

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

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

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Translation

Preface, Conclusion, and Acknowledgment

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1-1.1, 1.2, 1.3, 1.4, 2

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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 (花柳禄美之), 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 —

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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、事例者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く、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、僅かながら、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、筆者は考えている。

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 way 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 others¹⁾.

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 dose. 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),²⁾ *Sagimusume* (鶯娘),³⁾ and *Kyokanoko musumedojoji* (京鹿子娘道成寺)⁴⁾). 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 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-shinchi (北の新地), Osaka, in 1952 (27 in Showa). She took Ms. Rokuju Hanayagi⁵⁾ as her master and in 1956 (31 in Showa) made a debut as *Ishigami* (石神), a stone god, in *Tsuchigumo* (土蜘蛛),⁶⁾ *Naniwa odori* (浪花踊り)⁷⁾, a Naniwa dance, at the opening performance of Mainichi Hall. Ms. Rokumino danced *Oharame* (小原女)⁸⁾ at the elementary dancer contest in the "Naniwa Performing Arts Festival"⁹⁾ 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*)'¹⁰⁾ in 1975 (50 in Showa), and was awarded the Osaka Culture Festival Honorable Mention for her performance of *Kyokanoko musumedojoji* (京鹿子娘道成寺). 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*)'¹¹⁾ 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 明日をになう新進の舞踊会)¹²⁾ 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) You¹³⁾ were born in Kita-no-shinchi, weren't you?

Could you tell me in detail about your background?

H. (Ms. Rokumino Hanayagi) Yes, I was born in Kita-no-shinchi in 27, Showa. I heard that my ancestors ran a storyteller house named Eirakukan (永楽館)¹⁴⁾, and later, my great-grandfather Unosuke (卯之助) sold it to Ms. Sei Yoshimoto (吉本せいゝ)¹⁵⁾. I have heard about Eirakukan from Mr. Beicho Katsura (桂米朝)¹⁶⁾ 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)¹⁷⁾, 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 grandfather¹⁸⁾ was deeply involved in running Hokuyoenbujo (北陽演舞場)¹⁹⁾ 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 building²⁰⁾ 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-shinchi.

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)²¹⁾ and Hanayagi school (花柳流)²²⁾, came to teach dancing to Shinchi, and *Nidaime-san* (*Iemoto* (家元), Jusuke Hanayagi the second (二代目花柳寿輔)) 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 *Sanbaso* (三番叟)²³⁾ and after we came back home, my mother happened to see me dancing and singing *shamisen* (三味線) tunes. When she told Mr. Toshio Onishi (大西利夫)²⁴⁾, 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 the second, was such an excellent dancer as to be called the female the sixth. She danced new dances at Hanayagi dance society (花柳舞踊研究会)²⁵⁾. Mr. Ichizo Kobayashi (小林一三)²⁶⁾ of Hankyu (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)²⁷⁾. 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)²⁸⁾ and Ms. Yachiyo Kasugano (春日野八千代)²⁹⁾, 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)³⁰⁾, *Nagauta* (長唄)³¹⁾, and *Noh* chant (謡い), 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)³²⁾, 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)³³⁾, *Ichubushi* (一中節)³⁴⁾, *Katobushi* (河東節)³⁵⁾ and *Miyazono* (宮蘭)³⁶⁾. 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*³⁷⁾ taught and played both *Kiyomoto* and *Ichubushi*. There are some people who have mastered more than one genre. The *Ogie* player I know also plays *Kouta* (小唄)³⁸⁾. When she plays *Kouta*, she calls herself Kayo Tagawa (田川賀代)³⁹⁾ and she also has a professional name for *Ogie*, probably Kayo Ogie (荻江賀代). She was *geiko* in Kitano-shinchi. 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 *Ichubushi* 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)⁴⁰⁾ 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 musumedojoji*, *Shitadashi sanbaso* (舌出し三番叟) and *Osen* (おせん)⁴¹⁾. I was awarded an Osaka Culture Festival Honorable Mention⁴²⁾ for the performance of *Kyokanoko musumedojoji*. 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* (都名所)⁴³⁾.

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)⁴⁴⁾ 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 (宝塚パウホール). 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)⁴⁵⁾ and I danced *Renjishi* (連獅子).⁴⁶⁾ 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)⁴⁷⁾, together too. A performance was held at Shinkabukiza (新歌舞伎座) 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)⁴⁸⁾ and I danced *Mihonomatsu*⁴⁹⁾. 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)⁵⁰⁾ 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)⁵¹⁾ to *Nagauta*, and *Gion no yozakura* (祇園の夜桜)⁵²⁾ to *Yamatogaku*.

-I remember you dancing *Kane no misaki* (鐘の岬)⁵³⁾, probably at Minon after I got married.

H. My last performance as a professional dancer was at a party for Zenshinza⁵⁴⁾ 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 *maiko* with a Kyoto wig, and danced like *zashikimai* (座敷舞) without any specific costume. I had Mr. Mitsumasa Wada⁵⁶⁾ 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* (半玉) in Tokyo, and in this dance a cat at *okiya* (置屋, a geisha house)⁵⁷⁾ 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*)⁵⁸⁾ 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. Rokuju Hanayagi but also Ms. Toshinami Hanayagi (花柳寿南海)⁵⁹⁾ 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)⁶⁰⁾ 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)⁶¹⁾ when he performed *Botandoro* (牡丹灯笼)⁶²⁾ at Nakaza (中座)⁶³⁾. I danced together with Ms. Shizuka Nishizaki (西崎史津香)⁶⁴⁾ 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* (鞍馬獅子)⁶⁵⁾ 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. Rokumino Hanayagi (花柳禄美之) 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. Rokumino 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. Rokumino'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. Rokumino 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

The historical experience of her family	Her individual experience
Have been concerned with entertainment as a profession	The presence of many people who have professions related to entertainment around her
<ul style="list-style-type: none"> · Great-grandfather: an owner of Eiraku kan · <i>Eiraku kan</i> was the most luxurious vaudeville in Japan. 	<ul style="list-style-type: none"> · Hearing the story from Mr. Beicho Katsura and others who know about that earlier time.
<ul style="list-style-type: none"> · Grandfather: an owner of Eirakuseki · He contributed to Hokuyoenbujo. · The theater was built splendidly. · The person who completed <i>Naniwa odori</i>. · <i>Kimonos</i> and the tools which <i>geikos</i> used in <i>Naniwa odori</i> were splendid above all. · Masters of Japanese traditional music and art were highly skilled in <i>Kita-no-shinchi</i>. · The grandfather was strict about performance completely. · Her grandfather did not let her mother learn <i>odori</i>. 	<ul style="list-style-type: none"> · her debut was in <i>Naniwa odori</i>. · She devoted herself to her hair style and to her <i>kimono</i> when she performed <i>odori</i>. · She used the work created by Mr. Mitsumasa Wada, when she performed <i>Sagimusume</i>. · She was apprenticed to Master Rokuju. · She received often severe criticism from Mr. Onisi about her performance. · Mr. Onishi advised her mother to let her learn <i>odori</i>.
<ul style="list-style-type: none"> · Her mother: an owner of <i>machiai</i> (待合) · <i>Geikos</i> came in and out of her family house every day. · She related to <i>geikos</i> daily. · <i>Geikos</i> had many lessons, generally. <ul style="list-style-type: none"> · <i>odori, nagauta, kiyomoto, tokiwazu, gidayu ogiebushi, icchubushi miyazonobushi</i>, and so on. · In <i>geiko</i>, there was the person who handled two roles professionally. <ul style="list-style-type: none"> · <i>kiyomoto</i> and <i>icchuubushi</i> · <i>kouta</i> and <i>ogiebushi</i> 	<ul style="list-style-type: none"> · She took some lessons with members of the Takarazuka Revue. She later performed <i>odori</i> with members of the Takarazuka Revue. · She had few pupils, because of her stages and her own lesson. · She learned how to apply stage make-up (on the stage of Mr. Yoichi Hayashi). · She had many lessons for artistic accomplishments. For example, in the following areas and genres <ul style="list-style-type: none"> · <i>kiyomoto, nagauta, utai, ocha, ohana, ballet, Jazz dance</i>.

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

As to a sentence seen in the end of Kabuki,

“*tozai*” (「東西⁶⁶⁾, Ladies and Gentlemen), “*mazu honjitsuwa koregiri*” (「先ず今日はこれぎり⁶⁷⁾, now, play is over)”, one interpretation⁶⁸⁾ 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 direction⁶⁹⁾ 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*’ (鶯の精, 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 *ie* (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

- 1) Masakatsu Okado “Practical Observance of Oral History and Contemporary Historical Studies” Hosei Univ. Ohara Institute for Social Research “The Journal of Ohara Institute for Social Research” No. 589 2007 pp.1–16.
Yasuharu Nogawa “Hearing Records: A Day Laborer in the War Time and the Postwar Period” Vol. 1 “*Shibin*” No. 8 2011 pp.94–119.
“Hearing Records: A Day Laborer in the War Time and the Postwar Period” Vol. 2 “*Shibin*” No.9 2011 pp.99–121.
- 2) Ms. Rokuju 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 ainote*' (羽ばたきの合の手) which was added in '*seme*' (責め) by a later hand. (Original in Japanese translated by Hirose)" Akira Kakita "A Commentary on the



Ms. Rokumino, without a costume



Ms. Rokumino, with a costume



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 Nakamura 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).



Ms. Rokumino, without a costume



Ms. Rokumino, with a costume

- 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. Shijuhosho (紫綬褒章) and Geijutsusai-shoreisho (芸術祭奨励賞) 1964 (39 in Showa) Kunshito-zuihosho (勲四等瑞宝章) 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".



The *Naniwa odori* program of the "*Naniwaodori*" edited by Motosaburo Hinase (日生元三郎) 11 in Taisho, no. 7 in notes



The *Naniwa odori* program of the "*Naniwaodori*" edited by Kitashinchigumiai, 32 in Showa *tsuchigumo*, no 6 in notes

- 7) A dance performance by *geikos* of Sonezaki-shinchi had been held every year since 1882 (15 in Meiji). At first it took place at Kita-no-shinchi-kaburenjo (北ノ新地歌舞練場) 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 *Enbujo* was not reconstructed. So it was performed at Sankei Hall or Mainichi Hall. In 1970 (45 in Showa) four *kagai* made a joined 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 11 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* (奴). 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 Shitadashisanbaso*, *Yamatogaku Osen*.
- 11) The program of the Second Rokumino Hanayagi Dance Performance included *Nagauta Sagimusume*, *Kiyomoto Manekineko*, *Nagauta Miyakomeisho*.
- 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-shinchi 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 (永楽席) (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 *Karyumange* (花柳萬華) Osaka edition (Original in Japanese translated by Hirose)" Masahiro Kato "*Kagai: A City History of Odd Space*" The Asahi Newspaper Co. 2005 pp.245 -246.



The map in "*Naniwa Odori*" Program (*Banzuke*, 番付) by Motosaburo Hinase.

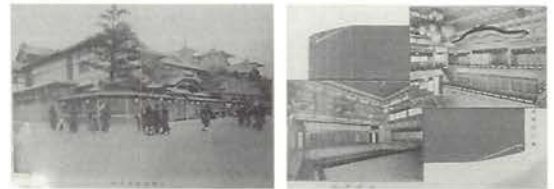
- 18) "Her grandfather was Komajiro Sato. He was the head of Osaka Kita-no-shinchi entertainment. He was very strict and all the entertainers from Kitashinchi who were active in first line were likely to be thoroughly trained by him. He accomplished *Naniwa odori* which became the model of *Azuma odori* (東をどり). (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).

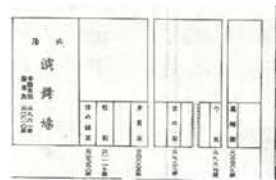
- 19) In 1890 (23 in Meiji) Kita-no-shinchi-kaburenjo (北ノ新地歌舞練場) (1 Sonezakishinchi) was burnt down. Later in 1915 (4 in Taisho) Hokuyoenbujoyo was reconstructed at 3 Sonezakishinchi. It was designed by Obayashi Group (大林組) and constructed by Uzou Matsumoto (松本禹象). The sculptures and arts

were consulted by Suekichi Kameoka (亀岡末吉). Sesshu Hikita (疋田雪州) 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 (岡本武蔵). Eishu Kato (加藤英舟), Shokoku Ikai (猪谷嘯谷) were in charge of decoration. The construction fee was 280,000yen (1915). It was burnt down again in the Pacific War.

- 20) The pictures of Hokuyoenbujo



(left) the picture of Hokuyoenbujo in *Naniwa odori* program edited by Motosaburo Hinase 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 "Hokuyoenbujo" 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⁾ *Kotobukisikisanbaso* 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 (末廣恵保) "Hanayagi Dance Society The Commemorative of Stage Performance" Hanayagi Dance soceity 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 (宝塚唱歌隊) 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. Rokuju's practice hall at the same time as Ms. Rokumino. When Ms. Rokuju 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 Tomoyakko* (供奴) in the same event even though she hadn't become the holder of a diploma). Her representative works are *Kagamijisi* (鏡獅子) *Dojoji* (道成寺) and more. In 1958 (33 in Showa), she received Shijuhosho (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* (虞美人) Kou(項羽), "The Tale of Genji" (源氏物

- 語) *Hikarugenji* (光源氏).
- 30) One of *Bungobushikei joruri* (豊後節系浄瑠璃) which was founded lastly by Enjudayu Kiyomoto (清元延寿太夫, 1777–1825) in 1814 (11 in Bunka). It has splendid and glamorous atmosphere. Shamisen *Chuzao* (中棹) 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* (青海波) and *Sumidagawa* (隅田川).
- 31) In this paper it refers to *Edo Nagauta*. It has been developed as accompaniment music to *kabuki*. Not only songs but *Shamisen* using *Hosozao* (細棹), create refined and splendid atmosphere. The most important works are *Kyoutanoko musumedojoji* (京鹿子娘道成寺) "Sagimusume (鶯娘) Fujimusume (藤娘). It is rather easy to take a pause in dancing so when you begin to take lessons in Japanese dancing *Nagauta* based music is often used.
- 32) One of *Bungobusikei joruri* (豊後節系浄瑠璃) which was founded by Mojidayu Tokiwazu (常磐津文字太夫) 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).
- 33) It is called "classics" as well as *Ichubushi* (一中節), *Katobushi* (河東節), *Miyazonobushi* (宮蘭節). Royu Ogie the first (-1787) used to be the head of *Nagauta* singer. As he had left the stage and performed at banquets (座敷, *zashiki*) mainly around Yoshiwara 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).
- 34) One of *Joruri* which was founded by Miyakodayu 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 *Ichubushi* but *Kiyomoto* and *Tokiwazu*. Ms. Rokumino's master of *Kiyomoto* plays *Ichubushi* (Suzu Uji, 宇治すず).
- 35) One of *Shamisen* music which was found 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 *Sukeroku yukari no edozakura* (助六由縁江戸桜) is performed. It is accompanied by nonprofessional gentlemen.
- 36) One of the classics and is also called *Sonohachibushi* (蘭八節). Sonohachi Miyakoji (宮古路蘭八) and his pupil Sonohachi the second started to perform mainly in Kyoto. It was accomplished around Houreki (宝歴)(1751–63).
- 37) Ms. Rokumino Hanayagi is the pupil of Nobumichie Kiyomoto (清元延美智栄).
- 38) *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.
- 39) The head of the *Kouta* Tagawa School. (by Ms. Rokumino).
- 40) A dance of *Kiyomoto*. This music was performed at a name-taking ceremony of Enjudayu Kiyomoto the fifth in 1897 (30 in Meiji). The lyrics were written by Sogaku Nagai and music composed by the second Umekichi Kiyomoto. It's a song of celebration telling about the landscapes of Japanese coast including Matsushima, Miho-no-matsubara, etc.
- 41) A dance of *Yamatogaku* which was performed first by Koisaburo Nishikawa in 1945 (20 in Showa). Lyrics by Kanji Kunieda (邦枝完二), music by Toshiro Miyakawa (宮川寿朗). It was inspired by a tea-house girl Osen Kasamori (笠森) in Settai Komura (小村雪岱)'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".
- 42) 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. Rokumino).
- 43) 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*. *Miyakomeisho* (都名所) is a role of Shizuka. (By Ms. Rokumino).
- 44) 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.
- 45) 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).
- 46) 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.
- 47) 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 kikucho hatsune no michiyuki* (幾菊蝶初音道行). 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 *Genpei* War (源平合戦). (By Ms. Rokumino)
- 48) 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 moyu tomo* (不死鳥のつばさ燃ゆとも). In 1979 (54 in Showa) she left the Takarazuka Revue Company after playing in *Byakuya waga ai* (白夜わが愛). In 1981 (56 in Showa) she taught acting in *Uminari ni Mononofu no Uta ga*. (海鳴りにもののふの詩が). Since then she had directed acting. She received the 14th Art Festival Encouragement Prize.
- 49) 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 (伯梁) and the heavenly maiden. (By Ms. Rokumino). Refer to picture 4.
- 50) A dance of *Yamatogaku*. It was composed in 1951 (26 in Showa). Words by Mikihiko 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. Kankichiro Fujima (藤間勘吉郎) choreographed it for this ball. (By Ms. Rokumino).
- 51) A dance of *Nagauta*. Composed by Shojiro Kineya the third (三世杵屋正次郎). It is a celebration song which includes pine, bamboo and plum that symbolizes a happy event.
- 52) A dance of *Yamatogaku*. Words by Mikihiko Osada (長田幹彦). Composed by Kimi Kishigami (岸上きみ). It describes the *Kagai* atmosphere of spring evening. (By Ms. Rokumino).
- 53) A dance of *Ogiebushi*. Composed by Royu

- Ogie the first (初世萩江露友). *Kane no misaki* (鐘の岬), *Ogiebushi* is arranged and made shorter by omitting some part of *Kane ga misaki* (鐘ヶ岬), *Jiuta* which is based on *Musume dojoji* (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*, *Hauta mono* (端歌物). Music established in Tenmei (天明) period. Composed by Minezaki-Koto (峰崎勾当). Words by Ryusekian-Hazumi (流石庵羽積). 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) *Kinsaiyuzen sakka* (金彩友禅作家). He keeps creating works which raise the value of *kinsaikako* (金彩加工) to art using *kosode* (小袖) 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 Zuihotankosho (瑞宝単光章).
- 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). Kunshitou-hokansho (勲四等宝冠章). The holder of Important Intangible Cultural Property (重要無形文化財保持者). Person of Cultural Merit (文化功勞者).
- 60) A dance of *Kiyomoto*. It is taken from *Ninokuchimura no dan* (新口村の段) of *Bunraku Meido no hikyaku* (冥土の飛脚). In *Kiyomoto* it is called *Michiyuki kokyo no harusame* (道行故郷の春雨). After Umegawa (梅川) and Chube (忠兵衛) 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 "Hayashiryu-soke (林流宗家)". His great grandfather is Ganjiro Nakamura the first (初世中村鴈治郎). His grandfather is Mataichiro 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 (北見禮子). He started his career as a *Kabuki* actor. Later he became a motion picture and TV star acting in period dramas. He received Kikuta Kazuo Drama Award (菊田一夫演劇賞).
- 62) *Botan doro* (牡丹灯籠) 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* (道頓堀五座) 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-kimi (郷の君) who is wandering about looking for Yoshitsune (義経) and they dance together. (by Ms. Rokumino) Refer to picture 7.
- 66) Shosuke Nagawa (奈河彰輔), "*Hitoritabi gojusantsugi* (彰輔版独道中五十三駅), Shosuke version", Yoshizo Nakagawa (中川芳三), 1993, p. 362.
- 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.

Acknowledgments

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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.

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.

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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



Figure 1 *Manekineko* by Ms. Rokuju



Figure 2 *Manekineko* by Ms. Rokumino



Figure 3 *Renjishi* by Ms. Rokumino And Ms. Tsukie Amagi (right)



Figure 4 *Miho no matsu* by Ms. Rokumino



Figure 5 *Yuki* by Ms. Rokumino



Figure 6 *Ninokuchimura* by Ms. Rokumino



Figure7 *Kuramajishi* by Ms. Rokumino and Mr. Yoshitsuna Hanayagi(left)