. Now I’ve remembered. Ms. Sakuko Miyoshi (美吉左 久子) and I danced Mihonomatsu (みの 松) to Yamatogaku. I danced the part of a celestial maiden.

I also participated in Minon (民音) several times. On the first occasion, two other female young dancers and I danced Uguisu (う ぐ い す) to Yamatogaku at a Minon New Year dance performance. I think there were about ten dancers, including the young and the experienced, and all the young dancers danced Kimigayo shochikubai (君が代 松竹梅) to Nagauta, and Gion no yozakura (祇園 の 夜 桜) to Yamatogaku.
- I remember you dancing *Kane no misaki* (錦の橋), probably at Minon after I got married.

H. My last performance as a professional dancer was at a party for Zenshinza[50] to celebrate its anniversary. You saw my dancing around that time, didn’t you?

- I am not sure. I think it was 4 in Heisei (1992), though. Considering that the 65th anniversary for the establishment of Zenshinza was celebrated in 1997, it may have been 9 in Heisei (1997).

H. I am not sure but I probably danced *Kane no misaki* in front of a folding screen made of Torinoko paper. I danced Dojoji several times, but I danced Kyokanoko musumedojoji only once, at the dance performance. I danced Musumedojoji to Nagauta without a costume. As for *Kane no misaki* at Minon which we have just discussed, I danced it to Ogie bushi.

I also danced Yuki[55] to Jiuta for a certain occasion but I danced it only once.

- I first watched your performance when I was a graduate student. You danced *Sagimusume* at a Japanese Music and Dance Appreciation event for young performers, sponsored by the National Bunraku Theater in 60 in Showa (1985).

H. I danced *Sagimusume* on the stage many times. When I held my second recital, I had my hair done like matko with a Kyoto wig, and danced like zashikimai (座敷舞) without any specific costume. I had Mr. Mitumasa Wada[56] at Kinsai, dye kimono, with “water and an egret” as the theme. When I danced at the National Bunraku Theater, I danced in a classic style at the end of the dancing, without sticking to the image of an ‘egret.’ I interpret dancing as something of a fantasy, not as a real thing, so I think it is good to finish the dance by making mie (見得) or a defiant gesture.

- Did you dance *Manekineko* many times?

H. Yes. I liked *Manekineko*. This is a new dance Ms. Rokuju Hanayagi first performed at the Hanayagi Dance society. Geiko trainees are called hangyoku (半舞, a geisha house) appears disguised as hangyoku. I was told to express the atmosphere of a mischievous, slender, and smartly shaped cat. Ms. Rokuju Hanayagi used to be geiko once, and she was said to exhibit a genuine Edo atmosphere during her performances. Since I was born and raised in Osaka, I was at a loss when I was expected to express such an atmosphere. The dance of Hanayagi school is particular to Tokyo and it is almost impossible for me to express its essence. It is really hard, almost impossible, to change your own habits and styles. Hanayagi’s way was different from us Osaka people, and therefore it was all the more attractive, but I had felt it very difficult to express its atmosphere. While I was practicing, I thought I had succeeded in inheriting part of Hanayagi’s influence and style.

I imitated my master’s style very faithfully but the problem was that there was a fixed style in classic dances. However, if it’s a new dance, you can establish your own way in it. So it was really fun to try a new dance; I could express my own personality (にん, nin)[57] and my own artistic way.

As for the costume, there are two types: the spots of a tabby cat are expressed in two ways. One way is by koban-shaped spots and the other by plum flower-shaped spots. The plum flower stands for a cat’s paw. I chose the koban design and made the yukata clothes without trailing the bottom line. Bells were designed on the obi sash. I discussed the designs of yukata and obi a lot. Ms. Rokuju
Hanayagi wore *kimono* with *koban*-shaped spots. A few pictures of her remained, and I got one taken at a dance workshop. Not only Ms. Rokujū Hanayagi but also Ms. Toshinami Hanayagi 花柳寿南海 had performed *Manekineko*. I had also tried many ways and finally produced my own way. I could express the lyrics concerning the movement of the cat as I wanted to. I was really happy because I could find out my own way and express it. I am sure that my way of dancing really suited my personality.

Sometimes I can’t help feeling that art is really difficult. It may be called ‘an irony of art’; I was asked to dance *Ninokuchimura* 新口村 to Kiyomoto. Even though I thought that it did not suit me, I was highly praised. It seemed that I could express my personality in the dance.

- By the way, when you were teaching me, you had another pupil (弟 子, deshi), didn’t you? I remember there was another pupil.

H. I was really busy with the practices and performances, so I was not positive in teaching but in fact I did teach some pupils. Those who danced the part of boy priests in *Kyokanoko musumedojoji* were some of my pupils at that time.

- Finally, could you tell me something about your career?

H. I danced as a lotus fairy behind Mr. Yoichi Hayashi 林与一 when he performed *Botandoro* 牡丹灯籠 at Nakaza 中座. I danced together with Ms. Shizuka Nishizaki 西崎史津香 for one month. I had to do my own stage make-up, and learned how to do it.

The work in which I think I succeeded in merging my expressions was *Kuramajishi* 猴馬獅子 in the *Kiyomoto* genre.

- Thank you very much. Next time, please let me ask you about your interpretation of, and a new creation to, your favorite dances, *Manekineko*, *Sagimusume*, and *Kyokanoko musumedojoji*.

**Conclusion**

As shown above, I recorded the life of Ms. Rokumin 柳栄美之 by oral interviews. Then I provided supporting evidence for the documents and made notes about on them. In addition, I narrowed my focus to the two most important and significant parts of her life, which deeply influenced her art, i.e., the historical experience of her family, and her personal experience, as summarized in Table 1 below.

As shown in Table 1, entertainment as the occupation of three generations, i.e., her mother, her grandfather, and her great-grandfather, is related to the environment in which Ms. Rokumin grew up. This oral interviews showed that her great-grandfather’s and grandfather’s commitment, particularly her grandfather’s commitment, to first-class artistic masters, as well as his focus on artistic excellence, have been handed down to her and are reflected in her performances.

In her environment, it is notable that her debut was in *Naniwa odori*. When she chose *odori*, as an occupation, might this memory have been reflected in her concept of *odori*? Ms. Rokumin’s commitment to clothes, hairstyle and so on, and her posture toward creating *odori* as the composite art, are quite similar to her grandfather’s devotion to *Naniwa odori*.

According to the oral interviews on the direction of *Sagimusume*, Ms. Rokumin sticks to the traditional direction and told us, “I interpret dancing as fantasy, not as a real
Table 1 Family History and Her Individual Experience

<table>
<thead>
<tr>
<th>The historical experience of her family</th>
<th>Her individual experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have been concerned with entertainment as a profession</td>
<td>The presence of many people who have professions related to entertainment around her</td>
</tr>
<tr>
<td>· Great-grandfather: an owner of Eiraku kan</td>
<td>· Hearing the story from Mr. Beicho Katsura and others who know about that earlier time.</td>
</tr>
<tr>
<td>· Eiraku kan was the most luxurious vaudeville in Japan.</td>
<td></td>
</tr>
<tr>
<td>· Grandfather: an owner of Eirakuseki</td>
<td></td>
</tr>
<tr>
<td>· He contributed to Hokuyoenbujo.</td>
<td></td>
</tr>
<tr>
<td>· The theater was built splendidly.</td>
<td></td>
</tr>
<tr>
<td>· The person who completed Naniwa odor i.</td>
<td></td>
</tr>
<tr>
<td>· Kimonos and the tools which geiko s used in Naniwa odor i were splendid above all.</td>
<td></td>
</tr>
<tr>
<td>· Masters of Japanese traditional music and art were highly skilled in Kita-no-shinchi.</td>
<td></td>
</tr>
<tr>
<td>· The grandfather was strict about performance completely.</td>
<td></td>
</tr>
<tr>
<td>· Her grandfather did not let her mother learn odor i.</td>
<td></td>
</tr>
<tr>
<td>· Her mother: an owner of machiai (待合)</td>
<td></td>
</tr>
<tr>
<td>· Geiko s came in and out of her family house every day.</td>
<td></td>
</tr>
<tr>
<td>· She related to geiko s daily.</td>
<td></td>
</tr>
<tr>
<td>· Geiko s had many lessons, generally.</td>
<td></td>
</tr>
<tr>
<td>· odor i, nagauta, kiyomoto, tokiwazu, giday u ogiebushi, ichubushi miyazonobushi, and so on.</td>
<td></td>
</tr>
<tr>
<td>· In geiko, there was the person who handled two roles professionally.</td>
<td></td>
</tr>
<tr>
<td>· kiyomoto and ichubushi</td>
<td></td>
</tr>
<tr>
<td>· kouta and ogiebushi</td>
<td></td>
</tr>
<tr>
<td>· She took some lessons with members of the Takarazuka Revue. She later performed odor i with members of the Takarazuka Revue.</td>
<td></td>
</tr>
<tr>
<td>· She had few pupils, because of her stages and her own lesson.</td>
<td></td>
</tr>
<tr>
<td>· She learned how to apply stage make-up (on the stage of Mr. Yoichi Hayashi).</td>
<td></td>
</tr>
<tr>
<td>· She had many lessons for artistic accomplishments. For example, in the following areas and genres</td>
<td></td>
</tr>
<tr>
<td>· kiyomoto, nagauta, utai, ocha, ohana, ballet, Jazz dance.</td>
<td></td>
</tr>
</tbody>
</table>

thing, so I think it is good to finish the dance by making a defiant gesture.” Her remark reflects her view of odor i.

As to a sentence seen in the end of Kabuki, "touazai (promenade). Ladies and Gentlemen), ‘mazu honjitsuwa koregiri (now, play is over)”, one interpretation of this sentence is that it reminds the audiences...
that the play is over and that they have to return to their daily life. This thinking seems to be very similar to her thoughts about odori, e.g. in her words “fantasy”, “not as a real thing”, and “I think it is good to finish the dance by making a defiant gesture”.

In addition, many dancers selected the direction which incorporated ‘habataki no ainote’ (はばたきの合の手, intermezzo with flapping movement) and “the death of the heron at the ending”, and furthermore added the coherent flow of the drama to sagimusume called ‘sagi no sei’ (鷺の精, the sprite of the heron), in the days when Ms. Rokumino performed as a professional dancer. I can’t help but think that odori of Ms. Rokumino, who has continued to be consistently concerned with old-fashioned interpretation and direction, is significantly affected by the memory of her iie (家, her family) and the environment surrounding her in earlier times.

In general, in the process of westernization during the Meiji era (1868 to 1912), the audiences’ view of plays, and the style of performance based on traditional entertainment, which continued from the Edo era (1603 to 1867), could not help but change. However, the closed society called kagai (花街) presumably has tried to protect the tradition they followed, namely, the genealogy of Edo, even in a modern, westernized society.

Performing a play continuously in the space called the ‘theater’ is subject to the sense of values of the time and its social trend. Play can only make a profit if they have large audiences. The more popular the performance is, the more the influence over it will reflect the times. However, kagai, the closed world, is the world for a few rich men and chic people. The audience is only them, and thus I suppose

the style and quality of the art to satisfy them are different from the style and quality created for ordinary people.

The purpose of this report was to conduct oral interviews about a background of Ms. Rokumino Hanayagi, to reinforce the results with reliable historical materials using a ‘life-history’ approach, and to describe a part of the work to connect her ‘life-history’ with her odori. Therefore, because I devoted a number of pages to evidence, I summarized the results briefly, but I was able to achieve my original purpose. In the future I will conduct the oral interviews of Ms. Rokumino’s odori more deeply and examine the relations more thoroughly between the historical experience of her family and her personal experience that I described above.

Finally, I would like to add that I had to write some important parts related to Ms. Rokumino’s interview in the Notes section, due to a lack of space.

Notes and References


2) Ms. Rokujii Hanayagi danced it at Hanayagi Dance Society. The music had been composed in the old unknown days. The score was only
left in the last Umekichi Kiyomoto’s memorandum. But it was worn out and several notes were missed. So the music was composed and released anew by the present Umekichi. The dance was suggested by Jusuke Hanayagi. He expected it to be stylish and to express foppish feeling like a manekineko in the Japanese-style room is saying ‘Don’t say a cat, a cat. Cats don’t come in clogs wearing the tie-dyed light cotton kimonos.’ (Original in Japanese translated by Hirose)” Hanayagi Dance Society “The Commemorative Pictures of Hanayagi Dance Society Performance (上演記念画集)” 1935 Appendix 1. 2 quotation according to the original (and so forth).

3) It was performed first by Kikunojo Segawa the second. Music by Chujiro Kineya. Ms. Rokumino produced it laying stress on the original dance. She used the minimum flapping and danced without the scene of the snowy heron dying in the snow. “It’s an old-fashioned feeling to express the role of Sagimusume as a fated tragedy which has been influenced by a ballet or a modern drama. (abbreviation) This time, going back to the original dance, I will perform it without ‘habataki no aitome’ (羽ばたきの合の手) which was added in ‘sume’ (責 め) by a later hand. (Original in Japanese translated by Hirose)” Akira Kakita “A Commentary on the Program” National Bunraku Theater Project Department “The First Dance and Japanese Music Performance: The Future Bearing Dancers and Musicians Performance Festival” National Theater 1985 p. 6.

4) A dance of Nagauta. Tomijuro Nakamura the first performed it at Edo Nakamuraza Theater for the first time in 1753 (3 in Horeki). Ms. Rokumino danced it in two ways, one with a costume, the other without a costume. She performed it without a costume several times. The dance was based on the tale of Dojoji (道成寺).

5) 1891–1976 (24 in Meiji-51 in Showa) in her younger days she used to be geisha (named Kotama) at Shintomicho Tokyo. She was an excellent dancer and danced many times under Jusuke Hanayagi the second. Especially she was good at classical dance as to be called the female the sixth. She also danced new dances at Hanayagi Dance Society. Mr. Ichizo Kobayashi appreciated her dance and invited her to Takarazuka Revue Company in Kansai. She taught Japanese dancing and trained many members. Ms. Rokumino was her direct and favorite pupil. Based on National Bunraku Theater Project Department, “The First Dance and Japanese Music Performance: The Future Bearing Dancers and Musicians” National Theater 1985 p.4. Shijuho (紫YOU 章) and Geijutsusai-shoreisho (芸術祭 奨励賞) 1964 (39 in Showa) Kunshito-zuihosho (殿四等 優賞) 1967 (42 in Showa) Refer to picture 1.

6) One of Kabuki dance (based on Nagauta) Words by Mokuami Kawatake. Music by Shoujiro Kineya the third. It was performed at Tokyo Shintomiza Theater for the first time in 1881 (14 in Meiji). It was matsubamemono (松羽目物)
based on the extermination of Tsuchigumo by Yorimitsu Minamoto. (By Ms. Rokumino). The picture on the right, the second child from the left is Ms. Rokumino. It’s written "Ishigami (Shiro in reality) Megumi Sato".

7) A dance performance by geikos of Sonezakishinchichi had been held every year since 1882 (15 in Meiji). At first it took place at Kita-no-shinchichi-kaburenjo (北新地歌舞伎場) but it was burnt down in 1890 (23 in Meiji). Later in 1912 (4 in Taisho) Hokuyoenbujo (北陽演舞場) was completed and Naniwa odori was revived. At the end of the Fifteen Years War, Hokuyoenbujo was burnt down. After the war, in May 1954 (29 in Showa) Naniwa odori was revived but Enbuiyo was not reconstructed. So it was performed at Sankei Hall or Mainichi Hall. In 1970 (45 in Showa) four kangai made a jointed performance at the Osaka World’s Fair. After 1972 (47 in Showa) it was performed and called Osaka odori but no longer exists. (By Ms. Rokumino).

The picture above is a cover of Naniwa odori program in which Komajiro was involved. You can see the word "The Eighth Performance in Taisho"

8) Based on Nagauta. For the first half Oharame dances with a mask of okame (おかめ). For the last half Oharame takes off the costume and changes into yakko (やっこ). Both female dance and male dance can be seen. (By Ms. Rokumino).

9) It was a part of Naniwa Performing Arts Festival by Sankei Newspaper. Recommended young dancers from schools in Kansai competed one another. The most excellent dancer was awarded as the best new dancer. Several dancers were also given prize. This still continues. (By Ms. Rokumino).

10) The program of Rokumino Hanayagi Dance Performance included Nagauta Kyokanoko musumedojoji. Nagauta Shitadasihanboso, Yamatogaku Osen.

11) The program of the Second Rokumino Hanayagi Dance Performance included Nagauta Sagimusume, Kiyomoto Manekineko, Nagauta Miyakomeiho.

12) Very talented and enthusiastic young musicians and dancers participated in this performance held by National Bunraku Theater on 24, 25 1985 (60 in Showa). This still continues. (By Ms. Rokumino)

13) Ms. Rokumino Hanayagi was a Japanese dancing master of Kasai and an elder fellow of Kiyomoto.

14) “There was a storyteller house named Eirakukan at Kita-no-shinchichi in good old days of Osaka. Because of the owner’s affluent mind or love for construction, it was the most splendid building in Japan. So much money was spent on the building that the performance did not pay off. It seemed like the owner enjoyed more than guests. Harudanji Katsura the first used to say ‘I always took the anchor position and I liked this yose best. That’s why I always talk too much.’ (Original in Japanese translated by Hirose)” Shintaro Sasabe "Sakuraotoko gyojo" Soryusha pp.429–430.

15) Sei Yoshimoto (1889–1950) wife of Kichibe Yoshimoto. They bought the Second Bungeikan (第二文芸館) and started to run yose in 1912 (45 in Meiji). They established The Yoshimoto Entertainment next year and it extended steadily.

16) Beicho Katsura the third (1925–) a professional comic storyteller, a pupil of Yonedanji Katsura. He made efforts to revive Kamigata Rakugo and hand it down to the next generation.

17) “Eirakuseki (水 林 席) (62) (number of geigis)
consisted of nine rooms treated by geigis. And over hundred rented rooms. It was kagai (花街) the gay quarters in a narrow sense. Kitashinchi sometimes called “Hokuyo Shinti” 

-Edited by Kosei Toshima “A Handbook of the Karyumangge (花柳萬華) Osaka edition (Original in Japanese translated by Hirose)”


18) “Her grandfather was Komajiro Sato. He was the head of Osaka Kita-no-shinchichi entertainment. He was very strict and all the entertainers from Kitashinchi who were active in first line were likely to be thoroughly trained by him. He accomplished Naniwa odori which became the model of Azumaya (東をとり). (Original in Japanese translated by Hirose)” Toshio Onishi ‘The Sketch of Rokumino Hanayagi’ included in “The First Rokumino Hanayagi Dance Performance” program 1975 a privately printed book.

‘I heard that geigis at Kita prayed before the altar of Komajiro Sato of Eiraku in a dressing room right before the stage, because he had developed "the arts of Hokuyo" (Original in Japanese translated by Hirose). "The Japan Culture Newspaper" extra May 1958(33 in Showa).

19) In 1890 (23 in Meiji) Kita-no-shinchichi-kaburenjo (北ノ新地歌舞練場) (1 Sonezakishinchi) was burnt down. Later in 1915 (4 in Taisho) Hokuyoenbijo was reconstructed at 3 Sonezakishinchi. It was designed by Obayashi Group (大林組) and constructed by Uzou Matsumoto (松本勇象). The sculptures and arts were consulted by Suekichi Kameoka (亀岡常吉). Sesshu Hikita (足田雪州) was in charge of sculptures. The head carpenter of the main hall was Kuramatsu Sugioka (杉岡倉松) and the waiting room’s head carpenter was Musashi Okamoto (岡本武藏). Eishu Kato (加藤英助), Shokoku Ikai (諸谷妙谷) were in charge of decoration. The construction fee was 280,000 yen (1915). It was burnt down again in the Pacific War.

20) The pictures of Hokuyoenbijo

(Left) the picture of Hokuyoenbijo in Naniwa odori program edited by Motoabsuro Hinas. 11 in Taisho

(right) the picture of the stage of the main hall in the same program

The map in Naniwa odori program Upper part on the left the word "Hokuyoenbijo" is read.

21) A school of Japanese dancing. The head of Nishikawa School, named Senzo (扇蔵) from generation to generation, was famous for arranging many fine works. Nagoya Nishikawa School which was founded by Koisaburo Nishikawa (西川鯉三郎) the first is a part of this school. Hanayagi School is also originated in this school. (By Ms. Rokumino).

22) The largest school of Japanese dancing. It was organized by Jusuke Hanayagi the first, a pupil of Senzo Nishikawa the forth. He became the choreographer of Ichimuraza (市村座) and active in the middle of Meiji. Jusuke the second, later Juo (寿応), founded “Hanayagi Dance Society”. He popularized dancing among the common families and made the school prosperous. Jusuke the third put forward and the fourth so on. (By Ms. Rokumino).
23) Kotobuksikisanbanso In Bunraku performance it takes a part in New Year’s program. It’s likely to be performed as a special program to celebrate the new year. (By Ms. Rokumino).

24) A drama critique. “Her grandfather helped me a lot in relation to public entertainments and I sometimes helped him. We were very close so I often visited her house. Every time I visited she came to see me and started dancing. Of course it was hardly called dancing but she moved her arms and feet rhythmically. She seemed to enjoy dancing and wouldn’t stop. I was astonished at her singing something softly in her mouth. She was two year old then. What a funny child! There is no other way than sending her into a dancer’s world. I used to make irresponsible remarks feeling a little high. (Original in Japanese translated by Hirose)” Toshio Onishi, ‘The Sketch of Rokumino Hanayagi’ included in “The First Rokumino Hanayagi Dance Performance” program 1975 a privately printed book.

25) “It is always difficult and very complicated to maintain a good relationship between keeping tradition strictly and creating new expressions no matter what kind of arts. In Hanayagi School we considered this point and in April Taisho 13 we founded Hanayagi Dance Society as an organization to make a trial performance freely and seriously. We are supported by many artists from different fields like literature, music and performing arts. Interested persons from this school have been working on creating new dance until now. Our argument is to examine closely at the classics itself and work on new expression. Every time the members perform on the stage they continue to investigate it as in a laboratory. It is the mission of this society I believe. I feel the needs to keep it from now on. (Original in Japanese translated by Hirose)” Keiho Suehiro (本廣信保) “Hanayagi Dance Society The Commemorative of Stage Performance” Hanayagi Dance soecity 1935.

26) Ichizo Kobayashi (1873–1957) a promoter, a businessman. He founded Osaka Minou Arima Railroad Company in 1907 (40 in Meiji). As a means of promoting passengers he organized Takarazuka Chorus Group (宝塚歌唱隊) by girls at Takarazuka Hot Spring in 1913 (2 in Taisho). Later the name was changed to Takarazuka Girls’ Operetta Company (宝塚少女歌劇団) and in April 1914 (3 in Taisho) they made a first performance of a Japanese original song drama and operetta accompanied only by European instruments. One of their characteristics is Japanese dancing accompanied by European music.

27) In Hanayagi School all the children learned this for the first lesson. It’s a small piece on the subject of a chrysanthemum. (by Ms. Rokumino).

28) Otome Amatsu (1905–1980) She entered Takarazuka Girls’ Operetta Company in 1918 (7 in Taisho). She was good at Japanese dancing and was the holder of a diploma in Fujima school. She studied under Kikugoro the sixth and went to take lessons at Ms. Rokju’s practice hall at the same time as Ms. Rokumino. When Ms. Rokujii held the dance performance to celebrate her 77th birthday (1967 at Mainichi Hall) Otome Amatsu appeared in Kiyomoto Tabiyakko (旅奴) (Ms. Rokumino also danced Nagauta Tabiyakko (俳奴) in the same event even though she hadn’t become the holder of a diploma). Her representative works are Kagamiijisi (鏡獅子) Dojoji (道成寺) and more.
In 1958 (33 in Showa), she received Shijuusho (紫綬褒章). In 1976 (51 in Showa) she received Kunshito-hokansho (勲四等宝冠章).

29) Yachiyo Kasugano (1915–2012) made her first appearance on the stage in 1929 (4 in Showa). She had a decent look and excellent acting skill. She took the male part and was very popular. She was also good at Japanese dancing (Rokuyachiyo Hanayagi) and dancing. Her most important works are Gubijin (源氏物語) Kou (奇羽), “The Tale of Genji” and more.
One of Bungobushikei joruri (豊後篠系浄瑠璃) which was founded lastly by Enjudayu Kiyomoto (清元延壽太夫, 1777 – 1825) in 1814 (11 in Bunka). It has splendid and glamorous atmosphere. Shamisen Chuzao (中粋) is used as accompaniment and it creates splendid and stylish atmosphere. It may be played for appreciation but mainly it has been developed as accompaniment music. The most important works are Seigaiha (青海花) and Sumidagawa (隅田川).

In this paper it refers to Edo Nagaauta. It has been developed as accompaniment music to kabuki. Not only songs but Shamisen using Hosozao (細粋), create refined and splendid atmosphere. The most important works are Kyoukanoko musumeidoji (京鹿子娘道成寺)” Sagimusume (鶴娘) Fujimusume (藤娘). It is rather easy to take a pause in dancing so when you begin to take lessons in Japanese dancing Nagaauta based music is often used.

One of Bungobusikei joruri (豊後篠系浄瑠璃) which was founded by Mojidayu Tokiwa (常磐津文字夫) the first in 1747 (4 in Enkyo). It has been developed as “degatari” (the musicians who appear on stage of Kabuki or accompaniment for Japanese dancing.) The most important works are Seki no to (関の戸) Masakado (将門).

It is called “classics” as well as Ichchubushi (一中節), Katobushi (河東節), Miyazobushi (宮楽節). Royu Ogie the first (-1787) used to be the head of Nagaauta singer. As he had left the stage and performed at banquets (座敷, zashiki) mainly around Yoshinawa he developed his own style so he founded Ogiebushi (荻江節). It had been developed from the last days of the Tokugawa shogunate to Meiji and were favored as accompaniment music to Japanese dancing. The most important works are Yashima (八島) and Kane no misaki (鐘の岬).

One of Joruri which was founded by Miyakodaiyu Icchu (1650 – 1724) the first at Kyoto. Chuzao shamisen is used. Joruri is refined and the songs are characterized by profound, mild and graceful melody and vocalization. One of the classics and some musicians play not only Ichchubushi but Kiyomoto and Tokiwa. Ms. Rokumino’s master of Kiyomoto plays Ichchubushi (Suzu Uji, 宇治すず).

One of Shamisen music which was founded by Masumikato (十寸見河東) whose real name was Edodayukato (江戸太夫河東) in 1717 (2 in Kyoho). That’s why it’s called Katobushi. Nowadays it is only played when Sikeroku yukari no edozakura (助六由縁江戸桜) is performed. It is accompanied by nonprofessional gentlemen.

One of the classics and is also called Sonohachibushi (扇八節). Sonohachi Miyakoji (宮古路扇八) and his pupil Sonohachi the second started to perform mainly in Kyoto. It was accomplished around Hourek (宝歴) (1751 – 63).

Ms. Rokumino Hanayagi is the pupil of Nobumichie Kiyomoto (清元延美皙).

Kouta. The present Kouta was derived at the end of Edo and was descended from Edohauta (江戸端歌). Chuzao shamisen is plucked with the finger. Many songs are about the red light district and are stylish. It takes only two or three minutes to perform.

The head of the Kouta Tagawa School. (by Ms. Rokumino).

A dance of Kiyomoto. This music was performed at a name-taking ceremony of Enjudayu Kiyomoto the fifth in 1897 (30 in Meiji). The lylies were written by Sogaku Nagai and music composed by the second Umeichiki Kiyomoto. It’s a song of celebration telling about the landscapes of Japanese coast including Matsushima, Miho-no-matsubara, etc.

A dance of Yamatogakura which was performed first by Koisaburo Nishikawa in 1945 (20 in Showa). Lyric by Kanji Kunieda (常枝寛二), music by Toshiro Miyakawa (宮川寿朗). It was inspired by a tea-house girl Osen Kasamori (笠森) in Settai Komura (小村雪堂)’s picture. It is full of Edo atmosphere. Osen was painted
in Ukiyoe of Harunobu Suzuki (鈴木春信). Settai was called "Harunobu of Showa".

It is an award which is given to the most outstanding young participant of the Culture Festival sponsored by Osaka Prefecture. It is like an award given to the new artist. (By Ms. Rokumin)

A Kabuki dance Funabenkei (船弁慶) was originated from Noh Funabenkei. The dance Shizuka to Tomomori (静と知盛) is based on the Kabuki dance Funabenkei. Miyakomeishyo (兼名所) is a role of Shizuka. (By Ms. Rokumin)

Shokaku Shofukutei (笑福亭松鶴) (1918～1986) comic story teller. In 1962, he succeeded to Shokaku, the sixth. He tried hard to revive Kamigata Rakugo (上方落語) with Beicho Katsura, the third and others.

Tsukie Amagi. Actress. In 1934 she joined Takarazuka Girls' Operetta Company and left in 1978. The most important works are Simonson in Kachusha monogatari (カチューシャ物語) and Flamenco in Kareinaru Senbyoushi (華麗なる千拍子).

A dance of Nagauta. There are "Katsusaburo Renjishi (勝三郎連獅子)" and "Shojiro Renjishi (正次郎連獅子)". Now "Shojiro Renjishi" is performed more often. It is a dance based on Noh Shakkyo (石橋). It portrays the father lion's feeling as he kicks his lionet down into the abyss of a ravine and the strong will of the lionet as he runs up to the mountain top according to the legend. Keburi (毛振り) at the end is famous. Refer to picture 3.

A dance of Kiyomoto, Gidayu. It is called Yoshinoyama michiyuki (吉野山道行) when danced alone. Originally it appears as Michiyuki hatune no tabi (道行初音の旅) in Bunraku or Kabuki Yoshitune senbonzakura (義経千本桜). It was taken from it and was made an independent dance. There are three ways of performing it. In one way the narrative of the dance is performed by a dialogue between Kiyomoto and Gidayu. Other ways are performing either by Kiyomoto alone or Gidayu alone. When it is performed by Gidayu alone it is called Itsumo kikuu no hayasui no michiyuki (幾度蝶初音道行). It tells about travelling of Shizukagozen (静御前) and her servant, Tadanobu Sato (佐藤忠信) (a fox in reality). It is a Kabuki dance which reproduces Tadanobu's feeling toward his parents that became the drum skin of Shizukagozen and the Goenpei War (源平合戦). (By Ms. Rokumin)

Sakuko Miyoshi (-2010) In 1932 she entered Takarazuka Music School (宝塚音楽学校) and Takarazuka Girls' Operetta Company. The most important works are Chichiwa Sakon (千々石左近) in Fushicho no tsubasa moyotomo (不死鳥のつばさ模造とも). In 1979 (54 in Showa) she left the Takarazuka Revue Company after playing in Byakuya waga ai (白夜わが愛). 1981 (56 in Showa) she taught acting in Uminari ni mononofu no Uta ga (海鳴りにもののぬの歌が). Since then she had directed acting. She received the 14th Art Festival Encouragement Prize.

A dance of Nagauta. It is a dance based on the Hagoromo Densetsu (羽衣伝説). A legend called robe-of-feathers myth of Hakuryo (伯楽) and the heavenly maiden. (By Ms. Rokumin).

A dance of Yamatogaku. It was composed in 1951 (26 in Showa). Words by Mikihiro Osada (長田幹彦). Composition by Miyagawa Toshiro (宮川敏朗). It is a dance describing the spirit of a bush warbler that rejoices the coming of spring. Kankichiho Fujima (藤間勘吉郎) choreographed it for this ball. (By Ms. Rokumin).

A dance of Nagauta. Composed by Shojiro Kineya the third (三世根屋正次郎). It is a celebration song which includes pine, bamboo and plum that symbolizes a happy event.

A dance of Yamatogaku. Words by Mikihiro Osada (長田幹彦). Composed by Kimi Kishigami (岸上きみ). It describes the Kagai atmosphere of spring evening. (By Ms. Rokumin).

A dance of Osiebushi. Composed by Royu
Ogie the first (初世荻江露友). *Kane no misaki* (鏡 の 崖), Ogiebushii is arranged and made shorter by omitting some part of *Kane ga misaki* (鏡が崖). *Jiuta* which is based on *Masume dojoi* (娘道成寺).

54. It is a theatrical company started by young kabuki actors and actors of new drama (新 劇) in 1931 (6 in Showa). Their principle is to create the theatrical company wanted by ordinary people. They run the theater in a democratic manner. Their programs are full of variety and they perform kabuki, modern plays, and translated plays. (By Ms. Rokumino.

55. A dance of *Jiuta*, Hauto mono (端 歌物). Music established in Tenmei (天 明) period. Composed by Minezaki-Koto (峰 崎 勾 当). Words by Ryusekian-Hazumi (流 石 亀 羽積). It portrays the feeling of geiko left by a man and becomes the nun with despair. It is famous for "Yuki no ainote (雪の合いの手)"). Refer to picture 5.

56. Kinsaiyuen sakka (金彩友禅作者). He keeps creating works which raise the value of kinsaikako (金彩加工) to art using kosode (小 祐) and Noh costumes from Momoyama (桃山) to the beginning of Edo as models. He is very active in many fields and has created Noh costumes and Kyogen (狂 言) costumes. He has given exhibitions in many different countries including the U.S.A. regular member of the Association of Japan Dyeing Writer Inc (日本 染色 作家 協会). He received the Minister of Education Encouragement Prize at the 18th Japan Dyeing Exhibition and many other prizes. Authorized traditional craftsman. The Excellent Technical Expert of Traditional Industry of Kyoto "master craftsman of Kyoto". Outstanding technician "contemporary master craftsman". He received Zuihatankoshii (瑞宝光章).

57. "Okiya (置屋)" is a geisha house that sends away geisha to restaurants, "machiai jaya (待合茶屋), meeting place for assignation, drinking, etc.", "Kasiseki (貸 席), an assembly room on hire", hotels, etc by request. Masahiro Kato "Kagai: A City History of Odd Space" The Asahi Newspaper Co. 2005 'The Vocabulary of Kagai' p.1 (Original in Japanese translated by Hirose).

58. Ms. Rokumino used this word to express one's personality both outside and inside.

59. Toshinami Hanayagi. She was given approval to be an accredited master by Jusuke Hanayagi the second and was apprenticed to her. The executive director of the Japanese Dance Association Inc. The prize winner of the Agency of Cultural Affairs recommendation of art Minister of Education Prize (文化庁芸術選奨文部大臣賞). Excellence Award of Art Festival by the Agency of Cultural Affairs (文化庁芸術祭優秀賞). Kusshiotou-kokansho (熊四等 宝 冠 章). The holder of Important Intangible Cultural Property (重要無形文化財保持者). Person of Cultural Merit (文化功労者).

60. A dance of *Kiyomoto*. It is taken from *Ninokuchimura no dan* (新 口村の段) of Bunraku Meido no hikyaku (太鼓の飛脚). In Kiyomoto it is called *Michiyuki kokyo no harusame* (道 行故郷の春雨). After Umegawa (梅川) and Chube (忠 部) commit a crime they are run after. It portrays their concern for each other and the love for their father whom they cannot see. (by Ms. Rokumino) Refer to picture 6.

61. Actor: Japanese dancing "Hayashiru-suoke (林流 宗家)". His great grandfather is Ganjiro Nakamura the first (初世中村 延治郎). His grandfather is Mataichi Hayashi the second (二代目林又一郎). His father, Tosio Hayashi (林 敏夫) is a Kabuki actor and later an actor. His mother is an actress Reiko Kitami (北見 麗子). He started his career as a Kabuki actor. Later he became a motion picture and TV star acting in period dramas. He received Kikut Kazuo Drama Award (菊田一夫演劇賞).

62. Botan doro (牡丹 灯篭) Special performance of Yoichi Hayashi (林与一) and Sachiko Mitsumoto (光本幸子) July 1974 (49 in Showa) at Nakaza.

63. In Edo period it was called *Naka no sibai* (中の 芝 居). Later it was developed as one of the *Doutonborigoza* (道 頓 坡 五 座) with Kadoza (角 座) and Asahiza (朝日 座). It was burnt down in WWII. It was reconstructed in 1948 and
supported plays of Osaka such as Shochiku shinkigeki (松竹新喜劇). It was closed in 1999.

64) The head of branch families of Nishizaki School (西崎流), pupil of Midori Nishizaki the first. The prize winner of Encouragement Prize of the Elementary Dancer Contest in "Naniwa Performing Arts Festival", Encouragement Prize of Osaka Cultural Festival, Green Ribbon Award (by Ms. Rokumino).

65) A dance of Kiyomoto. It is based on Tomimotobushi Meotozake kawaranu naka naka (夫婦酒替奴中仲). (This title is same as Kiyomoto), Kisanta (喜三太) of Daikagura (大神楽) meets Go-no-ki (極之君) who is wandering about looking for Yoshitsune (義経) and they dance together. (by Ms. Rokumino) Refer to picture 7.


67) Same as above.

68) I learned this interpretation from Prof. Susumu Matsudaira (松平進), when I was a student.

69) Refer to note 3.

Rokumino permitted us to use the term "artistry" as long as the meaning of the term is the one as described in the Introduction, only in this study.

I would like to thank the people who have given me their permission though Ms. Rokumino to use their books and photographs.

In addition, I would like to thank Dr. Yasuko Tsukahara (塚原康子), Dr. Yuko Horita (広田優子), Mr. Yoshizo Nakagawa (中川芳三) and Dr. Senan James Fox who suggested stylistic improvements and corrected my stylistic errors.

I presented a part of this research at the 64th Annual Meeting of the Society of Asiatic Music. I would like to thank the people who have given me some insightful comments at that conference.

Appendix

![Manekineko by Ms. Rokumino](image1)

![Manekineko by Ms. Rokumino](image2)

![Renshishi by Ms. Rokumino](image3)

![Mino no matsu by Ms. Rokumino](image4)

![Yuki by Ms. Rokumino](image5)

![Ninokushiruma by Ms. Rokumino](image6)

Acknowledgments

I would like to thank Ms. HANAYAGI Rokumino from the bottom of my heart. She consented to take part in the oral interviews and to the recording of the interview.

Interestingly, readers should note that Ms. Rokumino hesitated to use the term "artistry" on several occasions for the following two reasons: one reason is that she felt that her art is unfit for the term "artistry". Another is that she does not believe that her 'odori' has reached the level of her forefathers' mastery which she does believe is art. Although I tried to search for other terms, and Ms. Rokumino also considered it, we could not find another suitable term.

Therefore, I would like to add that Ms.
Figure 7. Kuramae/i by Ms. Rokumino and Mr. Yoshitsuna
Hanayagi (left)