

【学位論文の外国語（英語）による要旨】

Activities and Background of Ballet Master G.V. Rosi

: Ballet Culture at Turn-of-the-Century Europe and its Introduction to Japan

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SUMMARY

This paper explores the activities and background of Giovanni Vittorio Rosi (1867–1940?), who was invited to the Imperial Theatre in Tokyo (Teigeki) during the Taisho period. The aim of this study is to re-evaluate the ballet developed in Japan by Rosi, in relation to the ballet culture seen in Europe at the turn of the century.

The outline of the thesis is as follows.

Chapter 1 and Chapter 2 aim to clarify the actual conditions and the characteristics of ballet performances and dancers in Europe around the turn of the century. These will be illustrated through investigation of Rosi's career before his Japan stay, with special focus on La Scala Opera in Milan and the variety theatres in London.

Chapter 3 surveys the situation of ballet and dance in Japan prior to Rosi's arrival.

Chapter 4 elaborates Rosi's activities during his years at Teigeki and the Royal Theatre in Akasaka.

Chapter 5 aims to illustrate Rosi's attempt to introduce ballet to Japan by examining his teaching practices and creations.

Chapter 6 discusses the activities of Rosi in America and of his former Japanese students after his departure from Japan.

La Scala of the late nineteenth century embraced the spectacular ballet performances represented by choreographer Luigi Manzotti, and was the centre of the ballet world in Western Europe. Ballet performances using visual elements, such as gorgeous costumes, spectacular stage equipment and decorations, flashy directions making use of the latest stage technology, and large groups of corps de ballet, made Italy into a focal point for ballet.

The Italian ballet culture was introduced to variety theatres in London by a number of Italian dancers and choreographers, including Rosi. The ballet at the variety theatres was a

fusion of distinct genres, not only incorporating various styles of dance but also using speech and singing. The Italian and British variety ballet reflected the background of the social and cultural changes in turn-of-the-century Milan and London.

Dancers and choreographers in Italy and the UK acquired various skills beyond the technique and expression seen in the so-called “orthodox ballet”, – which is like the ballet at L’Opéra de Paris or the Imperial Theatres in Russia, – in order to represent heterogeneous or miscellaneous subjects in various styles of dance and mime. This led to dancers and choreographers to move beyond boundaries of the performance genre and encouraged border-crossing artistic activities.

After being invited to Teigeki as a teacher in the opera department, Rosi directed over 40 works of dance, opera / operetta, and drama during his five-and-a-half years in Japan. He taught classical ballet technique, based on anatomy, and attempted to improve the members’ bodies to adjust to Western ballet style. He endeavored to teach not only the technique of ballet, but also mime. Such objectives of his activities were supported by the views on ballet that he had acquired before coming to Japan. Those views, reflecting the diverse ballets that Rosi experienced in Europe, were carried on by his Japanese pupils as they went on to perform and stage the Asakusa Opera and to create new fields in the Japanese art scene and entertainment.

This research found that Rosi’s experiences in Milan and London allowed him to introduce new European ballet, which was different from romantic or classical ballet, to Japan. On that basis, it is suggested that Rosi introduced a diverse ballet culture, that formed a part of foundation of modern Japanese performing arts activities.