

## Exchange and Creation in the Noh Performances in the Meiji Era – Preservation of the Tradition by the Movement of the Performers –

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This paper shows that the new base, which the local tradition of the Noh performance generated after the Meiji Restoration, appeared in the form of the Noh performance-related organizations, training systems, performance styles and the Noh performers' self-awareness. This research mainly refers to the Noh performances in the capital, old castle towns, new cities and village societies.

The Noh performance in Tokyo in the Meiji Era went from attenuation to revival but the instrumentalists' (Hayashikata) life was still severe. However, Nobuyoshi Ikenouchi came up to Tokyo and published "Nohgaku (Noh performance)" magazine, founded a Noh performance organization and started to train instrumentalists. The training of the instrumentalists became a nationally sponsored, recognized profession in 1912.

In Matsuyama, Ikenouchi's hometown, Noh performers played Kanjin Noh after the former lord moved to Tokyo. Noh was performed periodically in shrines and the number of performers grew. Audience seats became a social place of samurai antecedents and also a soil to form the literary men's sensitivity and intellect. In Matsuyama, the enterprise of training instrumentalists started in the Meiji Era. It is presumed that Ikenouchi took this experience to Tokyo and started the training system. Also, in Kanazawa, Noh was performed in many shrines in the Meiji Era and Utai was held very often. Noh performance magazines were published, too. Thus, the Noh performers promoted Noh with the support of influential people.

In Aomori, the new prefectural capital, many of the citizens didn't know Noh in early Meiji and the people from other areas taught Noh there. Noh song lovers' groups were, at the same time, groups for people transferred from other areas to make friendship. They moved to various places in the prefecture and put the base on urban cities instead of village communities to work, taking advantage of being in important places of traffic.

The Goiwai, a song style of Tohoku region, has a style that unites folk songs and Utai. An example in which men sing Koutai and women sing folk songs at the same time is seen near Sugaguchi in Tono City. The Noh performers extended their traveling domain to villages, which brought prosperity of Koutai to Tohoku region after the Meiji Restoration. And Koutai was

considered as part of vocal music in ceremonies and a new style of playing Goiwai was created.

According to the record of the performance trips of Kurokawa Noh, the performances largely took place in the whole region of Shonai. Moreover, the performer group started to rank with the performer groups in Shonai region. This made the Kurokawa Noh to self-check its indigenusness.

In the old castle towns of Tokyo, Matsuyama and Kanazawa, the stage was improved and a Noh performance organization was founded. Creation of the new base by the exchanges between areas owes to the fact that talented people were taken to Tokyo from Matsuyama and Kanazawa. The Noh culture of Esashi and Kurokawa created, in their village society, a different kind of Noh from that of our present Noh considered as Important Intangible Cultural Property. The Noh performers of Kurokawa, Matsuyama and Kanazawa survived the shock of losing their Han and continued to play by preparing specific performers, masks and dresses required to perform Noh.