

JLC 第 86 回研究発表会

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オンライン方式

**日本の文化、芸術の象徴「富士」を描く
Drawings of Mt. Fuji, a Symbol of Japan's
Culture and Art**

葛飾北斎 画『富嶽三十六景』

Katsushika Hokusai's Thirty-six Views of Mt. Fuji

文 吉田 一忠

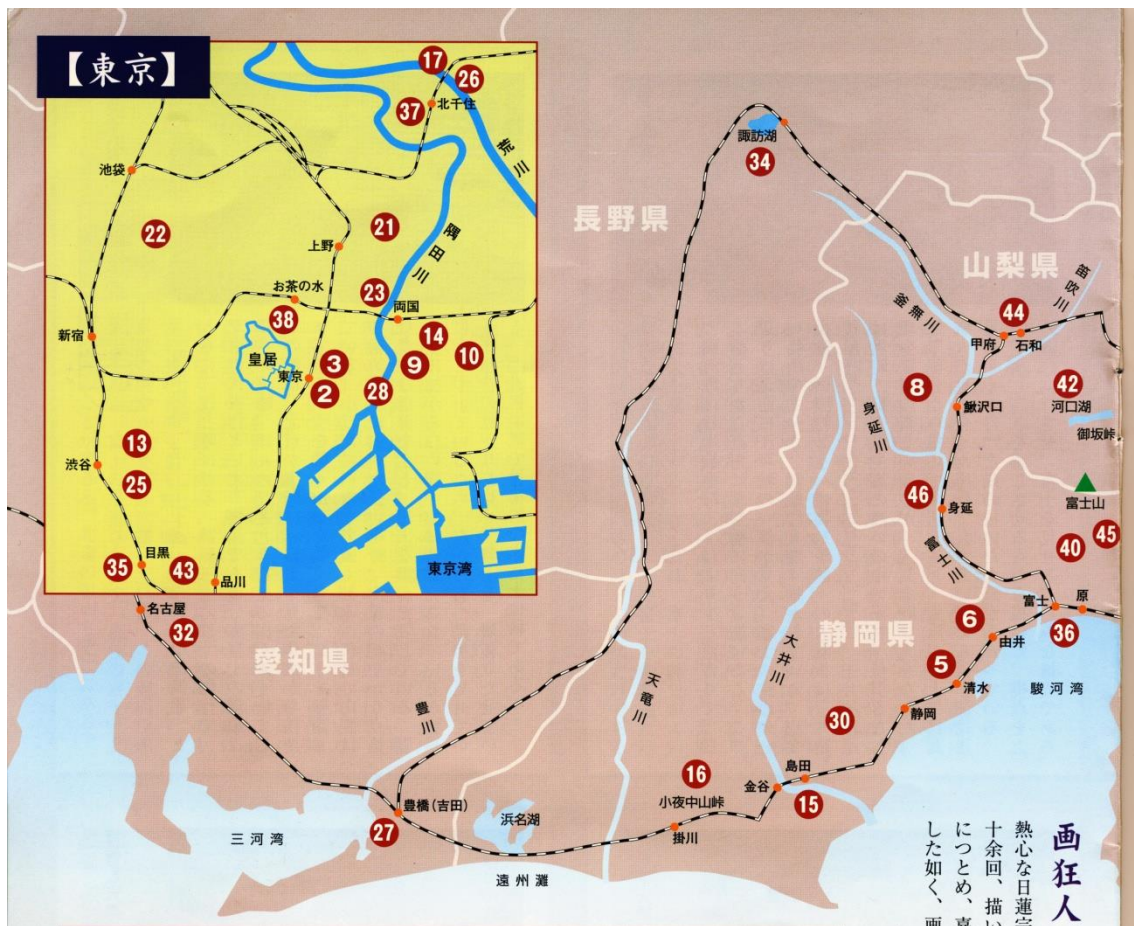
英訳 山崎 猛夫 坂井 孝彦

英文コンサル フランセス・フォード

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English consultation: Frances Ford



『富嶽三十六景』は全行程八百料余に及ぶ、壮大な浮世絵の傑作。

“The Thirty-six Views of Mt. Fuji” is a grand masterpiece of ukiyo-e (woodblock prints) depicted by Hokusai of landscapes viewed at various spots along an extensive eight-hundred-kilometer trek.

※葛飾北斎は72歳（1831年）の時、東は茨城県から西は愛知県に到る一都七県から見る富士とそこに生活する人々を描くという壮大な着想から生まれたのが、浮世絵の風景画の傑作「富嶽三十六景」です。

The novelty and boldness of Katsushika Hokusai’s idea in 1831, at the age of 72, of depicting Mt. Fuji seen from various spots, from present-day Ibaraki Prefecture in the east to Aichi Prefecture in the west as well as portraying the livelihoods of the men and women living there, gave birth to “Thirty-six Views of Mt. Fuji,” a masterpiece of ukiyo-e works.

※「富嶽三十六景」は発表されると忽ち^{たちま}評判を呼び、十図が追加発行され、全四十六図が完全揃物となりました。この地図は北斎が訪れて描いた全四十六図の場所を示したものです。

The publication of “Thirty-six Views of Mt. Fuji” immediately created a sensation, causing ten more views of Mt. Fuji to be added to the original thirty-six views, making the complete set of prints a total of forty-six. The map shows all of the forty-six spots that Hokusai visited and depicted in his prints.



※葛飾北斎 72 歳（1831 年）の時「富嶽三十六景」を出版。北斎は作品が単調にならないように、画業の集大成を懸けて取り組む。普段見慣れた生活の様子が、北斎の手に掛かると北斎の卓越した叡智のもと、鋭い観察力、丹念な描写力が、時には奇抜な発想、大胆な構図の作品に生まれ変わり、人々を驚嘆させる。

At the age of 72, in 1831, Katsushika Hokusai aggressively pursued the publication of his “Thirty-six Views of Mt. Fuji” as a representation of the woodblock printing he had been undertaking for many years, with attention to avoiding the possibility of his work becoming monotonous. From Hokusai’s hand, scenes of everyday life from around the country turned the mundane into the splendid. His ingeniousness and remarkable talents using keen observation and attention to detail of the common, coupled with his unconventional, audacious composition, resulted in masterpieces that provided a thoroughly charming experience for his audience, especially when they were combined with his eccentric ideas and conceptions.

※全四十六図に描かれた富士とそこに暮らす人々の画面は、富士の天啓を描こうとした北斎の篤い富士信仰の思いが見られ、人々の共感を呼ぶ作品となっている。画面上の藍摺の帯

が清々しさを際立たせ、別名「藍摺の富嶽三十六景」と呼ばれる所以となっている。人々の生活を描く画面は、江戸の文化、風俗、建築様式を目で見る貴重な文化資料でもある。まさに江戸の文化、美の至宝ともいえる作品である。

Hokusai's remarkably clear and realistic depictions of the vitality of daily life of the common people against the backdrop of Mt. Fuji express his devout "Fuji faith", a belief in the spirit of the mountain and reverence for Mt. Fuji and thus, attracted people's empathy. Because of his many beautiful brush strokes in indigo ink new to Japan at that time, this set of prints is also known as "Thirty-six Views of Mt. Fuji in Indigo." His realistic scenes of everyday life are not only charming but also instructive and highly important in understanding common Edo period culture, customs, and architectural styles. "Thirty-six Views of Mt. Fuji" is certainly a treasure among Edo period fine arts and cultural heritage.

江戸の北斎、ヨーロッパ芸術界を動かす。

Hokusai in Edo Had an Influence on European Artistic Circles

※北斎の作品は、遠くヨーロッパにまで伝わり、ヨーロッパ芸術界に大きな影響を与える。

Hokusai prints found their way to Europe and had a powerful effect on the European art world.

※オランダの画家ゴッホ（1853－1898年）は、「北斎とは何者ぞ」と北斎を絶賛。浮世絵に開眼したゴッホは、それまでの暗い絵から明るい絵を描くようになる。

Vincent van Gogh (1853－90), a painter from the Kingdom of the Netherlands, expressed great admiration for Hokusai, after his initial reaction of "Hokusai who?". He was awakened to the secrets of ukiyo-e art and began to paint bright pictures instead of the dark ones he had drawn up to that time.

※フランスの作曲家ドビュッシー（1826－1918年）は、北斎の「神奈川沖浪裏」から交響曲「海」を着想。交響詩「海」の楽譜の表紙に「神奈川沖浪裏」を描くほどでした。

Claude Debussy (1862－1918), the famous French musical composer, had a brilliant idea after seeing Hokusai's *Kanagawa-oki Namiura*, the Great Wave off Kanagawa, which led his symphony called *La Mer* (the Sea). He was so attracted to this Hokusai print that he had it printed on the cover of the orchestral scores for *La Mer*.

※アメリカの写真誌『ライフ』（1997年）千年の歴史のなかで人類に最も影響を与えた人物百人のなかに、北斎の画業を高く評価して、日本から唯一人葛飾北斎を選びました。

Hokusai was on the list of *Life's* 100 most important people of the second millennium.

In 1997, *Life*, an American photographic journal, selected Katsushika Hokusai to be among the one hundred persons of great influence upon the happiness of the human race in the course of human history over the last one thousand years and gave his undertaking of woodblock prints high praise. He was the one and only person selected from Japan.

江戸の気骨を示す孤高の絵師北斎

The great artist Hokusai (1760–1849), a proud, uncompromising character, showed to the backbone the spirit of Edo, today's Tokyo.

※葛飾北斎は宝暦十年（1760年）江戸に生まれる。北斎は師が亡くなると生来の激しい気性から、師を次々と代え、狩野派、土佐派、西洋画と画域を拡げてゆく。

Katsushika Hokusai was born in the tenth year of Hōreki (1760) in Edo, then the Eastern Capital of Japan. After the death of his master, Katsukawa Shunshō, Hokusai, due to his innate vehement spirit, changed masters from the Kanō school to ensue the Tosa school, thence expanding his skills to the realm of the Western style of drawing.

※北斎はある時、将軍の前で絵を描くことになり、北斎は鶏の足に赤い絵具を塗り、描いた作品の上を走らせ、これは紅葉もみじの絵と云って、周囲をはらはらさせる。

Hokusai was once summoned to draw a picture in the presence of the Shogun, the feudal ruler of Japan, wherein he let a rooster, its legs wet with red paint, run over the painting made by him in a very unconventional method of depicting maple leaves in autumn while his audience looked on in tense anticipation.

※長崎オランダ出島のドイツ人医師シーボルトが、北斎に画料を値切ると、北斎は絵を描くことを断ってしまう。

Hokusai refused to draw pictures as required by Philip F. von Siebold (1796–1866), the German doctor and naturalist serving as physician at Deshima, today's Dejima, a reclaimed land island in Nagasaki harbor as the Dutch trading post (1823–1829), when Siebold tried to knock down the price of Hokusai's paintings.

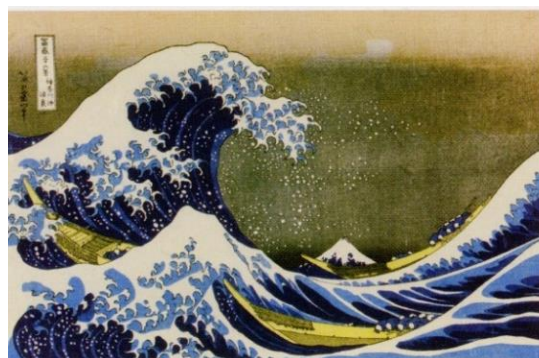
※この二つは、北斎の作画に対する気骨、気概を示す逸話。まさに、北斎は江戸の気骨を持った孤高の絵師でした。

These two anecdotes are examples of his wholehearted commitment and his almost demonic spirit behind his paintings. Hokusai was truly a remarkable artist with the backbone of the Edo spirit and stood apart from others.

※画狂老人とも号した画業一筋の北斎は、死に臨み「神さまあと五年命を下さい、きっと画聖になりますから」と言って90年の生涯を終え（1849年）、今は東京元浅草せいきやうじの誓教寺に眠る。

Hokusai gave himself the pseudonym Gakyō-rōjin (literally, an art-crazy old man) and, on his deathbed, implored God to prolong his life for another ten years, or at the least, five years, so he could become a sacred master of painting in the bestowed time. He died at the very old age of 90, his life devoted to his art works. He has since rested in peace at Seikyō-ji Temple in Moto-Asakusa, Tokyo.

24. 神奈川沖浪裏 (かながわおきなみうら)



神奈川沖は、現在の横浜市神奈川区沖合の東京湾。北斎の手にかかると神奈川沖の波も大海の逆まく浪のように激しく躍動する。藍と白の鮮やかなコントラストが奇抜な発想、大胆な構図をよく生かし、素晴らしい装飾的な効果を出し、力強い画面をつくりあげている。画面いっぱいに盛り上がる大波。砕け散る波頭。荒波にもまれる押送船。白富士が激浪の間から、泰然と姿を見せている。ここに北斎の工夫がある。大波の下、波頭の白さ、左右に伸びた白波の稜線は、富士と見まごうばかりである。北斎の大胆で奇抜な構図、卓越した画面描写の作品は、ヨーロッパの画家、音楽家に、多大な影響を与えた。北斎は江戸時代、既に、海外では知られた画家であった。

Kanagawa-oki Namiura (The Great Wave off Kanagawa*)

Kanagawa-oki, an area off the coast of Kanagawa-ku, in present-day Yokohama, is a part of the Bay of Tokyo. The dramatic waves rising inshore off Kanagawa is iconic Hokusai. The power of the turbulent water with the calm Mt. Fuji seen through the curl is one of the most well-known woodblock prints in the world. The striking contrast between the blue sea and the whitecaps was a daring composition for woodblock prints at the time and the layout created a powerful effect on art around the world. The great wave is rising nearly to the top of the print, with the foam of the whitecap scattering as three raw fish forwarding oar-pulled wooden boats** are tossed about by the angry sea. A majestic and calm snow-covered Mt. Fuji can be seen in the curl of the raging wave. Hokusai's ingenious scheme is famous. Beneath the great wave, another comber is starting to break, its foam extending both to right and left as if mirroring the ridgeline of Mt. Fuji. It was

the bold design and daring compositions of his woodblocks, as well as his ability to create unsurpassed layouts, that led to his far-reaching influence on European painters and musicians. Hokusai, an artist in the Edo period (1603–1868), was well-known in Western countries and is said to have inspired both Debussy's *La Mer* and Rilke's *Der Berg*.

🔗 English translation: Sakai Takahiko and Yamasaki Takeo

🔗 English consultation: Frances Ford

*lit. "In the well of a wave off Kanagawa"

** (1) These slim and swift boats were used to transport fresh fish from nearby fishing villages to the markets of Edo. (Source: artelino.com)

(2) In the scene there are three *oshiokuri-bune*, fast boats that are used to transport live fish from the Izu and Bōsō peninsulas to the markets of the bay of Edo. (Source: en.wikipedia.org)

コメント：

- ・押送船三隻に乗船している乗組員の人数を数えることができる：二十二名
- ・北斎はどのあたりに視点をおいて浪裏を描写したのだろうか？ 海面すれすれの視点から大波の裏側をみている。ヨーロッパの印象派画家は波を描くとき、波の上部あるいは側部に視点を置いてきていた。
- ・「神奈川」という地名：JR 京浜東北線に「東神奈川駅」が。上り列車で横浜駅から一つ目。私鉄京浜急行線にも「神奈川駅」が。特急は停車しないので東京方面在住者にはなじみが薄い駅名かもしれない。

1. 凱風快晴 (がいふうかいせい)

「凱風快晴」は、「山下白雨」^{さんかぱくう}「神奈川沖浪裏」とともに三役と呼ばれる「富嶽三十六景」の傑作で、北斎の代表作といえる作品である。赤富士の現象は早秋の早暁、ほんのひととき富士の山が朱く染まる。この絵は、北斎が実際に赤富士を見た体験から描かれている。雪を戴く山頂を狭くして、高さを強調している。山ひだに白雪を力強く刻み、代赫^{たいしや}の山腹は神秘的。左に引いた長い裾野、山麓の細やかな点描は豊かな樹海を示し、雄大な富士を表している。青い空に広がる白い雲。雲は形式化されているが実景にもとづいているため、左から右へ動勢を見せ、雲が空の広がりを見せ、富士を一層^{きわだ}極立たせている。これ程端麗で神秘的な赤富士は稀である。(吉田一忠)



***Gai-fu Kaisei* (South Wind, Clear Sky)**

This print is feted as one of the three masterworks, likely ranked top, amongst Hokusai's series *Fugaku Sanjū-rokkei* (*Thirty-Six Views of Mt. Fuji*) along with *Sanka Haku-u* (Rainstorm Beneath the Summit) (#40) and *Kanagawa-oki Namiura* (The Great Wave off Kanagawa) (#24). The phenomenon depicted in this print, referred to as a "Red Fuji", occurs when the mountain appears red in an early autumn dawn. This scene depicts Hokusai's feeling when actually seeing a Red Fuji. The narrow snow-capped peak intensifies the height of the mountain. The engraving of white snow in the crevices of the mountain creates a mysterious atmosphere in the spotted bronze hillside. The long skirt of the mountain extending to the left and the abundant forest detailed at the foot emphasize the magnificence of Mt. Fuji. The white clouds scattered in the blue sky, although superficial, depict the dynamic movements across the expanse of the sky, and further emphasis the glorious Mt. Fuji. Such an elegant and mysterious Red Fuji illustrated in this piece is rare to encounter.

🔗 English translation: Yamasaki Takeo and Sakai Takahiko

🔗 English consultation: Frances Ford

コメント：

北斎も山中湖畔まで足をふみいれていれば、富士山東側のこの標高 1000m地点にて赤富士と、山中湖水面にも映るさざなみにそよぐ赤富士とを同時に描写できたかもしれない。

40. 山下白雨 (さんかはくう)

「山下白雨」は「凱風快晴」「神奈川沖浪裏」と共に「三役」と呼ばれる「富嶽三十六景」中の傑作のひとつである。そのなかで富士だけを描いているのは、この作品と「凱風快晴」だけである。山頂を狭め、裾野を長くひいて、山の高さを巧みに表し、毅然と聳え立つ富士の姿を北斎ほど見事に描いている画家は少ない。山下白雨とは日中のにわか雨のこと。漆黒の雷雲に覆われた山腹に鋭い、太い稲妻が走る。山の下は激しい雷雨に襲われていることを暗示している。陽光に映える山頂は代赫たいしゃと黒の点描が、深い山ひだを見せている。天空に響える白い山頂には、雷雲は遠く届かない。画面上半分は自然の静、画面下半分は自然の動。奇才北斎にして作りえる感動の構図である。(吉田一忠)



***Sanka Haku-u* (Rainstorm Beneath the Summit)**

Sanka Haku-u (Rainstorm Beneath the Summit) is considered one of the three top-ranking masterpieces of Hokusai's *Thirty-Six Views of Mt. Fuji* along with *Gaifū Kaisei* (South Wind, Clear Sky*) (#1) and *Kanagawa-oki Namiura* (The Great Wave off Kanagawa) (#24). In two of the three, there are no people and Mt. Fuji stands alone, as in this print and in *Gaifū Kaisei*. Mt. Fuji is rising resolutely with a narrow peak and extended foot making its elevation appear higher. It is no exaggeration to say that no one is as skillful and dexterous as Hokusai in terms depicting Mt. Fuji. *Sanka Haku-u* depicts a sudden daytime shower. Racing around the mountain are dark thunderclouds with a sharp but strong bolt of lightning, suggesting the strength of the thunderstorm assailing people at the foot of the mountain. The peak of the mountain is lighted with a splendid sunshine by the use of red ochre and black and exposing the crevices in the surface of the mountain. The snowy summit of the mountain rises into the sky above where the thunderclouds do not reach. The upper portion of this print depicts a natural stillness while the lower portion is that of that tempestuous loudness. With his uncanny gift for composition, Hokusai stirs up emotions in his viewers that few others can.

📖 English translation: Sakai Takahiko and Yamasaki Takeo

📖 English consultation: Frances Ford

*Also known as Fine Wind, Clear Morning or South Wind, Clear Sky or Red Fuji.

コメント：白雨とは一日中のわか雨。

30. 駿州片倉茶園ノ不二 (すんしゅうかたくらちゃえんのふじ)

駿州、静岡県は温暖な気候と日当りのよい丘陵地に恵まれ、茶の栽培が盛んなところ。画面遠くに見える富士には、ふもと近くまで雪が残っている。茶畑では五月上旬に始まる第一回目の新茶の茶摘みの頃をむかえている。椅子に腰を下ろし一斉に茶摘みをする女た

ち、立って茶摘みをする女たち、新茶を天秤や籠で運ぶもの、馬で運ぶもの、小屋では新茶の選別をしているもの、村人総出で茶摘みに掛っている。やや説明的な描写になっているが、珍しい茶摘みの風景を北斎は鋭い観察力で丹念に表している。小川にかかる板橋を渡るのを用心している馬を、轡くつわを持って渡らせようと懸命な農夫。草鞋わらじの手入れをしている男の所作にも、その心が表れている。（吉田一忠）



Sunshu Katakura Chaen no Fuji

(Mt. Fuji from the Katakura Tea Plantation in Suruga Province)

Sunshu (present-day Shizuoka Prefecture) has continued to be a region blessed with a mild climate and sunny hills, making the district a prosperous tea-growing zone. In this print, an almost entirely snow-covered Mt. Fuji looms in the distance. The first picking at a tea plantation starts in early May. In this print, women in groups are picking tea standing or sitting on a bench. Men are carrying the newly picked tea on shouldered poles or on their backs. One man is loading tea onto a horse and another is sorting tea in a shed. The village folk all work together to harvest the tea. A tea-picking scene has rarely been drawn and Hokusai's depiction is elaborately done from his keen observations and, as a whole, is exemplary of his style of depicting life in minute detail. His skill can be seen in the way the farmer strives to goad his reluctant horse to cross the wooden bridge or in the way another man is dealing with his straw sandals.

🔗 English translation: Sakai Takahiko and Yamasaki Takeo

🔗 English consultation: Frances Ford

コメント：

- ・北斎お得意の描写：人々の生活。
- ・茶摘（1912（明治45）年）

Tea Picking 作詞・作曲 不詳 Lyrics and Music: Anonymous

夏も近づく八十八夜、

野にも山にも若葉が茂る。

「あれに見えるは茶摘じゃないか。

あかねだすきに菅の笠。」

Early in May, when summer's around the corner,

In the hills and plains, the tea bushes are sprouting fresh, young leaves.

“Those girls over there, they work picking the tea,

with their madder-dyed sashes tying back their sleeves and sedge hats on.”

32. 尾州不二見原（びしゅうふじみがはら）

尾州不二見原は名古屋市中区富士見町と思われる。この図は巨大な桶の中に、遠くにかすんで見える富士を小さく描いた、人の意表をつく、大胆で奇抜な構図の作品として知られている。まさに北斎の真骨頂を示すものである。太い青竹の箍で締められた巨大な桶の中で、もろ肌を脱いだ桶職人が、手斧ちやうなをたくみに操り、桶づくりに余念がない。この図は画面中央の大桶がすべてで、掛け矢、杵、道具箱、ころがっている青竹の箍、桶の滑り止めの轆ころなどが丹念な観察で描かれ、引き立たせている。後方に広がる田野は簡略され、手前の一本の大きな木が桶の大きさの引立て役。中景の低い林は遠近法で描かれている。茜空が広がる夕暮れ時の景色である。（吉田一忠）



Bishu Fujimigahara (View of Fuji from a Field in Owari Province)

The area called Bishu Fujimigahara in the Edo period appears to be a field located in present-day Fujimi-cho in Naka-ku, Nagoya City. In this print, Mt. Fuji, small in the distance, is seen through a gigantic circle formed by a bottomless wooden tub under construction. This well-known work is audacious with its unconventional composition and clearly shows the true worthiness of Hokusai's art. Inside of the jumbo tub with the staves bound together with green bamboo, there

is an old bare-chested cooper skillfully handling an adze, completely absorbed in his tub-making. The gigantic wooden tub frame completely dominates this scene, and is prevented from rolling by a maul, a mallet, a toolbox, and some green bamboo lying on the ground. All of the tools set off the tub and are an example of the precise observations detailed in Hokusai's art. In the background, fields and plains are simply outlined, with a single tree standing to one side, and even though taller than the tub, it emphasizes the size of the tub. Groves of short trees drawn in the Western perspective style are in the distance at the foot of Mt. Fuji. This landscape depicts dusk with a crimson sky along the horizon.

🔗 English translation: Sakai Takahiko and Yamasaki Takeo

🔗 English consultation: Frances Ford

コメント：

実際には名古屋から富士山は見えない（衛星写真から）。他の山が富士山であると思われるのかもしれない。

■ハンドアウト資料について：

1. 日本の文化、芸術の象徴『富士』を描く
葛飾北斎 画 『富嶽三十六景』
Drawings of Mt. Fuji, a Symbol of Japan's Culture and Art
Katsushika Hokusai's Thirty-six Views of Mt. Fuji>
(一都七県から見る富士
掲載順：東京→茨城→千葉→神奈川→山梨→長野→静岡→愛知)
2. 同上 最終草稿（掲載順：北斎オリジナル版の順番）
3. 英字新聞からのコピー
“Hokusai's depictions, disciples paint artist's life”—The Japan News (August 4, 2021)
4. <富士山五合目「五合園レストハウス」(2305m)>での
「お土産入れバッグ大袋」上のデザインの一部：
 - ・源実朝による富士讃歌一首
(『金槐和歌集』—日本語版バッグと英語版バッグから) (⑥)
 - ・Mt. Fuji is a registered World Cultural Heritage site
(英語版バッグから) (④⑤)
5. ※ <現代の富士山>スケッチ (「夜明けの赤富士」 by Taka>

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