

Bashō mezameru [The Process of How Bashō Became Bashō] (Seisō Shobō, 2008), *Koi no kakushikata: Kenkō to Tsurezuregusa* [Ways of Concealing Love: Kenkō and His “Essays on Idleness”] (Seisō Shobō, 2008), and *Kami no ki: Ikeru, tazuneru* [Trees of the Gods: Arranging, Visiting] (co-author, Shinchōsha, 2010).

Mitsuta gave an hour-long lecture, titled “The Gods Return to Izumo: ‘Yamatai’ and ‘*Minasoko no uta*.’” In the lunar calendar the tenth month is called Kannazuki (“the month of the absence of the gods”; the month when all the gods go to one place, Izumo). In Izumo the month is known as Kamiarizuki (“the month of the presence of the gods”). Within the grounds of the Izumo Taisha shrine there has since antiquity been a guest house (*kyakuden*) for the gods gathered from all parts of the country. There are, however, no records that might corroborate such a legend. There are no signs that might suggest that the Yamato court or its successors intervened to prevent the circulation of the story or that it tried to put a stop to the activities at the Izumo shrine. Why? Mitsuta outlined the findings from his study of various old documents that explain why. He also explained what “Yamatai” was and where it was located. His discussion extended to Umehara Takeshi’s investigation into why the most important Man’yōshū poet Kakinomoto no Hitomaro was sent to exile, where he ultimately died. The audience that filled the auditorium listened with fascination to the wide range of topics about which he spoke. His is a retirement much to be regretted. Our curiosity about the findings of Mitsuta’s research on various topics, to which he only hinted at the lecture, was greatly aroused. The details, he said, would be contained in a forthcoming book. We must wait patiently for its publication.

(Report by KUSUNOKI Ayako)

Possibilities for an Archive of Rōkyoku Phonograph Records

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(Specially Appointed Assistant Professor)

In the spring of 2015, I learned that the more-than-10,000 record collection of *rōkyoku* (traditional narrative singing; also called *naniwa-bushi*) of the well-known collector Morikawa Tsukasa, had been donated to Nichibunken. For some time after that, whenever I met collectors of performing arts-related materials, librarians of broadcasting, and other archivist colleagues, we often remarked that the donation was very hopeful news for archives of the

の隠し方——兼好と「徒然草」(青草書房、2008年)、『神の木——いける・たずねる』(共著、新潮社、2010年)などの著作を発表しておられます。

講演会は「神々は出雲に帰る——「邪馬台国」と『水底の歌』に及ぶ」と題しておよそ1時間にわたって行われました。旧暦10月は「神無月」と呼ばれ、出雲一国内では「神在月」と称し、出雲大社内に諸国から集まる神々のために客殿まで用意されているが、この伝承には根拠となる記録は一切ない。大和王権とその継承者が、この「巷の俗説」を停止させるよう介入した気配も、また出雲大社側のふるまいを制止した記録もない。それはなぜなのか…。講演では、諸史料の分析から考察した結果が明らかにされました。さらに、いわゆる「邪馬台国」とは何だったのか、それは何処にあったのか。また議論は、歌聖柿本人麻呂がなぜ「水に溺れる死」を賜ったのかという梅原猛著『水底の歌』の問いにまで展開され、その拡がりや満場の聴衆を魅了しました。ご退任が惜しまれます。講演では示唆に留められたさまざまな深遠な分析の答えが気になりますが、詳細は著書にまとめられるとのことでした。出来を鶴首したいと思います。

(原文：日本語、文責：楠綾子)

浪曲 SP レコード・アーカイブスの 可能性

古川綾子 (特任助教)

浪曲レコードの著名なコレクター・森川司さんの1万枚を超えるコレクションが日文研に寄贈されたと知ったのは昨春のこと。それからしばらくの間、演芸資料の収集家や、放送局のライブラリー担当者などアーカイブス関係者にお会いすると、日文研が森川コレクションの受け入れ先になったことは演芸資料アーカイブスを考える上でも明るいニュースだとよく話題になった。

engei (traditional stage entertainment) arts.

Until April 2015 when I began to work at Nichibunken, I had been curator at the Osaka Prefectural Museum of Kamigata Comedy and Performing Arts. In June 2001, not long after I joined the museum staff, the news that the museum might be abolished made front-page news, but even when I left in March 2015, the issue of its continuation remained unresolved. The scope of the museum's activities had been repeatedly reduced and its management had changed hands several times. Originally a foundation, it first shifted to direct management by Osaka Prefecture and then became an NPO affiliated with an Osaka broadcasting station. Next it was taken over by the big Osaka-based entertainment firm Yoshimoto Kōgyō, which made an effort to improve its operations; but then again it was placed under direct prefectural management.

These ordeals aside, the museum was the recipient of an endless stream of inquiries about donation of material. Offers to donate were almost always made on the condition that the museum would continue to exist. That not being something we could guarantee, we ended up responding to most of the requests by providing information about museums or other facilities that were collecting performing arts materials. We did our best but often it was difficult to find and introduce an organization that would take an entire collection without scattering it.

The museum had received donation offers from collectors as famous as Morikawa Tsukasa or their family members, but the larger a collection the more difficult it is to accept. In most cases, the collectors or the family members seeking to make the donation were elderly, and several times we saw such collections scattered a few years after the offer was made.

The bulk of collections in the performing arts are related to kabuki, noh, and kyogen. Collecting and archiving in the field of *engei*, or traditional stage entertainment arts, have only recently begun. Because of this, Nichibunken's digital archive of *rōkyoku* records has drawn a considerable attention from people interested in this field. Despite the difficulties involved in the digitization of the 10,000 records, clearance of the copyright issues, and other tasks, I will do my utmost to do whatever can be done to develop the potential of *engei* archives.

日文研に来るまで大阪府立演芸資料館で学芸員をしていた。働き始めて間もない2001年6月に資料館廃止の可能性大と新聞の一面に記事が出て、2015年3月に退職するまでずっと、存続問題は解決されなかった。資料館は事業縮小を繰り返し、財団から府の直営となり、指定管理者制度で在阪放送局関係のNPO、続いて吉本興業が運営の立て直しを図り、そしてまた府の直営へと揺らぎ続けた。

資料館の受難は続いたが、その一方で、資料を寄贈したいという問い合わせは途切れなかった。しかし、存続が決まれば寄贈したいという条件付きの申し出ばかりで、結果的に、図書館や他の施設で演芸資料を収集しているところがあれば紹介してほしいという相談の方が多かった。そのつど微力を尽くしたものの、寄贈者が望む、コレクションを分散させることなく受け入れてくれる寄贈先を紹介することは難しかった。

森川司さんと同じように著名なコレクターご本人やご家族からの依頼もあったが、コレクションが膨大になればなるほど容易ではない。ご本人やご家族が高齢の場合が多く、数年のうちにコレクションが散逸してしまった事例も何度となくみてきた。

芸能資料といえば歌舞伎や能狂言が主流であり、いわば傍流の演芸資料の収集やアーカイブスはまだ始まったばかりともいえる。それだけに日文研による浪曲レコードのデジタルアーカイブスには、演芸資料関係者の注目が集まっている。1万枚のデジタル化や著作権処理など課題は少なくないが、演芸資料アーカイブスの可能性につながる成果を出せるよう、精一杯取り組みたい。

(原文：日本語)



“1935 (*Shōwa 10*)-nen ban rōkyokushi banzuke, Teikoku rōkyoku gigeishi meikan” [1935 List of Rōkyokushi: The Who's Who of Rōkyoku Artists in the Japanese Empire]

A list of some 600 rōkyoku singers during the golden age of this genre of traditional Japanese narrative singing. Most of the singers published phonograph records.

「1935(昭和10)年版浪曲師番付・帝國浪曲技藝士銘鑑」
浪曲黄金時代の番付。ここに名を連ねる約600名の浪曲師の大半がSPレコードを出版している。