

## INTRODUCTION OF PERFORMING SHACHU.

Keyword: HOMMAs, HAGIWARAs, KAKIZAWAs, Shikazo, Tsunezo, Tsutomu, Sagami, Sato-Kagura

We are introducing briefly the history of the Kakizawa-Shachu which is performing today. The KAKIZAWAs have been a specific family which have handed down the Kagura as family enterprise.

At the same time, they are an ordinary family. The husband, wife, son and daughters go to work for offices and live in good terms.

The KAKIZAWAs call the name of the Kagura which has been handed down by them Sagami Sato-Kagura. Sagami is the name of a Province, which is almost equal to the present prefecture Kanagawa.

Next, Sato-Kagura that the word Sato, or local is added to the traditional entertainment of the Kagura. That is, they want to express that their Kagura is “ Local Kagura.” Sagami Sato-Kagura means that it is a local Kagura which has been handed down in and around Sagami area.

The leader of the Kakizawa Shachu troupe is KAKIZAWA Tsutomu. The Kakizawa family consist of he, his wife Junko, his daughter Mizuki, and his son Ryo, all four.

They now live at Sakai, in Atsugi City. Recently, Mizuki’s husband has also started to practice the Kagura. His name is Tatsuya.

Tsutomu’s father’s name is Tsunezo. Tsunezo’s father’s name is Shikazo. The three of Shikazo, Tsunezo and Tsutomu had succeeded to the Kagura almost over 100 years.

However, it was not that Shikazo all of a sudden founded the Kakizawas which handed down the Kagura.

They say that Shikazo learned the Kagura from HOMMA Heidayuu who lived at Terao, nowadays’ Ayase City. The HOMMA had been a famous family which had handed down the Kagura. The family masters have called themselves the name of Heidayuu historically.

The HOMMAs were the specific family among the families which had succeeded to the Kagura. The HOMMAs was the top-leader in the Kagura world.

In addition, Hommas were good at instructing the Kagura, and trained a lot of apprentices.

Shikazo learned the Kagura from HOMMA Heidayuu. In the present of time, Shikazo came to be known s a flute expert. Though he was a master-hand of flute, he was still young.

Then , he he was named “ Sagami-no-Kozo,” ( or a young boy of the Sagami area).

“ Sagami-no-Kozo ” was known as traditional existence not only in the Sagami area but also in other region.

Another topic. There was a place called Aiko near Sakai, Atsugi City where the KAKIZAWAs lived. In Aiko, lived HAGIWARA Einoshin.

The HAGIWARAs were called the family of “ Shinji-Mai Dayuu.”  
(\* Note Shinji-Mai. Shintonic Dancing ) The HAGIWARAs’ family have handed down “ Shinji-Mai Dancing, ” which was shintoic celemonial Dancing.

They not only handed down Shinji-Mai Dancing but also the Kagura. The HAGIWARAs performed the Kagura in the name of Aiko Kagura, in shrines near Aiko area. Still now, we hear the name of “Aiko Kagura.”

Most likely, every one in Sagami knows the HAGIWARAs Kagura as well as HOMMAs Kagura.

Shikazo, who had acquired the Kagura was asked to be adopted for both of the HOMMAs and HAGIWARAs. However, to our regret, the KAKIZAWAs had just only a son, and so the request from the HOMMAs and HAGIWARAs had to be rejected.

Shikazo got married to HAGIWARAs’ daughter whose family had handed down the Kagura in order to develop the Kagura which had been traditionally succeeded to in the Sagami area.

Then Shikazo was able to the succession of HAGIWARAs, Kagura, namely, Aiko Kagura. Probably in addition to the fact that Shikazo had a splendid character. Shikazo had the best kills of the Kagura, and that was why the marriage was so welcomed.

Because Shikazo got married to HAGIWARAs’ daughter, it was imagined that Shikazo was able to engage himself in his work and learning of the Kagura. After having finished the art of Kagura completely and steadily, Shikazo founded the KAKIZAWA Shachu which meant the birth of the Kagura in Sagami. It was in 1871, 45<sup>th</sup> year of the Meiji era.

After a while, the HAGIWARAs which fostered the Aiko Kagura, gave up succeeding to the Kagura. There broke out a critical case where Aiko Kagura which had been familiar with a lot of Sagami residents was extinguishing.

Then, therefore, the art and spirit which had belonged to Aiko Kagura was to be handed down to the KAKIZAWA family.

Really, Shikazo was able to observe the great Aiko Kagura of the HAGIWARAs. A much more severer wave attacked Sagami. It got difficult that the Kagura HOMMA Heidayuu, who (lived in Terao, Ayase City ) had endeavored for his life was not able to go on preserving the Kagura. The core of the Kagura art was going to be transferred to the KAKIZAWAs.

At present, in the Kagura which the KAKIZAWAs have handed down, there are two arts, which are from HOMMA Heidayuu’s art and also from HAGIWARA Einoshin’s art.

Shikazo, who was supposed to receive the traditional Kagura which the two great families had created, taught his son Tsunezo the art of Kagura, with definite determination.

From Shikazo ( father ) to Tsunezo ( son ), generation after generation, the KAKIZAWAs’ Kagura developed Kagura performances increasingly in the Sagami area. The art work has been going to be shifted and transferred to Tsutomu ( grandson ).

The KAKIZAWAs are the family of Kagura, who had handed down the Kagura ; however, by performing the Kagura, the family life cannot afford economically. On the contrary, handing down the Kagura forces them a big economical burden, which makes them in a rigid condition. All the family members go to work, and take burden of some expenditures for the sake of succeeding to the Kagura.

The KAKIZAWA's family work hard. Additionally, they recruit some persons who wish to learn the Kagura and increase more people who wish to hand down the Kagura.

The above reason is that they think of themselves as having the responsibilities to make the Kagura development.

What the responsibility is that Sagami-Kagura has been entrusted from the HOMMAs and HAGIWARAs.

The Sato-Kagura has been succeeded to by the specific family. It is really a grave thing that a special family maintains the Sato-Kagura. It is thought the handing-down of the Kagura will continue to encounter some dangerous also in the near future. However, the family members living in the KAKIZAs make the most of the Kagura.

It is true, too, that the Kagura cannot be done without special affection toward the Kagura. The KAGURAs succeed to the Kagura in Sagami Area. The concrete contents of "Succession" will be introduced in more details.

① The family has succeeded to the costumes clad in the Kagura. The costumes have been kept steadily, and been repaired, and shortage of the costumes has been bought.

② They have succeeded to the masks used in the Kagura ( called Kagura-men ). The masks are repaired. The Kagura-men are repainted.

③ The KAKIZAWAs have succeeded to small properties called "Torimono" used for the Kagura. These are sacred properties. There are always repaired, or newly produced, and otherwise purchased. "Torimono" look small, but they are very important properties. Without Torimono, or properties, the Kagura cannot be performed. It never happens that the Kagura dancers perform without Torimono on the stage.

"Kagura-Suzu," or Kagura Bell ; "Tsurugi," or Sword ; "Ohgi," or Fan ; "Yumiya," or Bows and Arrows ; "Tsurizao," or Fishing Rod; "Sasa," or Bamboo leaves; "Sakaki," or Evergreen Sanctuary Tree; "Hoko," or Halberd; these are called "Torimono."

There are two principal reasons why the performers hold Torimono. Kagura performers can purify the stage with use of Torimono as well as can purify the Kagura viewers. Also, they can clear up the area where the Kagura is presented. The KAKIZAWA family firmly believe the above.

④ Because the Kagura has strongly dramatical elements, they need to use set scenes and small properties on the stage. A lot of set scenes and properties have been handed down. They preserve set scenes. They also newly make set scenes and properties. Many small properties, too, are kept, and they also re-make the properties.

⑤ Necessary musical instruments have been handed down for the purpose of performing the Kagura. Those are hand drums and flutes.

“Fue,” or flutes and “Shinobue,” or small-bamboo flutes are named “Oukan” which Shikazo and Tsunezo created. Tsutomu succeeds to how to manufacture flutes.

Years ago, the flutes are made by the Kagura performers. Also, they newly purchase musical instruments.

⑥ The KAKIZAWAs have been handed down all the technics of playing the musical instruments. They also have succeeded to the instructing method of playing the instruments.

The musical instruments players are called “Narimonoshi,” “Hayashikata,” or “Kawashi.”

The KAKIZAWAs learn all the Kagura repertoires in details, and have succeeded to how to dance, how to dance with hands and upperbody or how to perform on the stage.

The performers who act on the stage are called “Mai-kata.” Kagura-Gei, which has two fields of “Narimono” and “Maikata,” has been handed down and has been made to be developed.

The members of the KAKIZAWAs have a close relationship with other families which support the Kagura art as their family art.

It is not rare that the Kagura-supporting families have become matrinomic relation. There is sometimes shortage of performers when the Kagura is presented. However, whatever happens, the Kagura has to be performed in the shrine festival. Therefore, the KAKIZAWAs, too, supplement the stage-actors by asking for help from other Kagura-supporting families.

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