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江戸のつづきを生きる男

国と国、人と人とを、つなぐ人

Connecting People to Countries and People to People

EXTINCT JAPANESE WOLVES LIVING IN THE CONTINUATION OF EDO

日本の古き良き混沌

THE GOOD CHAOS THAT EXISTED DURING EDO (BEFORE MEIJI RESTORATION)

Text 文 | SAWAGUCHI Shota 澤口 翔太
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The Edo period (17-19 centuries) spanned over two and a half centuries. Under the isolation of the country, which had to make do with limited resources, people maintained a stable society without major conflicts.

2世紀半以上にも及ぶ江戸時代（17～19世紀）。限られた資源でやりくりするしかなかった鎖国下で、人々は大きく争うことなく、安定した社会を維持しました。

Some experts point out that the "looseness" characteristic of the Edo period worked just right to realize a recycling-oriented society.

江戸時代特有の「緩さ」がちょうどよく作用し、循環型社会を実現していたと指摘する識者もいます。

For example, "*kou*." This term is derived from Buddhist terminology and refers to a group that was spontaneously created to address some issue, such as religion, economics, or occupation. Most of them had only a small number of caretakers, and their status and roles remained unclear.

例えば「講」です。これは仏教用語から派生した言葉で、宗教や経済、職業など何らかの課題に対して自然発生的に作られた集団を指します。多くは少数の世話役を置くのみで、地位や役割が不明瞭なまま活動していたといいます。

Because it was a loose organization that did not rely on authority, small societies of mutual support were spontaneously created, which may have come together to create a large, stable society.

権威に頼らない緩い組織だったからこそ、自発的に相互扶助の小さな社会がつくられ、それが集まって安定した大きな社会を実現していたのかもしれません。

This good old chaos of the Edo period was greatly changed and lost with the rationalism brought in from the West during the Meiji period (19-20 centuries). In modern times, Japanese people have enjoyed the benefits of civilization, and rarely look back to the days when Japan was a "Land of *Wa*."

こうした江戸時代の古き良き混沌は、明治時代（19～20世紀）に西洋から持ち込まれた合理主義によって大きく変わり、失われてしまいました。近現代、日本は文明の恩恵を享受し、それ以前の、和の国だった頃の日本が顧みられることも少なくなっています。

This issue of Japan Artist features IIDA Dankou, the leader of the "Seppuku Pistols," a Japanese instrumental group that has a strong sense of discomfort with modern Japan and challenges the times with the spirit of Edo.

今回のジャパンアーティストでは、こうした現代日本に強烈な違和感を抱き、江戸の魂を持って時代に挑む和楽器集団「切腹ピストルズ」の総隊長・飯田団紅さんを取り上げます。

HIRAGANA TIMES.

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Instructions for Reading in the App Version アプリ版で読むための手 順

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Japanese Counts by One Character and One Sound

日本語は1文字、1音ごとに数える
にほんご　いちもじ　いちおん　かぞ

1. Before word processors and personal computers became widespread, writing was usually done by hand. Therefore, essays and theses were generally written on manuscript paper.

ワープロ、	パソコンが	普及する	以前、
わーぷろ	ぱそこん	ふきゅう	いぜん
wa-puro,	pasokonn ga	fukyuu suru	izenn,
word processors	(and) personal computers	became widespread	before

文字は	手書きが	普通	でした。
もじ	てが	ふつう	
moji ha	tegaki ga	futsuu	deshita.
writing	by hand	usually	was done

そのため、	作文	や	論文などは
	さくぶん		ろんぶん
sono tame,	sakubunn	ya	ronnbunn nado ha
therefore	essays	and	theses

原稿用紙	に	書くのが	一般的	でした。
げんこうようし		かく	いっぱんてき	
gennkou'youshi	ni	kaku no ga	ippann'teki	deshita.
manuscript paper	on	written	generally	were

2. Among the most widespread was manuscript paper with a 400-character square with 20 characters × 20 lines per line.

中でも、	1行20字×20行で	
なかでも	いちぎょうにじゅうじかけるにじゅうぎょう	
naka demo,	ichi gyou nijuu ji kakeru nijuu gyou	de
among the most	twenty characters multiplied by twenty lines per line	with

400字のマス目が書かれた	原稿用紙が
よんひゃくじますめかかれた	げんこうようし
yonnhyaku ji no masume ga kakareta	gennkou'youshi ga
with a four-hundred-character square	manuscript paper

普及していました。
ふきゅう
fukyuu shite i mashita.
widespread was

3. The rules for submitting entries for the Literary Award used to state something like "no more than 100 pages of 400-character manuscript paper." Such expressions are still used today.

文学賞	の	応募規定には
ぶんがくしょう		おうぼきてい
bunngaku'shou	no	oubo'kitei niha
the Literary Award	for	the rules for submitting entries

「400字詰め	原稿用紙換算で
よんひゃくじづめ	げんこうようしかんさん
"yonnhyaku ji'dume	gennkou'youshi'kannsann de
four-hundred-character	of manuscript paper

100枚	以内」	などと	書かれていました。
ひゃくまい	いない		か
hyaku mai	inai"	nado to	kakarete i mashita.
a hundred pages	no more than	something like	used to state

今でも、	このような	表現は	使われます。
いま		ひょうげん	つか
ima demo,	kono you na	hyougenn ha	tsukaware masu.
today	such	expressions	are still used

4. In English, the length of text is not counted by the number of letters, but, rather by the number of words. Which means, both the word "a" (1 alphabetical letter) and the word "Japanese" (8 alphabetical letters) are counted as one word. Therefore, the length of the line of text depends on the number of words used.

英語	では、	テキスト	の	長さは
えいご		てきすと		ながさ
eigo	deha,	tekisuto	no	nagasa ha
English	in	text	of	the length

アルファベット数	ではなく、
あるふぁべっとすう	
arufabetto'suu	deha naku,
(by) the number of letters	is not (counted) but

ワード数	で	数えられます。	つまり、
わーどすう		かぞ	
wa-do'suu	de	kazoerare masu.	sono tame,
(rather) the number of words	by	is counted	which means

「a」	(1アルファベット)の	単語	も、
あ	いちあるふぁべっと	たんご	
"a"	(ichi arufabetto) no	tanngo	mo,
a	one alphabetical letter	the word	and

「Japanese」	(8アルファベット)の	単語	も
じゃぱにーず	はちあるふぁべっと	たんご	
"Japanese"	(hachi arufabetto) no	tanngo	mo
Japanese	eight alphabetical letters	the word	both

1ワード	として	数えられます。	そのため、
いちわーど		かぞ	
ichi wa-do	to shite	kazoerare masu.	sonotame,
one word	as	are counted	therefore

文章の	長さは、	使用する単語の数で
ぶんしょう	ながさ	しよう たんご かず
bunnshou no	nagasa ha,	shiyou suru tanngo no kazu de
text of	the length (of the line)	the number of words used

変わってくるのです。
かわ
kawatte kuru no desu.
depends on

English+ Japanese | English | Japanese | Japanese Text

5. However, in Japanese, not only *hiragana*, *katakana*, and *kanji*, but also punctuation marks and spaces can be counted as a single character, making it easier to match the assigned number of characters.

しかし	日本語は、	ひらがな、	カタカナ、
shikashi	*nihonngo ha,*	*hiragana,*	*katakana,*
however	in Japanese	hiragana	katakana

漢字	だけでなく、	句読点	や	スペース
kannji	*dake de naku,*	*kutou'tenn*	*ya*	*supe-su*
(and) kanji	not only	punctuation marks	and	spaces

も	1字	として	数えられるので、
mo	*ichi ji*	*to shite*	*kazoe rareru node,*
but also	a single character	as	can be counted

決められた	文字数に	あわせやすくなります。
kimer areta	*moji'suu ni*	*awase yasuku nari masu.*
assigned	the number of characters	making it easier to match

6. Also, Japanese is based on one character per sound, which results in a regular, constant rhythm of speech.

また、	日本語は	1音	に	1文字が
mata,	*nihonngo ha*	*ichi onn*	*ni*	*ichimoji ga*
also	Japanese	[one] sound	per	one character

基本なので、	規則的な	一定の
kihonn nanode,	*kisoku'teki na*	*ittei no*
is based on which	regular	constant

リズム	の	話し方に	なるのです。
rizumu	*no*	*hanashi'kata ni*	*naru no desu.*
a rhythm	of	speech	results in

7. *Haiku*, the world's shortest form of poetry, is expressed in 17 syllables of 5, 7, and 5, a rhythm that sounds pleasant.

世界で	最も短い	定型詩と言われる
sekai de	*mottomo mijikai*	*teikei'shi to iwareru*
the world's	shortest	form of poetry

俳句は、	心地よく	聞こえる	リズムである
haiku ha,	*kokochiyoku*	*kikoeru*	*rizumu de aru*
haiku	pleasant	that sounds	a rhythm

5音、	7音、	5音	の
go onn,	*shichi onn,*	*go onn*	*no*
five [syllables]	seven [syllables]	(and) five [syllables]	of

17音	で	表現します。
juu shichi onn	*de*	*hyougenn shi masu.*
seventeen syllables	in	is expressed

8. For example, there is a *haiku* by YOSA Buson; "*na.no.ha.na.ya tsu.ki.ha.hi.ga.shi.ni hi.ha.ni.shi.ni*" (Rape blossoms, moon in the east, sun in the west).

例えば、
tatoeba,
for example

「菜の花や	月は東に	日は西に」
"nanohana ya	*tsuki ha higashi ni*	*hi ha nishi ni"*
rape blossoms	moon in the east	sun in the west

(与謝蕪村)	という句が	あります。
(yosa busonn)	*to iu ku ga*	*ari masu.*
by Yosa Buson	a haiku	there is

9. Similarly, *tanka* is a 31 syllable rhymed verse of 5, 7, 5, 7, and 7 syllables.

同様に、	短歌も	5音、	7音、
douyou ni,	*tannka mo*	*go onn,*	*shichi onn,*
similarly	tanka	five [syllables]	seven [syllables]

5音、	7音、	7音	の
go onn,	*shichi onn,*	*shichi onn*	*no*
five [syllables]	seven [syllables]	(and) seven syllables	of

31音の	定型詩	です。
sannjuu ichi onn no	*teikei'shi*	*desu.*
thirty-one syllable	a rhymed verse	is

10. For example, there is a *tanka* by YOSANO Akiko that goes like this; "*na.ni.to.na.ku ki.mi.ni.ma.ta.ru.ru ko.ko.chi.shi.te i.de.shi.ha.na.no.no yu.u.zu.ki.yo.ka.na*" (Somehow I felt that you were waiting for me, so I went out to the field where the flowers were blooming, and there was a moonlit night at dusk).

例えば、	与謝野晶子	の
tatoeba,	*yosano akiko*	*no*
for example	Yosano Akiko	by

短歌に	このような歌が	あります。
tannka de	*kono you na uta ga*	*ari masu.*
a tanka	that goes like this	there is

「何となく	君に待たるる
"nani to naku	*kimi ni matetaruru*
somehow	you were watiting for me

ここちして	出でし花野の
kokochi shite	*ideshi hanano no*
I felt that so	I went out to the field where the flowers were blooming

夕月夜かな」
yuuduki'yo kana"
and there was a moonlit night at dusk

狂という字が似合う絵師

A Painter who Fits the Character for "Crazy"



KAWANABE Kyosai

河鍋暁斎 照影
河鍋暁斎記念美術館所蔵

Famous from India: Elephants at Play



天竺渡来大評判　象の戯

Fourth month, 1863. Colour woodblock print, 36.2 × 24.6 cm. Israel Goldman Collection, London. Photo: Art Research Center, Ritsumeikan University

Text 文 | SAWAGUCHI Shota 澤口翔太

KAWANABE Kyosai was born on April 7, 1831, in the late Edo period. It is said that he showed great interest in painting from an early age and was already sketching frogs at the age of two. One of his teachers, who saw Kyosai's extraordinary enthusiasm to master painting, called him "Gaki (painting ogre)" and loved him.

河鍋暁斎は、江戸後期、1831年4月7日に生まれました。幼い頃から絵に対して大きな興味を示し、2歳のときにはすでにカエルを写生していたと伝えられています。暁斎の絵画修得に対する桁外れの熱意を目にした師の1人は、彼を「画鬼」と呼んで可愛がったそうです。

During his apprenticeship alone, Kyosai left behind episodes worthy of being called a Gaki, such as: "He picked up the head of a man I found by the river, went home, tried to secretly sketch it, and got into a lot of trouble. He could not forget a picture of a monkey he saw at his teacher's house; so, he snuck into the warehouse where the painting was kept and discovered its technique. As a child, he kept sketching the sight of many people carrying out their belongings in a huge fire and birds flying into the flames."

暁斎は修業時代だけでも、川辺で見つけた人の生首を拾って持ち帰り、こっそり写生しようとして大騒ぎになった、師の家で見た猿の絵が忘れられず所蔵先の蔵に忍び込んでその技法を解明した、子どもの頃に、大火事を目の前にしながら大勢の人が荷を出す様子や炎の中に飛び込んでいく鳥たちの姿を写生し続けた……など、画鬼と呼ぶにふさわしいエピソードを残しています。

After completing his training at the unusually young age of 19, Kyosai was adopted by a painter of the same school.

暁斎は19歳という異例の若さで修業を終えると、同じ流派の絵師の養子となりました。

Ghost　幽霊図



© 1868–70. Hanging scroll; ink, light colour and gold on silk. 105.6 × 32 cm. Israel Goldman Collection, London. Photo: Ken Adlard

However, he was disowned after two years. The reason was that he had chased a maid around while making paintings in a samurai residence. When his furious parents asked him to abandon his paintings if he loved women so much, he told them that he only wanted to draw the unusual patterns on the obi.

しかし、2年で縁を切られてしまいます。武家屋敷での絵画制作の際に女中を追いかけ回したことなどが理由でした。激怒した両親が「そんなに女が好きなら絵を捨てろ」と問い詰めると、彼は「帯の珍しい模様を描き留めたかっただけなのだ」と理由を述べたといいます。

While he had respect for the schools in which he studied, Kyosai did not want the inconvenience of being tied down to one school. He studied a wide range of schools, defying the conventional wisdom of the time, and continued to strive to create paintings that he found satisfying.

学んだ流派への敬意を持ちながらも、その一方で、暁斎は1つの流派に縛られる不自由を嫌がりました。彼は当時の常識に逆らって幅広い流派を研究し、納得できる絵を描くために努力を続けました。

The turbulent period at the end of the Tokugawa Shogunate also coincided with a period of great upheaval, and Kyosai spent the next several years in a period of disadvantage, but he eventually seized his opportunity with a print called "Oinamazu (old catfish)." This was a satire of the times based on a Japanese superstition that "Matsurigoto (bad government)" makes catfish angry and causes earthquakes, case in point, the Ansei-Edo Earthquake of 1855.

幕末の動乱期も重なり、暁斎はその後数年間、不遇の時代を過ごしますが、やがて「老なまづ」という版画でチャンスをつかみます。これは、「悪い政」をするとナマズが怒って地震を起こす」という日本の迷信と、1855年に起きた安政江戸地震をかけて時代を風刺したものでした。

Then, in 1858, he began working under the painting name 惺々狂斎 (Seiseikyosai). The origin of the name is not known, "惺々 (seisei)" is a combination of "猩猩 (shojo)," red-faced and jolly liquor god, and "惺 (sei)," meaning sober. Some people think that "狂斎 (kyosai)" may have been taken from KATSUSHIKA Hokusai's pseudonym "Gakyoujin" (man crazy about drawing) or from a mad poem.

そして、1858年から惺々狂斎という画号で活動を開始。由来は定かではありませんが、「惺々」は赤ら顔の陽気な酒の神「猩猩」と、しらふを意味する「惺」をかけたもの。「狂斎」は葛飾北斎の画号である「画狂人（絵に狂う人）」という号や狂歌から取ったのではないかと考える人もいます。

A Beauty in Front of King Enma's Mirror

閻魔大王浄玻璃鏡図

1871–89 (1887?). Hanging scroll: ink, colour and gold on silk, 35.3 × 52 cm. Israel Goldman Collection, London. Photo: Ken Adlard

Hell Courtesan (Jigoku-dayū), Dancing Ikkyū and Skeletons

地獄太夫と一休





1871–89. Hanging scroll: ink, colour and gold on silk, 137.1 × 69.3 cm. Israel Goldman Collection, London. Photo: Ken Adlard

Frog School

蛙の学校

Early 1870s. Album leaf: ink and light colour on paper, 19.4 × 29.8 cm. Israel Goldman Collection, London. Photo: Ken Adlard





Skeleton Shamisen Player in Top Hat with Dancing Monster

三味線を弾く洋装の骸骨と踊る妖怪

1871–8. Unmounted painting: ink and light colour on paper, 29.7 × 39.1 cm. Israel Goldman Collection, London. Photo: Art Research Center, Ritsumeikan University



Tiger Looking at Its Reflection in Moonlight

月下猛虎図

1871-89. Hanging scroll: ink and gold on silk, 128.6 x 54.2 cm. Israel Goldman Collection, London. Photo: Art Research Center, Ritsumeikan University



Shōki and Two Demons

鍾馗と鬼

1882. Hanging scroll: ink, colour and gold on paper, 107.2 × 47 cm. Israel Goldman Collection, London. Photo: Ken Adlard



Two Crows with 'Crow Gourd' (karasu-uri)

烏 瓜に二羽の鴉

© 1884–9. Hanging scroll: ink and light colour on silk, 125 × 50 cm. Israel Goldman Collection, London. Photo: Ken Adlard

Despite his fame, Kyosai's passion for painting remained unchanged, and he painted almost anything he was ordered to.

名声を得ても暁斎の絵に対する情熱は変わらず、注文されればほとんど何でも描きました。

The next turning point came shortly after the start of the Meiji period. During this period, Kyosai painted a number of pictures that ridiculed the new government. He was arrested and sentenced to imprisonment and 50 lashes for a caricature he drew while drunk at a private party. After being released from his short stay in prison, Kyosai changed his painting name from "狂斎" to "暁斎" to show that he had changed his mind.

明治時代に入って間もなく、次の転機が訪れます。暁斎はこの頃、新政府を嘲笑するような絵をいくつも描きました。そして、ある私的な宴会で泥酔して描いた風刺画が理由で捕らえられ、投獄と鞭打ち50回の刑を受けます。短い獄中生活から放免された暁斎は、「心を改める」ことを示すため、画号を「狂斎」から「暁斎」に改名しました。

"暁" which has the same sound as "狂" means dawn. Perhaps, he realized something while in prison, or perhaps he had some thoughts about the dawn of the Meiji era. Various imaginations are possible, but the origin of the name is unknown.

「狂」と同じ音の「暁」には夜明けという意味があります。獄中で何かを悟ったのか、明治という時代の夜明けに思うところがあったのか。いろいろな想像ができますが、由来はわかっていません。

Although a painter who draws caricatures to the point of being arrested is likely to be shunned by the government, Kyosai sent a large banner to the 1873 Vienna World's Fair, which was erected at the entrance to the Japanese Garden at the exposition. In 1876, Kyosai exhibited two works at the Philadelphia World's Fair, and at a domestic exposition held in 1881, he won the highest prize for Japanese painting with "Koboku kanazu," which depicted a crow perched on a dead tree. Despite the high price of 100 yen (equivalent to 4 million yen today), this work sold immediately and became very popular.

捕まるほどの風刺画を描く画人など、政府から疎まれそうなものですが、暁斎が1873年のウィーン万国博覧会に送った大幟は、博覧会の日本庭園入り口に立てられます。また、1876年にはフィラデルフィア万国博覧会に作品を2点出品。1881年に開かれた国内の博覧会では、枯れ木に留まる1羽のカラスを描いた「枯木寒鴉図」で日本画の最高賞を受賞します。この作品は100円（現在の400万円相当）という高額にもかかわらず即座に売れ、大きな評判となりました。

In the same year, Kyosai took on the British architect Josiah CONDER as a pupil. Conder designed many government facilities, including the Rokumeikan, and is often referred to as the "father of Western architecture in Japan."

同じ年、暁斎は御雇外国人のイギリス人建築家ジョサイア・コンドルを弟子に迎えます。コンドルは、鹿鳴館をはじめ政府関連の施設の設計を多く手がけ、「日本の西洋建築の父」とも呼ばれる人物です。

The two developed a relationship more akin to that of friends than master and disciple. There is a story that Gyosai was so pleased to receive more orders from abroad through Conder's mediation that his works were now stamped with the phrase "万国飛 (flying around the world)."

2人は師弟というより友人に近い関係を築きました。コンドルの仲介により海外からの注文がさらに増えたことを喜び、暁斎の作品には「万国飛（世界を飛び回る）」という印が押されるようになったという話もあります。

Conder kept a notebook of Kyosai's every move until his death in 1889, and later published an English-language book about Kyosai and his Japanese painting techniques. This established Kyosai's international reputation.

コンドルは、1889年に暁斎が亡くなるまでその一挙一動をノートに書き留め、後に暁斎と日本画の技術を伝える英文の書籍を出版。これにより、暁斎の国際的な評価が確立します。



Calligraphy and Painting Party

書画会図

© May 1876 – spring 1878. Hanging scroll: ink and light colour on paper, 131.5 × 65.5 cm. Israel Goldman Collection, London. Photo: Ken Adlard

"Kyōsai: The Israel Goldman Collection"
at the Royal Academy of Arts through June 19

ロイヤル・アカデミー・オブ・アーツにて
6月19日まで「Kyōsai: The Israel Goldman Collection」が開催中

Web
https://www.royalacademy.org.uk/exhibition/kyosai

Even after Kyosai's death, they remained popular in Europe and the United States, and many museums, art galleries, and antique dealers have been promoting their appeal.

暁斎の没後も欧米での人気は変わらず、多くの博物館や美術館、古美術商がその魅力を伝えてきました。

The fact that the Royal Academy of Arts in England is currently holding an exhibition of works from the collection of Israel GOLDMAN is a testament to its undeniable popularity.

まさに今、イギリスのロイヤル・アカデミー・オブ・アーツで、イスラエル・ゴールドマン氏所蔵の展覧会が開催されていることからも、その確たる人気ぶりがうかがえます。

On the other hand, the traditional Japanese painting world has not given Kyosai sufficient recognition for his ability to paint in a wide range of genres. In recent years, however, museums around the country have begun holding retrospective exhibitions of Kyosai's work, and his reputation is growing in Japan.

一方、伝統を重んじる日本画の世界では、幅広いジャンルを描きこなした暁斎に十分な評価を与えてきませんでした。しかし近年、各地の美術館が回顧展を開催するようになり、日本国内でも暁斎の評価は高まっています。

The passion that can be felt through a variety of techniques. Intelligence demonstrated by his unique conceptual ability. Numerous episodes that tell the story of his genius. Just as the people of the time were enthusiastic about the man, the more one learns about the man, Kawanabe kyosai, and his works, the more intriguing and fascinating they become.

多彩な技巧から感じられる情熱。特異な構想力に示される知性。奇才を物語る数々のエピソード。当時の人々が熱狂したように、知れば知るほど興味を引かれる不思議な魅力が、河鍋暁斎という人物、そしてその作品にはあります。