

Bernard Shaw's *Man and Superman* in  
Two Archival Recordings

八木齊子

バーナード・ショーによる演劇作品『人と超人』は4つの幕で成り立っているが、そのうち第3幕には劇中劇があり、ショーは台本でモーツァルトの歌劇『ドン・ジョヴァンニ』に言及するのみならず楽譜の断片を挿入している。本稿では、イギリスのナショナル・シアターでの全幕上演アーカイヴ録音とイギリスBBCが放送した全幕ラジオ版アーカイヴ録音を比較しながら分析する。モーツァルトに対抗する作曲家としてショーが第3幕で言及するグノーも検討の対象となる。音楽批評家としても活動したショーが自身の評論でモーツァルトをどのように評価していたかを確認しつつ、モーツァルトの応用が『人と超人』にもたらす正および負の効果を探る。

キーワード：バーナード・ショー、『人と超人』、台本、録音、モーツァルト

Keywords: Bernard Shaw, *Man and Superman*, play-text; recording, Wolfgang Amadeus Mozart

## Propaganda Films of Nichirenism: An Analysis of the Risshō Katsuei Materials and *Nabekaburi Nisshin*

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This paper sheds light on Risshō Katsuei's materials that are owned by Waseda University's Theater Museum and examines its significance in the history of Japanese film and religion. Risshō Katsuei was an independent film production company that produced four religious films, including *Nabekaburi Nisshin*, from the end of the Taishō period to the early Shōwa period, in collaboration with Makino Educational Film Production for the purpose of spreading Nichirenism. These materials are important because they show the relationship between the Japanese film history and Nichirenism, a modern lay Buddhist movement that has had a significant influence from the late Meiji period to the early Shōwa period. Although many studies have addressed religious films, none of them have focused on Nichirenism.

This paper highlights the fact that Nichirenist propaganda films were screened as a part of mission work by lay persons and monks of the Nichiren sect. However, a special aspect about Risshō Katsuei is that the *tōitsu-bushi* (a type of narrative ballad) lecturing tours were conducted as a pre-stage of film propagation. In other words, Nichirenists changed their propaganda tools from a traditional narrative art to a film screening as a new media for that period. However, they used the same network to spread their ideas. By focusing on Nichirenism, Risshō Katsuei, and *Nabekaburi Nisshin*, this paper explores how Nichiren Buddhism was popularized in modern Japan and the role played by film propaganda in this process during the 1920s.

Keywords: Religious film; Nichirenism; Shozo Makino; Mobile screenings.

**Shigekazu Kurihara and the musical band of Kenichi Enomoto: The Formation and Activity of Musicians and Musical Bands During the Early-Showa Era, with Relation to Kurihara's Musical Score Collection**

**Fumito SHIRAI, Yohei YAMAKAMI, Kotaro SHIBATA**

Shigekazu Kurihara (1897–1983) was a musician who was active during the early-Showa period as a conductor and arranger in Kenichi Enomoto's band, Shochiku Kinema's performance department, and the Photo Chemical Laboratory film studio during the early days of talkies. In this paper, we analyze the sheet music collection of Kenichi Enomoto's Band/Shigekazu Kurihara (approximately 500 pieces), which is supposed to be part of the entire original collection. First, Shirai summarizes a general outline and provenance of the materials, which primarily comprises imported musical pieces with a focus on jazz and includes a mixture of printed music and handwritten scores. Second, Yamakami reviews information, such as shop names (e.g., Ogura Instrument Shop) and seals indicating ownership by musicians or theaters (e.g., Kurihara himself, the Asakusa Shochikuza Theater) to reveal how the collection was formed. Third, focusing on several silent film scores in the collection, Shibata highlighted the linkage between Kurihara's activity with Enomoto and Kurihara's former practice in the silent movie theater. Finally, Shirai denotes the setting of the musical band by Kurihara and the method through which the band completed specific theater pieces by utilizing the sheet music scores. This paper reveals details regarding the demand for creation and performances of contemporary activities across a wide range of genres by musicians and bands during the early-Showa period.

Keywords: theater musicians, music performance history, Enomoto Kenichi, Western music in Japan, modernization

## Memories, Notations, Images, and Bodies: The Problematic Heritage of Mikhail Fokine's Ballet Repertory

Mariko, KITAHARA

In the beginning of the 20<sup>th</sup> century, Mikhail Fokine helped to improve the choreographer's authorship by criticizing Ballerina-based choreography and dancers' personal improvisations that hindered the coherence of a work and the choreographer's creativity. This historical shift to the choreographer as an autonomous creator highlighted several issues, such as dance copyrighting and "authentic" transmission. Since the beginning of the 1910s, Fokine had suffered due to the plagiarism of his major works created for Diaghilev's Ballets Russes. When he was engaged by Rene Blum's company in 1936, he successfully used his authority to restage his own works through the impresario's "return to the original choreographer" campaign. After his death, his works were transformed through restages by other choreographers and interpretations in new styles by dancers. Since its revision in 1976, the U. S. Copyright Act secures choreographic works, and the Fokine family holds the copyright of Mikhail Fokine's works until 2047. The "authentic" versions they have created and promoted have not been fully approved by dance critics and historians. After the long fight for preserving and protecting his choreography, the tortuous history of Fokine's ballet transmission is now facing a fundamental problem – the ambiguous identity of a dance work.

Keywords: Mikhail Fokine, Dance and transmission, Dance and copyright,  
Diaghilev's Ballets russes

## The Politics of Poisonous Roses: The Visualization and Marginalization of HIV/AIDS Stigma in Films by Satoru Kobayashi in the 90s

Yutaka KUBO

Due to a generous donation made by the family of filmmaker Satoru Kobayashi in 2007, the Tsubouchi Memorial Theatre Museum possesses a collection of production materials related to *barazoku eiga*—the body of pink films that primarily focused on gay men. By analyzing both these materials and Kobayashi's films in the post-AIDS-panic context, this paper will not only explore Kobayashi's representation of the stigmatization of HIV/AIDS in his early 90s films, but also the significance of this representation, in both historical and political terms. First, this paper will present and define the characteristics of *barazoku eiga*. This paper will also analyze the significance of displaying explicit gay sex in the light of reproduction. Second, through keywords found in the production materials, this paper will detail the production process of *A White Rose in Santa Monica* (『サンタモニカの白い薔薇／とまどい』, 1993). Third, by conducting a detailed textual analysis of Kobayashi's films that deal with HIV/AIDS, this paper will explore the politics of visualizing and marginalizing HIV/AIDS. Finally, the political potential and limits of *barazoku eiga* will be evaluated in comparison with the more openly political New Queer Cinema of the early 1990s.

Keywords: *barazoku eiga*, Satoru Kobayashi, gay men, HIV/AIDS, queer

ENOKEN's comedy "Saigo-no-Denrei, *The Last Messenger*" (1931) and Frank Capra's film "The Matinee Idol" (1928)-The Adaptation of American Movies in Japanese comedy

Masaaki NAKANO

The comedy actor Kenichi Enomoto (1904-1970), who is also known as ENOKEN, is highly valued as a Japanese comedy king. His work "Saigo-no-Denrei, *The Last Messenger*" (1931) is considered the greatest masterpiece of Enoken comedy and is performed by various theater companies today. This comedy, for which Enomoto wrote the original proposal and Sakae Kikuya wrote the script, is a play within a play that depicts the failure of a theater company performing a play about the American Civil War. However, it is presumed that the idea for this comedy was not an original idea by Enomoto or Kikuya, but was instead borrowed without permission from Frank Capra's American film "*The Matinee Idol*" (1928). The play "*Come back to Aaron*," which appears in this movie, shares many elements, such as story setting, characters, gags, and the concept of a play within a play, with "*The Last Messenger*." This paper examines the commonality of the two works, based on scripts and images, and analyzes how Enomoto and Kikuya adapted Capra's American film into their stage comedy. This paper also discusses the reasons why it was not pointed out that the play is an adaptation.

Keywords: Kenichi Enomoto, Sakae Kikuya, Frank Capra, Japanese comedy, adaptation

## A Study on *Kanzen Choaku Nozoki Karakuri*

Misa UMETADA

This study focuses on *Kanzen Choaku Nozoki Karakuri*, one of the representative kabuki plays toward the end of the Edo period. This play was first staged in the leap August 1862 at the Morita Theater to reveal the collaboration between the kabuki playwright, Kawatake Mokuami, and the famous actor, Ichikawa Kodanji IV.

The first part of this study comprises analyses of the authority. The authority of this play was *The Case of Murai Choan from Ooka Seidan*, a historical story based on true records. However, it remains unknown when the true records of the case and the authority as a criminal trial story were included in *Ooka Seidan*. Although this study highlights the relationship between *The Case of Murai Choan and The Murder in Kurihashi of Ooka Seidan*, and the study concludes that *The Case of Murai Choan* was a story focusing on the representation and behavior of the characters in this play, instead of the interest created by Ooka solving riddles.

The second part of this study comprises analyses of creative ideas by Mokuami and the acting skills of Kodanji. In this play, Kodanji portrayed two contrasting characters, the abominable doctor, Murai Choan, and the kind-hearted clerk, Kyuhachi. Compared with the historical story based on true records, this play does not include the character of Choan. Instead, when this story was adapted for the kabuki play, its distinctive feature was the intensive description of Kyuhachi as a kind-hearted person. Kodanji not only perfectly performed the highlighted scenes of Kyuhachi, but also portrayed Choan successfully. Although Mokuami considered this play the most self-confident work in his life, it was not inherited by future generations and was severely criticized by modern intellectuals. In conclusion, I argue that Mokuami's high opinion of this play was based on Kodanji's acting skills.

Keywords: Kawatake Mokuami, Ichikawa Kodanji IV,  
*Kanzen Choaku Nozoki Karakuri, Ooka Seidan*

*Nogaku* in Dalian and Manchuria 1930-1945: The Development of  
“Manchurian tourism” and “*Nogaku* tour”

Kazumichi SATO

This paper examines the influence and significance of “Manchurian tourism” on “*Nogaku* tour” for lessons and performances in Dalian and Manchuria during 1930–1945.

In the northeastern region of China, where Japanese people lived before World War II, Japanese residents played and enjoyed *Nogaku*. In the 1910s, during the beginning of the immigration, the scale of activities was small; however, it expanded with the increased Japanese population. In particular, after the foundation of the state of Manchuria in 1932, sightseeing routes were established, and the tours to Dalian and Manchuria began to attract attention. The “*Nogaku* tour” became popular due to its influence. Every year, several *Nogaku* actors, including *Iemoto* (school masters) visited this area. For example, *Umewaka Rokuro*, the master of *Umewaka* school, visited this area three times as a publicity campaign for his school. From here, Manchuria, which was merely a part of the frontier, was transformed into a place worth visiting for *Nogaku* actors in the mainland of Japan due to its independence as “a nation”.

Keywords: Manchuria, tourism, *Nogaku*, *Umewaka*, Imperialism



## Articles Related to Noh Derived from the Diary of Kazuramaki Masaoki

Atsushi IRIGUCHI, Fumie EGUCHI, Mizuki TAKUSAGAWA,  
Nozomi FUKAZAWA, Chiho YANASE, Shohei YAMAYOSHI,  
Mikio TAKEMOTO

*The Kazuramaki Masaoki Diary* is the personal diary of Kazuramaki Masaoki (1656-1705), an attendant of *Maeda, Tsunanori* (1643–1724)—the fifth lord of the Kaga Domain. This diary is part of The Archives of Modern History Records (The Kaetsuno Collection) at the Tamagawa Library in Kanazawa city. This diary is not an “official” diary. It does not discuss Masaoki’s private life; however, it records in detail the everyday life of Lord Tsunanori. This diary contains sections related to Noh, which have been derived from historical texts. Moreover, simple explanations have been provided for each section. Information from the period around 1687 (Jokyo 4), from January (*Shogatsu*) to June, is examined in this text.

Keywords: Kaga domain, KAZURAMAKI Masaoki, Kyogen, MAEDA Tsunanori,  
Noh

**The Research Group of Chikusei Mimura's Diary**

Volumes 86-89 of Chikusei Mimura's diary, *Fushusodo Nichireki* (which was written between November 22, 1935, and September 6, 1936), were printed in this university's journal.

Chikusei Mimura (1876-1953) was a master of writing, seal-engraving, classical literature, topography, and folklore. He had the opportunity to meet many contemporary researchers of history, artists, and writers. The Tsubouchi Memorial Theatre Museum holds 145 volumes of Chikusei Mimura's diary (1913–1953). This diary is considerably valuable because it describes people's behavior during that period.

Keywords: Chikusei Mimura, diary, bibliography, calligrapher, book collector

(Reprint of the Letters sent to Shoyo Tsubouti 5)  
Reprint of the Letters sent by Rikuhei Umemoto, Hougin Kitani,  
Hougetsu Shimamura, Yuriko Chujo (Yuriko Miyamoto)  
and Yoshie Chujo to Shoyo Tsubouchi

**Kuniko HAMAGUCHI, Tomoaki KOJIMA, Kaoru MATSUYAMA,  
Kazuko YANAGISAWA**

**Rikuhei Umemoto** (1897–1985) was a Japanese dancer of the Taisho and Showa eras, and third generation Iemoto of the Umemoto dance style.

In two of his letters, he reports on the establishment of the Umemoto-style Dance Research Institute in 1913, and the hosting of Umemoto Buyo Dokokai, with Shoyo Tsubouchi as the advisor.

**Hougin Kitani** (1877–1950) was a well-known researcher of the theatre arts who lived in Osaka. In his letters, he offered to help Shoyo Tsubouchi by photographing theatres in Osaka.

**Hougetsu Shimamura** (1871–1916) was a critic, director, and the organizer of the theatrical company Geizyutu-za. The first half of his letter was written while studying in Europe and described in detail his impressions of drama, literature, and other performing arts. The second half was written during the Bungei-kyoukai period.

**Yuriko Chujo** (1899–1951) was a novelist and critic who composed a letter to Shoyo in 1926. During this youthful time, she made her debut on the literary stage with her novel “Nobuko”, which had received Shoyo’s recommendation.

**Yoshie Chujo** (1876–1934) was Yuriko Chujo’s mother, who was fond of reading and writing. In her letter to Shoyo, she expressed her support of Yuriko as a novelist.

These letters thus serve as valuable materials that recorded interactions between Shoyo Tsubouchi and these five people.

Keywords: Rikuhei Umemoto, Hougin Kitani, Hougetsu Shimamura,  
Yuriko Chujo (Yuriko Miyamoto), Yoshie Chujo, Shoyo Tsubouchi