



NEWS LETTER

ご挨拶

演劇映像学連携研究拠点代表 岡室 美奈子

早稲田大学坪内博士記念演劇博物館が運営する演劇映像学連携研究拠点は、2009年度に文部科学省より共同利用・共同研究拠点として認定されました。2014年度に再認定を受けてからの第2期の活動も3年目を迎え、館蔵の未発表資料群を活用した共同研究により着実な成果を上げてきました。

こうした実績が認められ、今年度は新たに文部科学省の補助金「特色ある共同研究拠点の整備推進事業 機能強化支援」を獲得しました。本事業は①海外大学との連携と人材育成、②「くずし字OCR」を活用した総合的古典籍データベースの構築、③歌舞伎・人形浄瑠璃関係雑誌のデジタルアーカイブの構築、④演劇映像関連資料（雑誌、台本、写真、映像など）のデジタル化と共有化の4つを柱としています。膨大な学術資料を利用できる当拠点の特色を最大限に活かし、バーミンガム大学など海外の大学や研究機関と連携して共同研究と人材交流を推進し、演劇映像資料のデジタルアーカイブ化とその利活用と公開を促進しています。国際的な学術交流及び国際的発信力の向上と、国内外の演劇映像研究の飛躍的な発展に寄与する新しい研究基盤を構築することを目的とします。各事業の詳細は本ニューズレターの報告ページをご覧ください。

また未発表資料を利活用する共同研究事業では、更新した資料リストを公開して研究課題を新たに公募し、学外の専門家を中心とする研究計画審査委員会において厳正な審査を行い、テーマ研究1件、公募研究4件を採択しました。2014～2015年度の公募研究の中から設定したテーマ研究「坪内逍遙・坪内士行資料の基礎的調査研究」は、会津八一／逍遙書



シェイクスピア研究所 (提供：バーミンガム大学)
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簡の翻刻や未発表の外国人書簡の整理考証・デジタル化を進め、坪内士行の洋行時の資料に基づく研究発表を行いました。公募研究の成果としては、2014年度より共同研究を進めている「楽譜資料の調査を中心とした無声期の映画館と音楽の研究」は、作曲家、演奏家らの協力のもと楽譜資料の活用の発展的可能性を検討し、研究発表と上映で成果を一般に公開しました。「演劇博物館所蔵の映画館資料に関する複合的カタログギング」は、帳簿などの興行資料のデジタル化と目録作成を進めて映画館研究に関する歴史資料を体系的に整備しつつ、国内外での研究発表を行いました。「淡島千景資料の多角的な研究」は、淡島氏旧蔵の製作資料やスクラップブックの考証成果を展示し、講演会・上映と併せてその成果を広く発信しました。「視覚文化史における幻燈の位置」は、2014年度以来の幻燈資料の整理・考証を発展させ、販売目録等を含めた総合的データベースの構築手法を検討しています。緻密な目録作成や翻刻を通じて資料整理を進め、様々な形で研究資源の活用に尽力して下さった各研究チームにこの場を借りて御礼申し上げます。

今後も演劇博物館の物的資源や技術を大いに活用して共同研究を推進し、当該分野の国内外の研究を牽引する成果を上げ、その成果を広く社会に還元していきたいと考えています。みなさまのご支援とご協力を賜りますよう、心からお願い申し上げます。

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■ 海外大学との連携と人材育成 ■

本拠点では、世界的に知られる優れた演劇関連研究機関と連携を図り、学術資料の共有や共同研究の推進、国際シンポジウムの開催等を通じて人材交流及び若手研究者の育成を推進している。今年度の成果を3点に分けて紹介したい。

○『沙翁復興——逍遙からNINAGAWAまで』

日本におけるシェイクスピア受容に関する多角的な論考を収めた日英2ヶ国語の展示ブックレット『沙翁復興——逍遙からNINAGAWAまで』を作成した。世界的なシェイクスピア研究の中心であるバーミンガム大学附属シェイクスピア研究所との連携のもと、同研究所のマイケル・ドブソン所長に寄稿していただいたことは特筆すべき栄誉である。シェイクスピア没後400年という記念すべき年の多忙なスケジュールを縫って届いた論考「ストラットフォード・アポン・エイヴオンと東京における演劇、記憶、博物館」は、シェイクスピア作品の上演に関わった俳優や観客を含めた演劇の歴史記述や記憶に関わる博物館の役割を、同研究所の具体的な資料やドブソン氏自らの蜷川幸雄の欧州公演などの観劇体験を織り交ぜて論じる示唆に富む内容であった。ロイヤル・シェイクスピア・カンパニーとの密接な連携のもと、上演や受容を含めた幅広い演劇研究を牽引する同研究所の活動は、博物館や研究と舞台製作の現場との関わりの指針となろう。

さらに本ブックレットを彩るのは、国内外で活躍するシェイクスピア研究者が日本におけるシェイクスピア受容に関する論考である。岡室美奈子拠点代表による坪内逍遙以来のシェイクスピア演劇の日本における受容と、その歴史的文脈のなかに演劇博物館を位置づける挨拶に続き、当拠点運営委員で、シェイクスピア研究を専門とし、野村萬斎氏らによる上演の翻訳なども手がける東京大学教授・河合祥一郎氏の「現代日本におけるシェイクスピア受容」を掲載した。さらに本学教授・冬木ひろみ氏「日本のシェイクスピア

ア：翻訳と上演（明治から昭和へ）」が日本演劇史との関係から日本におけるシェイクスピア上演の歴史的厚みを示す一方、拠点副代表の児玉竜一氏による「忘れられたシェイクスピア」は、新国劇、歌舞伎、映画などにおける多様に拡散する受容のあり方へ改めて目を向けるものとなった。

本ブックレットが配布された展示は、明治期のシェイクスピア上演の

資料から戦後間もない演劇博物館本館舞台における前進座公演の映像記録、ピーター・グリーナウェイ監督の映画『プロスペローの本』で使用されたワダエミ氏が手がけた衣装、また蜷川幸雄氏の演出による公演ポスターなど多彩な内容であり、内外の研究者や演劇愛好家に本ブックレットを広く公開する絶好の機会となった。とりわけ、日英2ヶ国語のブックレット作成によって、日本におけるシェイクスピア受容の歴史と上演と研究の現状をバーミンガム大学の研究者たちと共有できたことで、今後、バーミンガム大学シェイクスピア研究所との連携をより強固なものとし、更なる学術交流を展開する確かな足がかりとなった。



展示ブックレット『沙翁復興——逍遙からNINAGAWAまで』
Exhibition booklet
“Shakespeare Renaissance—
from Shoyo to NINAGAWA”

○若手研究者海外派遣事業

人材育成の一環として、全国から若手研究者を広く公募し海外での研究発表を促進することを目的とし「若手研究者海外派遣事業」を立ち上げた。本年度は田中里奈氏（明治大学大学院博士課程）に対して、国際学会における研究発表のための旅費の一部を助成した。海外の研究所や研究コミュニティとの更なる交流を通じた発展が期待される。

【報告：田中里奈】2016年9月22日（木）～25日（日）にオーストリア・ウィーン大学で国際学会 Cultural Typhoon in Europe が開催され（テーマ：「東アジアにおける文化的生産の場所（プレイス）と空間（スペース）」）、12か国から諸分野の研究者・アーティストが参加、文化・学問的背景を超えて議論を深めた。報告者は、研究発表「ミュージカルというジャンルにおけるポスト・グローバリゼーション？ —ウィーン発・日本経由で「進化し続ける」ミュージカル—」を行った。



マイケル・ドブソン教授（シェイクスピア研究所所長）
Professor Michael Dobson (Director of the Shakespeare Institute)

○日仏演劇国際シンポジウム

「越境する 翻訳・翻案・異文化交流」

当拠点の主催により2016年10月25日(火)から27日(木)の3日間にわたって、日仏演劇国際シンポジウムが開催された。当国際シンポジウムは、早稲田大学とストラスブール大学、アルザス・欧州日本学研究所との提携により、2005年度から定期的に開催され、今年度で6回目を数える。狭義の言語間の「翻訳」ととどまらず、演劇、音楽、建築、映画などの様々なメディアを事例に、文化の様々な側面から「越境」のあり方が問われた。早稲田大学国際会議場第2会議室を会場に、フランスから招聘した6名の研究者と国内の若手研究者らによる研究発表をもとに活発な意見交換が行われた。さらに、その成果を報告集の刊行という形で広く公開した。

1日目は、日本古典文学の現代語訳をめぐる拠点前代表・竹本幹夫氏に続き、寺田詩麻氏が明治期日本における歌舞伎劇場の洋式化を一種の「翻案」と捉えて発表した。中島国彦氏の基調講演は、レッシングのシェイクスピア論の夏目漱石への影響を漱石旧蔵の英訳本への書込みを参照して丹念に解きほぐした。ストラスブール大学名誉教授・サカエ・ムラカミ＝ジルー氏による基調講演は、ブラジルの日系移民による能の翻訳や舞台化の具体的な試みを、歴史的側面を踏まえて分析した。

2日目は日本語、中国語、ギリシャ語、英語、ロシア語など多くの言語に関わる横断的事例が取り上げられた。当拠点公募研究の分担者・水田佳穂氏は、未発表資料の丹念な整理と考証に基づき、坪内士行の洋行時の公演における日本人の表象を論じ、ヴィルジニー・フェルモー氏は小津安二郎の映画作品の引用に関する様々な「入れ子構造」

を分析した。ビゼ＝リリグ氏は、エズラ・パウンドによる『詩経』の英訳において導入された「演劇性」を詳細に検討し、エミリア＝クストーヴァ氏は、1920年代にギリシャ喜劇をロシア語へ翻訳したアドリアン・ピオトロフスキーの活動の「革命的」意義を浮かび上がらせた。さらに藤井慎太郎氏は日仏の豊富な事例とともに、文化政策や経済的課題に対する危機意識を背景に、実りある演劇の「越境」へ向けた問題提起を行った。

3日目午前には、当拠点公募研究の分担者である石坂安希氏が漫画『ヴェルサイユのばら』の宝塚歌劇団による舞台化(1974年)を分析し、奥香織氏は日仏における多様なマリヴォー受容史において、宝塚歌劇団の翻案が持つ独自性を指摘した。児玉竜一氏は歌舞伎からギリシャ演劇演出にいたる事例を渉猟しながら、音の感覚的側面と意味論的側面の越境の可能性と困難さを論じた。午後にはイリニ・ツアマドウ＝ジャコベルジェ氏が古典ギリシャ語の現代語訳をめぐる問題を検討し、カロール・エゲル氏は「レエクリチュール la réécriture (書き直し)」という包摂的観点から、書く／演じるなどの全ての行為に翻訳や翻案に通じる運動が根源的に潜む可能性を示唆した。

内外から参集したのべ100人近い参加者は、多くの若手研究者を含む発表者が日々の研究成果を共有し、学際的かつ専門的な国際学会における議論による切磋琢磨を通して、新たな知見が生まれる過程を目の当たりにすることとなった。またストラスブール大学との継続的かつ互恵的な学术交流に支えられたこれらの研究成果を、報告集の刊行によって広く世に問うことができた。当該分野の進展に資するのみならず、「越境」をめぐる問題が喫緊の国際課題となる昨今、その社会的意義は大きい。



サカエ・ムラカミ＝ジルー氏
Sakae Murakami-Giroux



2日目のディスカッションより(10月26日、早稲田大学国際会議場第2会議室)
Discussion on October 26, Second Meeting Room
at the International Conference Center, Waseda University

■「くずし字OCR」を活用した総合的古典籍データベースの構築

演劇博物館が収蔵する古典籍を対象に、「くずし字OCR」技術のシステムを活用して新たな研究促進環境を整備し、古典籍関連データベースを強化することで利活用の飛躍的な向上を目指す。本年度は、総合的古典籍データベースを構築するための基礎準備期間と位置づけ、対象資料を「浄瑠璃丸本」と「歌舞伎番付」に選定して字形データベースとその新表示システムを作成し、「くずし字OCR」機能の精度向上と実用化に向けた改善事項の検討を行った。今後は、初習者や海外の研究者による古典籍への関心拡大や判読技術の普及につながる利活用を視野に、OCR技術の更なる活用を図る。

「浄瑠璃丸本」は浄瑠璃のテキストと節付けを含む出版物であり、17世紀半ば以降に全国で広く普及した。日本各地の資料館に浄瑠璃丸本資料が点在するが、演劇博物館は国内随一の所蔵数を誇る。本年度は既に翻刻されている『仮名手本忠臣蔵』を対象に、独特の書体、特徴的な字組（間隔の狭さ・傾斜など）に留意し、約4万8千字からなる字形データベースを作成し、資料内での位置や形態を忠実に反映した新たな表示方法を構築した。

「歌舞伎番付」は演目、出演者、配役などを記した興行資料であり、17世紀半ば以降に大量に発行された。演劇博物館は江戸期全般にわたって江戸・上方など全国各地の番付を所蔵している。本資料は字の配列に規則性がある一方、字幅の変化が大きい点が技術的課題となる。本年は歌舞伎各座の新年度の顔ぶれを紹

介する一枚刷の「顔見世番付」と、興行ごとに発売される冊子体の「役割番付」を各18点選び、頻出する姓名などでグループ化し独自の字形データベースを作成した。

古典籍から切り出した文字データを体系的に収集した「字形データベース」の活用により、翻刻結果の利用だけではなく、初習者や海外研究者による判読技術の習得や、そのデータ公開を通じた関連データベースとの連携などへの応用が可能となる。そこで凸版印刷株式会社に技術面での助言や作業を依頼し、直観的な操作方法とデータベースとしての汎用性を兼ね備えた画期的な新表示システムを作成し利用している。こうした革新的技術と専門家による知見を組み合わせ、浄瑠璃本の文字譜に記された歌唱法などの体系的分析や、膨大な興行情報を記録する番付のデータベース構築も見据え、今後のOCR精度向上やデータベースのウェブ公開などに尽力したい。



『仮名手本忠臣蔵』翻刻テキストの新表示方法の一例
An example of the new display method for the reprinted text of Kanadehon Chūshingura



字形データベース例『仮名手本忠臣蔵』より「と」
Character style database of character “と (to)” from Kanadehon Chūshingura

■歌舞伎・人形浄瑠璃雑誌のデジタルアーカイブの構築

演劇博物館が有する演劇雑誌の冊数は国内最大級であり、雑誌資料のデジタル閲覧が進展することで、国内外の演劇研究及び隣接する学術分野に広く益することが期待される。本年度は、デジタルデータの館内閲覧の対象とする雑誌を、『オペラ』（1919-1924、東京：オペラ社）、『新演芸』（1916-1925、東京：玄文社）、『演芸画報』（1907-1943、東京：演芸画報社）の3誌に選定した。いずれも参照性が高く貴重な明治大正期の演劇雑誌である。

現在は、著作権処理等の問題に配慮しながら、館内でのデジタル閲覧へ向けて上記雑誌の館蔵資料のチェックとデジタル化を進めている。稀少性が高い資料の保存と研究への利活用を両立させ、内外の演劇映像関連の資料館との更なる連携の基盤としたい。



『演芸画報』大正2年1月号
Engei Gahō, January 1913



『新演芸』大正5年3月号
Shin Engei, March 1916

■ 演劇映像関連資料のデジタル化と共有化 ■

非フィルム媒体に記録された映像資料及び演劇博物館が多数所蔵する紙媒体の一次資料（台本、雑誌、草稿等）のデジタル化と公開による資料の共有化を促進し、国際的な学術交流の場となる新しいデジタルアーカイブのかたちを提起することで、拠点としての機能強化を図る。本年度は以下の2点を中心に事業を推進した。

○伊藤道郎関連資料の公開

20世紀前半に舞踊創作を行い、ヨーロッパやアメリカを中心にダンサー・振付家として国際的に活躍し、海外のモダンダンスに絶大な影響を与えた伊藤道郎関連資料の調査を進めた。伊藤道郎の写真や関連記事の管理などを行っているアメリカのNPO法人「Michio Ito Foundation」（代表・ミッシェル・イトウ）と連携しながら、演劇博物館が従来から運用しているホームページ上（「デジタル・アーカイブ・コレクション」）で資料を公開していく。

伊藤道郎関連資料は、2014～2015年度の当拠点公募研究「千田是也と同時代演劇—千田資料に関する調査・研究」により考証が進展し、海外からの関心も高く、国内外への広い公開が強く望まれてきた資料群である。本年度は伊藤道郎の幼少期から1910年代以降の欧米渡航時の舞台公演や生活の記録写真や1940年代以降の写真の考証を行い、ウェブ公開を前提とした著作権処理のための調査を進めた。さらに伊藤道郎が総合演出を予定していた東京オリンピック開会式のための草稿や雑誌・新聞の切り抜きなどの考証を進めた。その成果に基づき、1930年代の一時帰国時の写真、占領下のアーニーパイル劇場での公演に関する写真資料、さらに1950年代前半のファッションショーや舞踊スタジオにおける活動の写真や、伊藤道郎自筆原稿の公開を準備している。

ジャンル・地域を越えて幅広く活躍した伊藤道郎の活動の全貌を明らかにするには、国際的な枠組みでの一次資料の共有と研究ネットワークの構築が不可欠となる。本コレクションの公開が、アメリカを中心に再評価が進む伊藤道郎及び舞踊研究の国際的発展に寄与することが期待される。



図 伊藤道郎演出『ミカド』舞台写真
Photograph of *Mikado*, directed by Ito Michio

○草創期テレビ台本のデジタル化

当拠点が新たに購入した国会図書館が定める画像データ解像度が撮影可能なブックスキャナを最大限活用しながら、演劇博物館が所蔵する台本資料の保存と活用を推進する。現在は、国立国会図書館や川崎市市民ミュージアムなどで台本のデジタル閲覧による公開が進んでいる。演劇博物館も既に杉村春子旧蔵台本は館内デジタル閲覧を実施しており、今後はより体系的な館内デジタル閲覧システムの構築が望まれる。

今年度は、博物館が所蔵する1950～60年代のテレビ台本に焦点を絞り、デジタル化の対象とするタイトルを選定し、デジタル撮影を行った。テレビドラマで活躍した俳優の書込みが残る旧蔵台本や、テレビ局などの団体からの寄贈台本は、草創期以来のテレビ放送の貴重な記録と言える。具体的には、第1回のNHK大河ドラマである『花の生涯』（1963年）で主演を務めた淡島千景旧蔵の台本39冊（全揃）、佐田啓二旧蔵台本からは同じく『花の生涯』（6冊）、小津安二郎が脚本を務めた『青春放課後』（1963年、8冊）、さらに森繁久彌の旧蔵台本から『七人の孫』（1964～1965年）などを選定した。さらにテレビ草創期の台本『エノケンの水戸黄門漫遊記』（1954年、14回、全揃 ※第1、2回のタイトルは『エノケンの黄門漫遊記』）や、1950年代にシェイクスピア作品の抜粋を放映した『シェイクスピア劇場』（1954年）などの調査を行っている。予備調査の過程で、テレビ草創期の活動をとどめる資料がホチキス止めされた台本紙面の裏面から発見されるなど、館蔵資料の調査・保存と研究への利活用という両面で成果が上がりつつある。既に『花の生涯』の淡島旧蔵台本を試験的にデジタル館内公開しており、今後の体系的なデジタル化と利活用を通じて、新たな研究領域の進展に大きく貢献することが見込まれる。

今後も演劇博物館の物的資源や技術を大いに活用して事業を推進し、国際的な学術交流及び発信力を向上させることで、社会からの期待に柔軟かつ力強く応えつつ、国内外の演劇映像研究の飛躍的な発展に寄与する揺るぎない研究基盤を構築していきたい。（白井史人）



『花の生涯』淡島千景旧蔵台本
TV scripts *Hana no shogai* from the collection of Awashima Chikage

テーマ研究

1

坪内逍遙・坪内士行資料の基礎的調査研究

研究代表者：濱口久仁子（立教大学異文化コミュニケーション学部兼任講師）

研究分担者：菊池明（早稲田大学演劇博物館招聘研究員）、松山薫（早稲田大学教育総合科学学術院非常勤講師）、柳澤和子（早稲田大学教育総合科学学術院非常勤講師）、小島智章（武蔵野美術大学非常勤講師）、水田佳穂（早稲田大学演劇博物館招聘研究員）

【研究目的】

本研究では、いまだ未整理状態にある逍遙宛の書簡全点の目録化を完了させるとともに、『坪内逍遙書簡集』に関連する書簡を中心として、順次、翻刻公開する予定である。逍遙宛書簡の整理、翻刻・研究は、『坪内逍遙書簡集』収録の年代未詳書簡の年代推定や、往復書簡としての内容研究を可能にし、逍遙の活動や当時の背景、交流において新たな側面を明らかにするものと期待され、現在進行中の「逍遙日記」再校訂にも資するものと思われる。

また、本研究を機に調査に着手した士行資料は、近年その多彩な演劇活動への評価が高まっている人物の資料として公開が待たれており、原稿、台本、チラシ、書簡、写真から、戦前の新文芸協会や宝塚新劇団の計画、宝塚や東宝での新劇活動、戦後の日本舞踊の評論といった、近代日本演劇史・舞踊史における士行の業績がより具体的に明らかになるものと期待される。

【成果報告の概要】

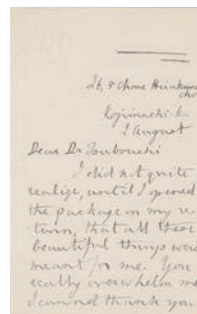
○坪内逍遙資料

今年度も坪内逍遙宛未整理書簡の整理及び仮目録作成作業を進め、329名733通のデジタル撮影を完了した。今回撮影分にはウィリアム・アーチャー他の外国人35名101通を含む。

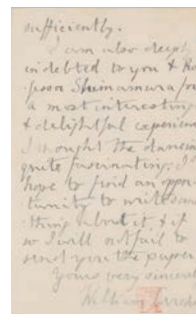
逍遙宛書簡の翻刻は、河竹繁俊・池田大伍書簡等50通の翻刻を終えた。さらに翻刻と考証を進め次年度に公開の予定である。また昨年度本文を翻刻した會津八一書簡128通の内、後半48通に詳細な註を施して「演劇研究」40号に掲載（菊池・松山・柳澤・濱口「坪内逍遙宛諸家書簡2」坪内逍遙宛會津八一書簡（2）」する。今回掲載分は、逍遙の推薦により、會津八一が大正15年4月から早稲田大学文学部で、はじめて「東洋美術史」の講座を担当する前後の書簡が大半を占める。美術史研究に於いて実物観察と文献研究を重視する八一が、身を削るようにして講座の準備をしながら心情を逍遙に訴えていた経緯を知ることができる貴重な資料の初公開となる。

○坪内士行資料

20箱のうち、自筆原稿を含む10箱の年代区分を開始するとともに、2箱分にあたる、戦前の国内の上演関係資料約147点と、英国での資料268点の仮目録を作成し、デジタル化を済ませた。これまで資料的限界から顧みられることの少なかった、急に命ぜられた留学によってボストン日本人会に参加しつつ、本職になるはずだった舞踊を観に劇場に通い、英国に渡ってはローレンス・アーヴィング夫妻の劇団に加わり巡業といった、明治末から大正初期の士行の洋行時の活動が明らかになった。大正1・2年の出演作「タイフーン」の舞台写真、新聞切抜、抜書からは、流行に居合わせ、奇妙な「日本劇」のなかに本物の日本人として混ざり込んだ士行の様子を窺うことができる。これについては日仏演劇国際シンポジウム2日目（10月26日於国際会議場）にて講演（水田「坪内士行の欧米劇壇体験」）を行った。



坪内逍遙宛 ウィリアム・アーチャー書簡
大正元年8月2日
William Archer's letters addressed to
Shoyo Tsubouchi August 2, 1912



坪内逍遙宛 森律子年賀状
大正8年1月
(逍遙は羊年生まれで、羊の
絵や人形を集めていた)

Ritsuko Mori's New Year's greeting card addressed to Shoyo Tsubouchi January 1919 (Shoyo, who was born in the year of sheep, was collecting pictures and figures of sheep.)



アーヴィング座、「タイフーン」ロンドン公演、
大正2年4月2日より、於ヘイマーケット・シアター・ロイヤル
Mr. & Mrs. Irving with their company performed "Typhoon"
in London on April, 1913 at the Haymarket Theatre Royal.

公募研究は審査を経た研究計画に基づく複数の共同研究プロジェクトにより構成され、演劇博物館の収集品の有効利用を目指すものです。プロジェクトに対し、本拠点は共同研究の場と資料を提供します。下記のプロジェクト・メンバーの肩書および所属は本ニューズレター編集時のものであり、現在のものとは異なる場合があります。

公募研究

1

楽譜資料の調査を中心とした無声期の映画館と音楽の研究

研究代表者（所属）：長木誠司（東京大学大学院総合文化研究科教授）

研究分担者（所属）：紙屋牧子（東京国立近代美術館フィルムセンター客員研究員）、柴田康太郎（東京大学大学院人文社会系研究科博士課程）、山上揚平（東京藝術大学音楽学部非常勤講師）

【研究目的】

昨年度までの調査で、演劇博物館所蔵の無声映画楽譜資料「ヒラノ・コレクション」（約800点）については基礎的な目録が作成されている。しかしこの資料そのものが膨大かつ複雑であるだけでなく、同時代の映画館における音楽実践そのものについての先行研究の蓄積も薄いために、コレクションの具体的な内容とその意義の把握は容易ではない。本研究は、コレクションの体系的調査を進めると同時に、無声映画伴奏の関連資料の体系的調査を行うことで、大正～昭和初期の無声映画興行における音楽実践を多角的に明らかにすることを目指すものである。

【研究成果の概要】

①ヒラノ・コレクションの手稿譜の調査・分析

- ・昨年度までに作成したコレクションの目録を精緻にする作業を進めた。また白井史人を中心に、手書きの書き込みや五線紙・インクなどに注目した調査をおこない、「ヒラノ伴奏曲ライブラリー」（楽士が筆写・収集した手稿伴奏譜）と「ヒラノ選曲譜」（個別作品の上映用に作成された手稿選曲譜）の筆跡の同一性、これらと三味線譜などの手書き補充譜の筆跡の差異が明らかになった。
- ・ヒラノ選曲譜については、映画作品の公開年順に整理することでコレクション内に時代劇の選曲方針に通時の変化が浮かび上がることも示した。

②関連資料の調査

- ・演劇博物館、東京国立近代美術館フィルムセンター、松永文庫所蔵の映画館週報や各種雑誌とともに、映画研究者の牧由尚氏の映画資料コレクションの調査をおこない、同時代の各地域の映画館における音楽実践の類似性と多様性を考察した。

③ヒラノ・コレクションの楽譜の演奏と参考上映

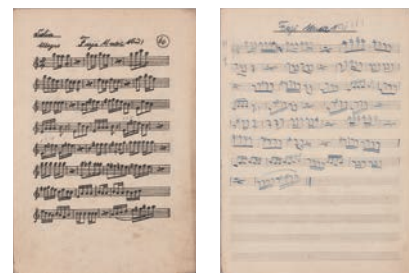
- ・コレクションから想定される主要な編成による和洋合奏（ピアノ、ヴァイオリン、チェロ、フルート、三

味線）を初めて実現した。また研究分担者が本コレクションから「選曲」を試みることで、過去の楽士たちが直面した問題を実践的に捉え、今後の「復元」上映と演奏を行う上での課題を示した。

- ・日本映像学会映画文献資料研究会と成果報告会では、現代の代表的な無声映画伴奏者（柳下美恵氏、湯浅ジョウイチ氏）の協力を得て現代と過去の伴奏実践を比較検証し、その連続性と不連続性の所在を検討した。

④関連学会との連携および他領域との比較検討

- ・映画保存協会のワークショップや日本映像学会の研究会に参加し、本コレクションの意義を紹介した。無声映画伴奏の特徴を捉え直すべく関連領域との比較検討を進めた。日本音楽学会では無声映画と同様にBGMライブラリーをもつ記録映画やテレビと、成果報告会では黒御簾音楽と比較し、それぞれの特徴を捉え直した。



『Kino Music 日活楽譜』より「Fuji Music No.21」
ヴァイオリン譜（左） 三味線の手書き補充譜（右）
“Fuji Music No. 21” from Kino Music Nikkatsu Scores
(Violin part and handwritten supplementary part for shamisen)



『時代劇伴奏楽譜 剣劇新曲A1』
ピアノ譜・表紙（左） ピアノ譜・1頁目（右）
Accompaniment Scores for Historical Drama: Sword Play
New Music A1 Piano part (cover and 1st page)

研究分担者：スザンネ・シェアマン（明治大学法学部教授）、ローランド・ドメーニグ（明治学院大学文学部准教授）、仁井田千絵（早稲田大学演劇博物館招聘研究員）

これらの研究成果にもとづき、9月にCultural Typhoon in Europe (ウィーン大学)において、ドメーニグ、シェアマン、上田の三名が、“Movie Theatres in Japan”と題したパネルで口頭発表した。また10月に、北九州市の松永文庫で開催されたシンポジウム「地域文化としての映画」で、上田が昭和戦前期の地方の映画興行に関する口頭発表をおこなった。さらに先述した貞光劇場の藤本一二三氏の聞き取りについて、その成果を明治学院大学の紀要に掲載する(3月予定)。

寿座売上台帳 (抜粋、1936年11月)
Kotobukiza sales ledger (November 1936)

公募研究

3

淡島千景資料の多角的研究 宝塚・映画・五輪・野球

研究代表者（所属）：羽鳥隆英（新潟大学人文学部助教）

研究分担者（所属）：石坂安希（早稲田大学演劇博物館招聘研究員）、河野真理江（立教大学現代心理学部兼任講師）、山梨牧子（トリア大学第二学部日本学科非常勤講師）

【研究目的】

本研究の目的は2012年度に早稲田大学坪内博士記念演劇博物館に寄贈された女優の故・淡島千景（1924年-2012年）の遺品（推定3,000点）のデータベース化と研究である。同遺品（以下、淡島資料）を共同研究する学術的意義の根拠は以下の2点である。①淡島が15年戦中期から被占領期に至る時期の宝塚歌劇、1950・60年代の第二次黄金期の日本映画、1950・60年代の初期のテレビドラマ、さらには1960年代以後の商業演劇へと第一線に立ちつつも活動の中心を移行させたため、淡島資料を起点に20世紀の日本芸能史を縦断的・横断的に展望し得る点、また②淡島資料が宝塚音楽歌劇学校入学前後から最晩年に至る時期を網羅し、演劇博物館の他資料と比較しても質量とも高度の充実を示す点である。

【研究成果の概要】

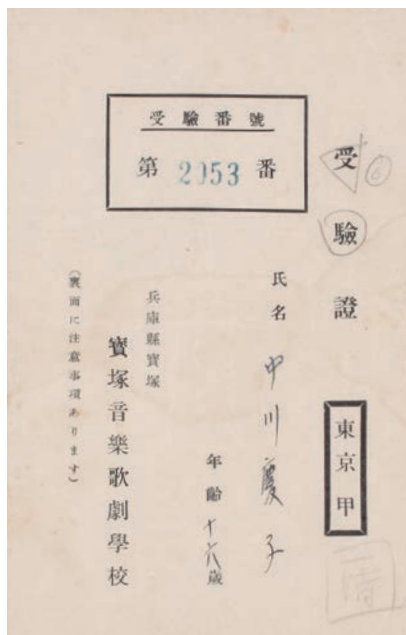
第一に宝塚関連資料のデジタル画像約400点の撮影と一次データベース化（全画像に対し、AWAから開始するID番号と資料名を付与）を完了した。現在はより詳細な二次データベース化への準備中である。

第二に東京国立近代美術館フィルムセンターにおける

特別映写を通じ、淡島資料の16mm映像に、個人的に撮影された映画『夕風』（1957年）のロケ風景の記録が含まれる事実を確認した。

第三に日本映画学会第12回全国大会における研究報告を通じ、淡島資料の貼込帳に含まれる新聞記事調査から解明された1950年代後半の淡島の動向を分析した。具体的にはスタジオ・システム下における大手映画会社間を横断したスター同士の「親睦」の政治性、またスター同士の「親睦」における淡島の位置付けなどを巡り、淡島も積極的に関与した「東京俳優クラブ」に着目しつつ考察した。

第四に東京国立近代美術館フィルムセンターにおける研究集会を通じ、淡島千景が当り役「寺田屋お登勢」（幕末、坂本龍馬ら反体制派の志士を庇護した京都伏見の船宿の女将）を最初に演じた映画『螢火』（1958年）の上映に続き、最晩年の淡島が同役を演じた劇団若獅子公演に相手役坂本龍馬を演じた俳優・演出家笠原章（1948年-）を招聘し、聞き手の羽鳥隆英を交えつつの講演を実施した。笠原が修行した劇団新国劇座長の一人島田正吾（1905年-2004年）から淡島に宛てられた書簡（淡島が笠原に譲渡）が笠原から朗読されるなど、貴重な新資料も紹介されたのに加え、笠原が演劇活動を開始した1970年代から21世紀に至る商業演劇における淡島千景の位置付けなどを巡る新知見を導出した。



中川慶子（本名）16歳 宝塚音楽歌劇学校受験證

Takarazuka School of Music and Revue entrance examination admission slip for Keiko Nakagawa (Awashima's real name) at the age of 16



1942年10月21日付 撫順・蜂谷慰安社大入袋

Full-house bonus envelop from Hachiya Iansha in Fushun dated October 21, 1942

視覚文化史における幻燈の位置——明治・大正期における幻燈スライドと諸視覚文化のインターメディアルな影響関係にかんする研究

研究代表者（所属）：大久保遼（愛知大学文学部特任助教）

研究分担者（所属）：草原真知子（早稲田大学文学学術院教授）、向後恵理子（明星大学人文学部准教授）、遠藤みゆき（東京都写真美術館学芸員）

【研究目的】

演劇博物館には、世界的に見てもきわめて貴重な映画前史の映像文化に関する資料が数多く収蔵されている。なかでも映画以前に存在したプロジェクション・メディアである写し絵、幻燈のスライドのコレクションは3000点に及び、題材も多岐にわたる。2016年度はこれまでの共同研究の成果を踏まえ、演劇博物館所蔵の幻燈資料を同時代の視覚文化史やスライドや幻燈機の販売目録と突き合わせることで、明治・大正期の幻燈文化の広がり、同時代の視覚文化とのインターメディアルな影響関係を明らかにすることを目的とする。

【研究成果の概要】

(1) 表象文化論学会における報告

立命館大学で開催された表象文化論学会大会において、共同研究メンバーでパネル報告「明治大正期のインターメディアリティ——写真・幻燈・映画の文化的複合性をめぐって」を行った。パネルでは共同研究における議論を踏まえ、草原氏の司会のもと、「明治期における写真術の日用品への応用」（遠藤）、「明治初年のスクリーン・プラクティス：映画前史における上映の諸問題」（大久保）、「連鎖劇の興行形態と日本映画のスタイルとの関係性」（上田）と題した報告を行った。コメンテーターの長谷正人氏（早稲田大学）や会場とのディスカッションを含め、幻燈と同時代の視覚文化との多面的な影響関係を明らかにすることができた。

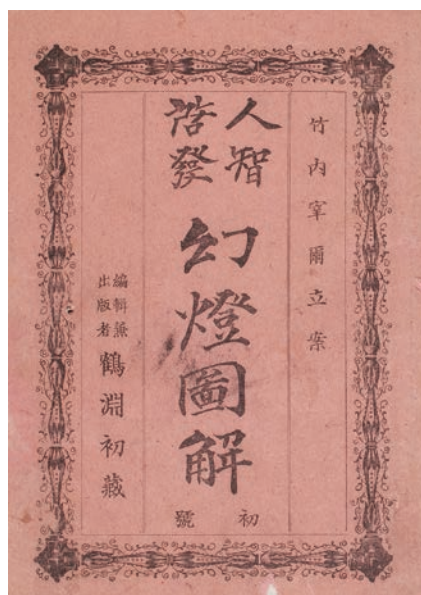
(2) Association for Cultural Studies 年次大会での報告

シドニー大学で開催された Association for Cultural Studies の年次大会において、パネル報告「Doing Screen Studies in Japan」に参加し、共同研究の成果や表象文化論学会での議論を踏まえ

「Japanese Screen Culture in the Nineteenth Century: Focusing on the Various Styles of Mixture between Stage and Screen」と題した報告を行った（大久保）。これは演劇博物館所蔵の幻燈や写し絵のスライド、関連資料を含む19世紀日本の幻燈文化を、映像史と演劇史双方の文脈から捉えることを提案するもので、文化研究のみならず映画史やメディア考古学的な視点を持った研究者の参加もあり、議論を通じて共同研究の成果をより国際的な研究動向の中で捉え直すことができた。

(3) 幻燈の販売目録のデータ化

昨年度の共同研究において写真撮影とデジタル化を行った幻燈の販売目録33冊について、内容の確認とスライドの題目を中心に文字情報の打ち込み作業を行った。現在作業の進行中であるが、販売目録のデータと演劇博物館所蔵のスライドを突き合わせて分析することで、例えば今まで不明であったスライドの制作年代や販売時の題目、価格、制作業者などの詳細を知ることができるが見込まれる。年度末までに可能な限り、販売目録データ化を進める予定である。



鶴淵初蔵「人知啓発 幻燈図解初号」表紙
Front cover of the catalogue of Lantern slides by Hatsuzo Tsurubuchi company



池田都楽「幻燈器械映画定価表」より
From the catalogue of Magic Lanterns and slides by Toraku Ikeda company



Mission and Vision

Leader of the Collaborative Research Center for Theatre and Film Arts

Minako Okamuro

In 2009, the Collaborative Research Center for Theatre and Film Arts managed by the Tsubouchi Memorial Theatre Museum (Waseda University) was certified as a joint usage/research center by the Ministry of Education, Culture, Sports, Science and Technology (MEXT). Our second phase activity, which is in the third year since the reaccreditation in 2014, has continued to yield research findings through joint research activities that utilize the collection of previously unpublished materials held at the museum.

The research results were highly evaluated, and we were able to obtain a grant for “*Tokushoku aru Kyōdō Kenkyū Kyoten no Seibi Suishin Jigyō: Kinō Kyōka Shien* (a scheme to “Promote the Maintenance of Distinguished Joint Research Centers”: Support for Enhancing Function)” from 2016 to 2018. This project consists of four pillars, including 1) collaboration with universities overseas and fostering next generation; 2) development of comprehensive database of pre-modern books by using *kuzushiji* (characters in cursive style) OCR technology; 3) building of digital archives of *kabuki* and *ningyō joruri*-related magazines; and 4) digitization and sharing of theater and film-related materials (e.g., magazines, scripts, photographs, videos, etc.). Taking full advantage of our links to enormous collection of artifacts and related materials, we are striving to promote joint research and human resource exchanges through collaborations with research institutions and universities overseas, such as the University of Birmingham, and facilitate the establishment, utilization, and release of digital archive of theater and film materials. We aim to promote international academic exchanges and worldwide appeals, and build a new research foundation that contributes to exponential development of theater and film research in Japan and overseas. For more details on each project, please see the report pages of this newsletter.

As for the joint research project to utilize unpublished materials, we have published the updated material list, invited the public to submit new research ideas, had the committee led by experts outside the university to conduct rigorous screening, and selected one principal research and four selected researches. The principal researchs, “Basic research survey of materials relating to Shoyo Tsubouchi

and Shiko Tsubouchi,” is designed based on selected research in 2014 and 2015; it made some progress in reprinting letters written by Yaichi Aizu and Tsubouchi, and in sorting, investigating, and digitizing unpublished letters by foreigners to Tsubouchi. It also presented the results of research based on the materials from the time when Shiko Tsubouchi went abroad. With regards to the accomplishment of the selected researches, “A research on movie theater and music during the silent era based mainly on studying musical score materials,” which has been successively conducted since 2014, obtained the cooperation of composers and performers to examine the developmental potential for utilizing musical score materials and made the outcome available to the public through research presentation and screening. “Linking data catalogs of movie theater and exhibition materials owned by the Theatre Museum” presented research results in Japan and overseas while making progress in digitizing exhibition materials, such as ledgers, and preparing the catalog to organize systematically the historical materials on movie theater research. “A multifaceted research on materials related to Chikage Awashima” exhibited the outcome of the investigation on the old production documents and scrapbooks owned by Awashima and widely communicated the results through lectures and screening. “Reconsidering the magic lantern in the history of visual culture” took the organization and investigation of magic lantern materials since 2014 to one step farther; it is now evaluating methods to create a comprehensive database that includes materials, such as sales catalog. We would like to take this opportunity to thank each research team for further organizing materials through the creation of detailed catalogs and reprints and devoting themselves in various ways to utilize research resources.

Going forward, we are planning to continue promoting joint research by making great use of the resources and technology of the Theatre Museum, produce results to lead research in Japan and overseas in this field, and return the outcome widely to society. We would greatly appreciate your continued support and cooperation.

Collaboration with Overseas Universities and Fostering Next Generation

The center collaborates with excellent, internationally renowned theater-related research institutions to promote joint research and the sharing of academic resources and, through holding events such as international symposiums, promote human resource exchanges and training of young researchers. Our accomplishments in 2016 are introduced below in three parts.

“Shakespeare Renaissance—from Shoyo to NINAGAWA”

We created the bilingual exhibition booklet “Shakespeare Renaissance—from Shoyo to NINAGAWA” in English and Japanese; the booklet covers diverse discussions on the reception of Shakespeare in Japan. It is a noteworthy honor that, with the cooperation of the Shakespeare Institute at the University of Birmingham, which is the global center for research on Shakespeare, Professor Michael Dobson, director of the Institute, contributed to the booklet. His contribution “Theatre, memory, and the museum, in Stratford-Upon-Avon and Tokyo,” submitted in between his busy schedule in the commemoration of the 400-year anniversary since the death of Shakespeare, is highly thought provoking. It discusses the role of museums in the historiography of theater, including audiences and actors involved in performing Shakespeare’s plays, by incorporating discussions on specific references in the institute and the experience of Mr. Dobson himself in viewing Yukio Ninagawa’s performance in Europe. The Institute’s activities, which lead a wide range of theater studies including performances and receptions under close collaboration with the Royal Shakespeare Company, will become a guide for establishing a relationship among museums, academic research, and stage production.

The booklet is further accented by discussions on the reception of Shakespeare in Japan written by Shakespeare researchers who play active roles in Japan and overseas. Following the discussion by the Center’s director Minako Okamuro on the reception of Shakespeare in Japan since the time of Shoyo Tsubouchi and her introduction to the position of the Theatre Museum in this historical context, we included “The Reception of Shakespeare in Modern Japan” by Shoichiro Kawai, professor at the University of Tokyo, member of our Center’s management committee, and specialist in Shakespeare research who has translated Shakespeare plays performed by actors such as Mansai

Nomura. Further, “Shakespeare in Japan: Translation and Performance (from the Meiji Era to the Showa Era)” by Professor Hiromi Fuyuki from our university notes the long history of Shakespeare’s plays being performed in Japan as seen by their relation to the history of Japanese theater, whereas “Forgotten Shakespeare” by the Center’s vice director Ryuichi Kodama redirects our attention to the reception of Shakespeare and spread of his influence in various manners to *shinkokugeki*, *kabuki*, Japanese movies, and other media.

The exhibition where this booklet was first distributed featured a variety of contents, including materials on Shakespeare’s plays in the Meiji Period, video recordings of Zenshinza’s show performed on the main stage of the Theatre Museum shortly after World War II, costumes created by Emi Wada and used in the movie *Prospero’s Books* directed by Peter Greenaway, and posters for the performances directed by Yukio Ninagawa. This event turned out to be a great opportunity to release the booklet to internal and external researchers and to the public. In creating a bilingual booklet in Japanese and English, we have made it possible to share with the researchers at the University of Birmingham the history of Shakespeare being received in Japan and the status of performance and research, thereby strengthening our future cooperation with the Shakespeare Institute at the University of Birmingham and creating a solid foothold to expand academic exchanges further.

Dispatching Young Researchers Abroad Program

As part of fostering young researchers, we launched a project to send young researchers from all over Japan to institutions abroad, with an aim to promote research presentation in many countries. We provided a grant to Ms. Rina Tanaka (doctoral program at the Meiji University Graduate School) to supplement part of the travel expenses for presenting her research at an international conference. This project is expected to drive development through further exchange with research institutions and research communities overseas.

[Report: Rina Tanaka] The international conference “Cultural Typhoon in Europe” was held at the University of Vienna, Austria, from September 22 (Thursday) to 25 (Sunday), 2016, with the theme “Places and Spaces of

Cultural Production in East Asia.” Researchers and artists in various fields from 12 countries attended and had detailed discussions across cultural and academic backgrounds.

Rina Tanaka delivered the research presentation “Post-Globalization in the Genre Musical? A Case of ‘Ever-growing’ Musicals from Vienna via Japan.”

Japan–France International Symposium on Theater “Crossing the Border: Translation, Adaptation, and Cross-Cultural Exchange”

Our Center hosted the Japan–France International Symposium on Theater for three days from October 25 (Tuesday) to October 27 (Thursday), 2016. This international symposium, which has been held regularly since 2005 in collaboration with Waseda University, University of Strasbourg, and Centre Européen d’Études Japonaises d’Alsace, is the sixth of its kind. The phenomenon “crossing the border” was problematized from a variety of cultural perspectives by reviewing various media cases, such as in theater, music, architecture, and movies, rather than simple consideration of the narrowly defined “translation” between languages. Held in the Second Meeting Room at the Waseda University International Conference Center, the symposium invited six researchers from France, with whom young researchers from Japan energetically exchanged opinions based on the research presentations. In addition, we released the outcome broadly by publishing proceedings.

On the first day, following the presentation of the Center’s former director Mikio Takemoto on modern Japanese translation of Japanese classical literature, Shima Terada delivered a presentation on the Westernization of architecture of *kabuki* theaters during the Meiji Period by looking at it as a type of adaptation. The keynote lecture by Kunihiro Nakajima carefully unraveled the influence of Lessing’s theory of Shakespeare on Soseki Natsume by referring to Soseki’s scribbles on books translated into English. The keynote lecture by Sakae Murakami Giroux, professor emeritus at the University of Strasbourg, analyzed specific attempts of Japanese immigrants in Brazil in translating *Noh* theater and performing it, with consideration for the historical aspects.

Interdisciplinary cases related to many languages, such as Japanese, Chinese, Greek, English, and Russian, were discussed on the second day. Kaho Mizuta, who is in charge of principal research at the Center, discussed how the Japanese were represented when Shiko Tsubouchi performed overseas, based on careful organization and examination of unpublished materials. Virginie Fermaud analyzed various “mise en abyme” structures related to

citations within and from movies by Yasujiro Ozu. Marie Bizais-Lillig examined in detail the “theatricality” introduced in Ezra Pound’s English translation of *Shijing*, whereas Emilia Koustova highlighted the revolutionary significance of Adrian Piotrovsky’s activities in translating Greek comedies into Russian in the 1920s. In addition, urged by the consciousness of impending crisis related to cultural policies and economic challenges, Shintaro Fujii raised issues for “crossing the border” between Japan and France in the context of theater using case examples.

In the morning of the third day, Aki Ishizaka, who heads selected research at the Center, analyzed the manga *The Roses of Versailles* (1974) adapted into musicals by Takarazuka Revue. Subsequently, Kaori Oku noted the uniqueness of Takarazuka Revue’s adaptations in the history of various receptions of Marivaux in Japan and France. Ryuichi Kodama referred to a wide range of cases from *kabuki* to contemporary performance of Greek theater and then discussed the possibilities and difficulties for the sensory and semantic aspects of sounds to cross the border. In the afternoon, Irini Tsamadou-Jacoberger examined the issues concerning the modern translation of classical Greek, and Carole Egger argued the possibility from the inclusive perspective “la réécriture” that acts of translation and adaptation may be found in all acts of writing and performing as fundamental processes.

A total of nearly 100 participants from Japan and overseas witnessed the process in which presenters—including many young researchers—worked hard to identify new insights by sharing their daily research findings and holding discussions at interdisciplinary and specialized international conferences. In addition, by publishing proceedings, we have sought feedback from a wide range of audiences regarding these research accomplishments, supported by continuous and reciprocal academic exchanges with the University of Strasbourg. It not only contributes to the progress of this field but also has a great social significance, as the issues surrounding “crossing the border” are becoming urgent at the international level.

Developing a Comprehensive Database of Pre-modern Books Using Kuzushiji Optical Character Recognition (OCR) Technology

We aim to improve dramatically the utilization of rare books and old materials held at the Theatre Museum by using the *kuzushiji* OCR technology system, create a new environment to promote research, and enhance databases related to rare books. We positioned this fiscal year as a basic preparation period for creating a comprehensive database of rare books, choosing *yoruri maruhon* and *kabuki banzuke* as subject materials. We created a character style database and its new display system to improve the method for increased accuracy and practical application of the *kuzushiji* OCR functions. Going forward, we will increase the utilization of OCR technology while considering the application and usage to increase overseas researchers' interest in rare books and spread this decipherment technology.

Joruri maruhon, a publication that includes *yoruri* text and annotation on oral performance, had spread widely throughout the country after the mid-17th century. *Joruri maruhon* materials are found at museums throughout Japan; however, the Theatre Museum boasts the largest collection in the country. This year, we looked at *Kanadehon Chūshingura* and created a character style database consisting of approximately 48,000 characters, focusing on unique typefaces and characteristic type settings (narrowness of the spaces, inclination, etc.) to develop a new display method that faithfully reflects the position and format of characters within the document.

Kabuki banzuke, or playbills listing the program, casting, and other details of a performance, were published in large

quantities after the mid-17th century. The Theatre Museum has a collection of *banzuke* from all corners of the country, including Edo and Kamigata, covering the entire Edo Period. Although the arrangement of characters in these documents has regularity, the variation in character width has posed a technical challenge. This year, we selected 18 one-page *kaomise banzuke* pieces that introduce the cast of each *Kabuki* company in the new year and 18 booklet-style *yakuwari banzuke* released for each show to create a special character style database by grouping characters by element, such as frequently used names.

Utilizing a character style database that systematically collects character data extracted from rare books will allow us to promote the improvement of reprinting technology. In addition, it would enable beginners and foreign researchers to master the decipherment technique as well as allow such applications as linking to related databases based on released data. As such, we are using an innovative new display system that can be operated intuitively and has versatility, after seeking technical advice from Toppan Printing Co., Ltd. on processing the creation of such a system. We aim to improve the accuracy of the OCR and make the database available on the web while keeping in mind such combination of innovative technologies and experts' knowledge, systematical analyses of such areas as singing method written on the letter notation on *yoruri* books, and development of a database of *banzuke* pieces that record box office information.

Building a Digital Archive for *Kabuki* and *Ningyo Joruri* Magazines

The number of theater magazines held by the Theatre Museum is one of the largest in Japan; in advancing the digital viewing of magazine materials, we can expect it to benefit theater research as well as adjacent academic fields in Japan and abroad. For this year, we chose three magazines, *Opera* (1919–1924, Tokyo: Opera-sha), *Shin Engei* (1916–1925, Tokyo: Genbun-sha), and *Engei Gahou* (1907–1942, Tokyo: Engai Gahou-sha), which are valuable, highly referenced theater magazines from the Meiji and

Taisho Periods, as ones we will make available for in-museum digital viewing.

We are currently checking and digitizing the above-mentioned magazine materials held at the Museum while addressing issues in copyright to make them available for in-museum digital viewing. We hope to balance between preservation of rare documents and research utilization and then create a foundation for further cooperation with theater and film-related museums in Japan and abroad.

Digitization and Sharing of Theater and Film-related Materials

We will strengthen the Center's function by promoting the digitization of film-related non-film materials and numerous paper-based primary source materials (scripts, magazines, drafts, etc.) held at the Theatre Museum. We shall also propose a new form of digital archive to be used for international academic exchanges. We have implemented projects based mainly on the following two points.

Digital Archive of materials related to Michio Ito

We proceeded to study materials related to Michio Ito, who became internationally successful as a dancer and choreographer mainly in Europe and the United States, delivering a tremendous impact on modern dance overseas in the first half of the 20th century. In cooperation with the American NPO Michio Ito Foundation (founded by Michele Ito), which manages photographs and articles related to Michio Ito, we plan to release gradually materials on the website (Digital Archive Collection) the Theatre Museum has been operating.

The materials related to Michio Ito held at the Theatre Museum is a collection that draws strong interest overseas and has been highly awaited in Japan and overseas for broad accessibility. From 2014 to 2015, our Center's selected research "The investigation and research into the Senda materials: Koreya Senda and contemporary plays" has made progress in the examination. This year, we proceeded to examine photographs that captured Michio Ito's childhood, stage performances, and life after the 1910s, when he was in Europe and the United States, as well as those after the 1940s. We also went ahead with the investigation for copyright processing on the premise of making them available on the website. Further, we proceeded to examine materials related to the opening ceremony of the Tokyo Olympics, which Michio Ito was supposed to direct, and clippings from magazines and newspapers. Based on the outcome, we are preparing to release photographs from the 1930s, when he returned to Japan temporarily, those related to his performance at the Ernie Pyle Theater under the occupation in the late 1940s, those showing his activities at fashion shows and dance studio in the early 1950s, and his handwritten manuscripts.

To reveal the big picture of activities of Michio Ito, who became widely successful across genres and regions, it becomes essential to share primary source materials and develop an international research network. We hope that the digital archive of this collection will facilitate the international development of research on dance and Michio Ito, whose recognition is regaining interest mainly in the United States.

Digitization of TV Scripts during the Early Period

We will promote the preservation and utilization of script materials held at the Theatre Museum while fully utilizing our Center's newly purchased book scanner that can capture image data at the resolution equal to that of the National Diet Library. The number of scripts being released for digital viewing at libraries, such as the National Diet Library and Kawasaki City Museum, has increased. The Theatre Museum already implemented in-museum digital viewing of old scripts previously owned by Haruko Sugimura as well. We hope to develop a more systematic in-museum digital viewing system.

This year, we have focused on the TV scripts from the 1950s to the 1960s held at the museum when selecting titles to digitize. We have, thus far, carried out their digital photo shooting. Items such as old scripts with handwritten annotations by successful actors who appeared in TV drama and those donated by institutions, such as TV stations, can be regarded as invaluable documents of television broadcasting since the earliest period. Specifically, we selected 39 books (a complete set) of old scripts of NHK's first historical drama series "*Hana no Shogai*" (1963), previously owned by Chikage Awashima who played the main character in the series, "*Hana no Shogai*" (six books) from the old scripts previously owned by Keiji Sada, "*Seishun Houkago*" (1963, eight books), which was written by Yasujiro Ozu, and "*Shichinin no Mago*" (1964–1965) from the old collection of Hisaya Morishige. We are also studying the script of "*Enoken no Mitokomon Manyuki*" (1954, a complete set of 14 episodes; the title of the first and second episodes was "*Enoken no Komon Manyuki*") and "*Shakespeare Gekijo*" (1954) from the 1950s, which broadcasted excerpts of Shakespeare's work. In a preliminary survey, we began to see the fruits of the study from both perspectives of preserving and researching materials, like discovering a material that records activities in the earliest days of TV stapled on the back of a script. We have also provisionally made the script "*Hana no Shogai*," previously owned by Awashima, available for in-museum digital viewing. We expect that the systematic digitization and utilization will make a significant contribution to the development of a new research area in the future.

We aim to continue promoting the project by fully utilizing technologies and physical resources at the Theatre Museum, flexibly and vigorously responding to expectations from society by improving the quality of international academic exchanges as well as the ability to communicate to the world, and then building a solid research foundation that contributes exponentially to the development of theater and film research in Japan and abroad. (Fumito Shirai)

○ Principal research

The principal research involves a joint research project on the theme proposed by the Institute, which researchers were encouraged to participate in. The titles and affiliations of the project members listed below were accurate at the time this newsletter was edited, but may have changed subsequently.

Principal research

1

Basic Research Survey of Materials Relating to Shoyo Tsubouchi and Shiko Tsubouchi

Principal Researcher: Kuniko Hamaguchi (Affiliated Lecturer, The College of Intercultural Communication, Rikkyo University)

Collaborative Researchers: Akira Kikuchi (Adjunct Researcher, Waseda University Theatre Museum), Kaoru Matsuyama (Part-time Lecturer, Faculty of Education and Integrated Arts and Sciences, Waseda University), Kazuko Yanagisawa (Part-time Lecturer, Faculty of Education and Integrated Arts and Sciences, Waseda University), Tomoaki Kojima (Part-time Lecturer, Musashino Art University), Kaho Mizuta (Adjunct Researcher, Waseda University Theatre Museum).

Research objective

In this research, we plan to complete the cataloging of all the unsorted letters addressed to Shoyo and sequentially reprint and release the letters that are related mainly to *Collected Letter of Tsubouchi Shoyo*. Organizing, reprinting, and studying letters addressed to Shoyo would allow us to estimate the age of undated letters found in *Collected Letter of Tsubouchi Shoyo* and conduct a study on contents seen as corresponding letters. It is expected to reveal the previously unknown sides of Shoyo's activities, contexts in his era, and his relationship with others. It should also aid the revision of *Shoyo's Diary*, which is currently underway.

In addition, the public awaits the release of the materials related to Shiko. The materials present Shiko as an individual who has increasingly been recognized in recent years for a variety of theater activities. Based on the manuscripts, scripts, leaflets, letters, and photographs, we can expect that Shiko's accomplishments in modern Japanese theater and dance history (e.g., the plan of the New *Bungei Kyokai* and Takarazuka Revue Company prior to the war, *shingeki* activities at Takarazuka and Toho, critiques on classical Japanese dance, etc.) will be clarified more in detail.

Summary of the research findings

○ Shoyo Tsubouchi-related materials

In 2016, we continued the organization of the unsorted letters addressed to Shoyo Tsubouchi and the creation of a tentative catalog; we also completed the digital shooting of 733 letters by 329 individuals. These shootings include 101 letters by 35 foreigners, including William Archer.

As for reprinting the letters addressed to Shoyo, we completed 50 letters, including those by Shigetoshi Kawatake and Daigo Ikeda. We plan to reprint more and conduct further investigation to release them in 2017. In addition, we made detailed annotations to the main texts of the last 48 of the 128 letters by Yaichi Aizu reprinted in 2015, to publish on *Engeki Kenkyu* No. 40 (Kikuchi, Matsuyama, Yanagisawa, and Hamaguchi. "Reprint of

the Letters Sent to Shoyo Tsubouchi 2: Reprint of the Letters from Yaichi Aizu to Shoyo Tsubouchi (2)."

The majority of the letters to be published on this issue were written around the time when Yaichi Aizu was first assigned to teach the Oriental art history course at the Department of Literature of the Waseda University beginning in April 1926 on Shoyo's recommendation. It will be the first public release of invaluable documents for us to understand the circumstances in which Yaichi, who focused on the observation of actual objects and documents research in his study on art history, expressed his emotions to Shoyo while undergoing great hardship in preparing for the course.

○ Shiko Tsubouchi-related materials

We finished creating a tentative catalog and digitizing materials related to Shiko Tsubouchi before the World War I; these include 147 materials on performing arts in Japan and 268 materials from the United Kingdom. We also began classifying the contents, including handwritten manuscripts, in 10 boxes out of the 20 by year. It revealed Shiko's activities during the period between the late Meiji Period and the early Taisho Period, which were previously unnoticed because of the limited references. These activities include his frequent visits to the theater to see a dance performance (which was supposed to be his profession) while being involved in the Japanese Association in Boston at the time when he was abruptly ordered to study abroad. After moving to the United Kingdom to join the tour of Laurence Irving's company, among others, we can see from the stage photographs, newspaper clippings, and excerpts of "Typhoon," in which he was casted between 1912 and 1913, how Shiko encountered the trend of *Japonism* and fitted into the strange Japanese performed by European as a real Japanese. We presented our research findings on October 26, 2016, the second day of the Japan-France International Symposium on Theater ("Tsubouchi Shiko and Theatrical Circles in 1910–1914" by Mizuta).

○ Selected research

The selected research consists of joint research projects derived from the reviewed proposals, which aim to promote the effective use of the Theatre Museum's collections. The Institute provides a venue and materials for these joint research projects. The titles and affiliations of the project members listed below were accurate at the time this newsletter was edited, but may have changed subsequently.

Selected research

1

Research on Movie Theater and Music during the Silent Era Based on Musical Score Materials

Principal Researcher: Seiji Choki (Professor, Graduate School of Arts and Sciences, the University of Tokyo)

Collaborative Researchers: Makiko Kamiya (Visiting Researcher, National Film Center, The National Museum of Modern Art, Tokyo), Kotaro Shibata (Doctoral Program, Graduate School of Humanities and Sociology, the University of Tokyo), Yohei Yamakami (Part-time Lecturer, Faculty of Music, Tokyo University of the Arts)

Research objective

In terms of the Hirano Collection, which is a collection of about 800 musical scores for silent movies preserved at the Theatre Museum, a basic catalog has been created based on the studies conducted before 2016. However, it is not easy to understand the detailed contents of the collection and grasp its significance because, in addition to the materials themselves being massive and complex, there have not been many previous studies on musical practices themselves in movie theaters during the same period. In this research, we aim to understand multifariously musical practices in showing silent movies during the periods between Taisho and early Showa.

Summary of the research findings

(1) Study and analysis of the music manuscripts in the Hirano Collection

- We refined the catalog we created prior to 2016 for the collection. We, especially Shirai, further looked at elements such as handwritten notes, music sheets, and ink. Doing so clarified the identity of the handwriting on the "Hirano Library of Accompaniment Music" (handwritten library scores transcribed and collected by musicians) and the "Hirano Compiled Scores" (handwritten compiled scores prepared for screening individual movies) and their differences from the writing on handwritten supplementary parts, such as *shamisen* music.
- We also demonstrated that organizing the Hirano Collection of musical notes in the order of release year of the movies can show diachronic changes in the policy of selecting music for historical dramas within the collection.

(2) Survey of related materials

- We surveyed the movie-related materials collected by movie researcher Yoshitaka Maki, along with the theater weekly pamphlets and various magazines held at the Theatre Museum, the National Film Center and Matsunagabunko to consider the similarities and

diversity in musical practices in movie theaters in different regions in the same period.

(3) Performances of Hirano Collection music and reference screenings

- We held a workshop and, for the first time, we reconstructed a screening with the Japanese-Western ensemble (piano, violin, cello, flute, and shamisen) that the Collection indicates as main parts. In addition, members of our research group attempted to select music from the collection to understand the practical issues faced by musicians in the past and showed future challenges in reproducing screenings and performances of music.
- At the Study of Cinema Bibliographies meetings of the Japan Society of Image Arts and Sciences (JASIAS) and at the workshop, we compared and contrasted the screenings of contemporary and past accompaniment practices with the cooperation of today's leading silent movie accompanists (Mie Yanashita and Joichi Yuasa). We examined where continuities and discontinuities between the two practices are found.

(4) Collaboration with relevant academic societies and comparative review against other fields

- We participated in the Film Preservation Society workshop and JASIAS study group, and introduced the significance of the Hirano Collection.
- We attempted to compare silent movies with other related practices. At the conference of the Musicological Society of Japan, we compared it with documentary movies and TV, which have BGM libraries similar to silent movies, with the cooperation of composer Kazuki Kuriyama and music editor Shoji Tsujita. At the workshop, we obtained the cooperation of Makiko Tsuchida and tried to compare silent movie accompaniments to *kuromisu* music (traditional *Kabuki* music) and reviewed the characteristics of silent movie accompaniments.

Linking Data Catalogs of Movie Theater and Exhibition Materials Owned by the Theatre Museum

Principal Researcher: Manabu Ueda (Part-time Lecturer, Faculty of Arts, Tokyo Polytechnic University)

Collaborative Researchers: Chie Niida (Adjunct Researcher, Waseda University Theatre Museum), Susanne Schermann (Professor, School of Law, Meiji University), Roland Domenig (Associate Professor, Faculty of Letters, Meiji Gakuin University)

Research objective

The purpose of this research is to promote joint studies focusing on the materials related to movie theater exhibitions owned by the Theatre Museum at the Waseda University, and explain the function of movie theaters in the Japanese film history to develop basic research on movie theaters and film exhibition materials in Japan. As unpublished non-film materials related to exhibitions are often excluded from the materials to be saved in existing film archives and other locations, inadequate primary source materials that should be analyzed have been sorted and investigated. For this reason, we will study multiple primary source materials in the Theatre Museum and proceed to create a linked data catalog in this study by looking into the contents of the exhibitions.

Summary of the research findings

First, we cataloged the materials related to movie theater exhibition, which are the core of this research owned by the Theatre Museum, in 2016. These are exhibition materials from Kotobukiza, a movie theater in Nishiwaki Town, Taka District, Hyogo Prefecture from 1935 to 1944. The collaborating researchers selected materials for digitization and decided on the fields in the database over the course of two study sessions, and subsequently proceeded with cataloging. Actual accomplishments include the creation of digital stills from 117 materials and, as of the end of December, the extraction of film exhibition data, such as the number of audience, amount of expenses and sales, and titles of

screened movies from 54 out of those 117 items. As for screened movies, we proceeded with the preparations to relate data by assigning movie numbers based on *Nihon Eiga Sakuhin Jiten (Encyclopedia of Japanese Movies)* and *Hakurai Kinema Sakuhin Jiten (Encyclopedia of Imported Foreign Movies)* published by Kagaku Shoin, foreseeing the integration with the movie theater program database of the Theatre Museum in the future.

Second, a basic joint study was conducted on movie theaters and exhibitions during the Showa Period. We first interviewed Hifumi Fujimoto, the owner of Sadamitsu Gekijyo in Tsurugi Town, Mima District, Tokushima Prefecture, and Takayoshi Takuma, the president of Soleil Co. that manages a mini theater in Takamatsu City, Kagawa Prefecture, to gather information from individuals in the field about regional film exhibitions during the Showa Period. We will also conduct a joint study at the Toshima Ward Folk Museum that is scheduled for February 2017.

Based on these accomplishments, we made an oral presentation in the panel titled "Movie Theatres in Japan" at the Cultural Typhoon in Europe (University of Vienna) in September 2016. In addition, Ueda presented the regional film exhibitions during the prewar Showa Period at the symposium titled "Cinemas as Regional Culture" held in October at Matsunagabunko in Kitakyushu City. We will also publish the outcome of the aforementioned interview with Hifumi Fujimoto of Sadamitsu Gekijo on the Bulletin of Meiji Gakuin University; the publication is scheduled for March 2017.

A Multifaceted Research on Chikage Awashima Materials

Principal Researcher: Takafusa Hatori (Assistant Professor, Faculty of Humanities, Niigata University)

Collaborative Researchers: Aki Ishizaka (Adjunct Researcher, Waseda University Theatre Museum), Marie Kono (Affiliated Lecturer, College of Contemporary Psychology, Rikkyo University), Makiko Yamanashi (Part-time Lecturer, Faculty II, Department of Japanese Studies, Trier University)

Research objective

The purpose of this research is to catalog and study the materials left by the late actress Chikage Awashima (1924–2012), which were donated to the Waseda University Tsubouchi Memorial Theatre Museum in 2012. The academic significances in studying the materials (hereinafter referred to as the Awashima materials) are as follows. First, as Awashima shifted the focus of her activities, while remaining to be at the forefront, from Takarazuka Revue during the period between the 15-year war and the occupation to Japanese cinema amid its second golden era in the 1950s to 1960s, to pioneering TV dramas in the 1950s to 1960s, and further to commercial theater after the 1960s, the entertainment history of the 20th century Japan can be reviewed diachronically and synchronically by studying the Awashima materials as starting point. Second, as the Awashima materials cover the period between the time when she entered the Takarazuka School of Music and Revue and her latest years, they are substantial in both quality and quantity even when compared with other materials in the Theatre Museum.

Summary of the research findings

As regards the accomplishments of this study, first, we finished shooting about 400 digital images of Takarazuka-related materials and creating their primary database by assigning each digital image a material name and an ID number starting from AWA. We are currently preparing for more detailed secondary database.

Second, through a special screening at the National

Film Center of the National Museum of Modern Art, Tokyo, we verified the fact that a 16mm film in the Awashima materials includes a personally filmed record of the making of *Yunagi* (1957).

Third, through the research reporting at the 12th Annual Conference of the Japan Society for Cinema Studies, we analyzed Awashima's activities in the latter half of the 1950s. These activities were clarified from studying newspaper articles included in the scrapbooks in the Awashima materials. We had a discussion on the politics of the "friendship" among stars across major film companies under the studio system and the place of Awashima in the "friendship" while focusing on the Tokyo Actors Club in which she was involved actively.

Fourth, through the research meeting at the National Film Center of the National Museum of Modern Art, Tokyo, we screened *Hotarubi* (1958) in which Awashima played the role of Otose of Teradaya, a landlady of an inn in Fushimi, Kyoto who provided sanctuary to dissident activists, such as Ryoma Sakamoto, during the last days of the Tokugawa shogunate. We also held a talk between Takafusa Hatori as an interviewer and actor/director Akira Kasahara (1948–) who played the counterpart Ryoma Sakamoto when Awashima in her latest years played the same role of Otose. In addition to Kasahara reciting a letter addressed to Awashima by Shogo Shimada (1905–2004), who was one of the leaders of the theater company Shinkokugeki where Kasahara trained, new information was derived, such as the place of Awashima in commercial theater from the 1970s when Kasahara began his theatrical career to the 21st century.

Selected research

4

Reconsidering the Magic Lantern in the History of Visual Culture

— A Study on Intermedial Relationship Between the Magic Lantern and Various Visual Cultures in the Meiji and Taisho Periods

Principal Researcher: Ryo Okubo (Project Research Associate, Faculty of Letters, Department of Humanities, Aichi University)

Collaborative Researchers: Machiko Kusahara (Professor, Faculty of Letters, Arts, and Sciences, Waseda University), Eiko Kogo (Associate Professor, Meisei University School of Humanities), Miyuki Endo (Curator, Tokyo Metropolitan Museum of Photography)

Research objective

The Theatre Museum holds numerous materials related to screen culture before the history of cinema that are extremely rare even by international standards. In particular, the collection of magic lantern slides, which is projection media existed before the movie, includes 3,000 pieces on a wide variety of subjects. In 2016, we aimed to explain the intermedial relationship between the spread of the magic lantern culture during the Meiji and Taisho Periods and the visual culture in the same periods by taking the results of previous joint research collaborations and comparing the magic lantern-related materials held at the Theatre Museum with the sales catalogs of slides and magic lanterns.

Summary of the research findings

(1) Reports at the Association for Studies of Culture and Representation

Members of the joint research collaboration made a panel presentation on “Intermediality of Visual Culture in the Meiji and Taisho Periods: In Terms of Cultural Complexity of Photograph, Magic Lantern, and Cinema” at the 11th Annual Conference of the Association for Studies of Culture and Representation held at the Ritsumeikan University. The presentation, which was moderated by Machiko Kusahara, included reports titled “Application of Photography in the Meiji Period to Everyday Items” (Endo), “Screen Practices in the Early Meiji Period” (Okubo), and “The Relationship Between the Format of Showing Chain-drama and the Style of Japanese Movies” (Ueda) that considered the discussions in the joint research. Along with the discussions with the commentator Masato Hase from the Waseda University and the audience, we were able to explain the multifaceted causal relationship between magic lantern

and visual culture during the same period.

(2) Reports at the Annual Conference of the Association for Cultural Studies

We participated in the panel presentation “Doing Screen Studies in Japan” at the annual conference of the Association for Cultural Studies held at the University of Sydney. Based on the results of the joint research and discussions at the annual conference of the Association for Studies of Culture and Representations, we presented a report titled “Japanese Screen Culture in the Nineteenth Century: Focusing on the Various Styles of Mixture Between Stage and Screen” (Okubo). The presentation aimed to propose the understanding of the Japanese culture of magic lantern in the 19th century. The presentation included related materials, such as magic lanterns and the slides for magic lantern held at the Theatre Museum, from the contexts of both the history of screen images and the history of theater. With the participation from researchers in the fields of movie history and media archeology, we were able to conduct discussions to reevaluate the results of the joint research in the context of international research trends.

(3) Digitization of the Sale Catalogs of Magic Lantern

We verified the contents and mainly entered information on the title of slides for 33 volumes of sales catalogs of magic lanterns of which we had taken pictures and digitized in the joint research in 2015. Although the work is still currently underway, we can expect to find out the previously unknown details, such as the year of production, title at the time of sales, price, and producer of the slides by comparing the data on sales catalogs and slides held at the Theatre Museum. We plan to complete the digitization as much as possible by the end of 2016.

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