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Dear TOKYO

[ディア・トーキョー]

親子三代東京物語

A Tokyo story in three generations

I may have been born and raised in Tokyo, but I'm no proper "true Tokyoite." I grew up in the Umegaoka area of Setagaya, and I live in Nerima now. My grandpa on my dad's side, though, a bona fide Tokyoite of the first order. He was an acupuncturist. I shouldn't say he was an acupuncturist, actually. He was Isaburo Fukaya—the "god of acupuncture," as some people still call him. Every acupuncturist I meet practically genuflects when they talk to me, knowing that I'm in the bloodline. Some of them even tell me that I should call *rakugo* quits and take up acupuncture instead. They look serious about it, too. My dad's got that side of things covered, I suppose — he tries to popularize my grandpa's writings when he's not busy with work.

My dad, Hideo Shinma, is another genuine Tokyoite, through and through, but he's a classical guitarist — one of the "five great Japanese guitarists." I've been around true Tokyoites ever since I was a little kid, I guess. My grandpa was one of those classic Tokyoites you'd find in a *rakugo* story, never one to hold anything back or mince any words. When I was a baby, my grandpa would go on walks with me in his arms. If he saw another baby around the neighborhood, he'd let loose with something rash. "Not much to look at, that kid of yours there. Got nothin' on my grandson. Might as well pinch that little thing out," he'd say, without ever giving it much of a second thought.

As you'd probably expect from a musician, my dad's more of a quiet type — the epitome of the nice, sophisticated, young gentleman

that shows up in *rakugo* stories. He sticks to his own likes and tastes. Never does anything he's not into. My mom was born in Hamamatsu, Shizuoka, and grew up as the baby of a rich family where matriarchy has always been the name of the game. When my mom and dad got married, her family took him in as a kind of adopted son. I remember going to Hamamatsu for family gatherings and seeing my dad's in-laws put on their aprons and do all the cleaning while my dad just sat on the sofa, smoking his pipe, never lifting a finger.

When I go back through my memories of my dad and my grandpa, I can see it — what they were is exactly what I am now. To me, they're Tokyo. My grandpa had his practice in the Honmachi area of Shibuya. It might not technically fall into the *shitamachi* category, but Honmachi had all the trappings: a bustling shopping street that resonated with a real, intimate human warmth, an ominous-looking hospital that you felt might make you sick as soon as you stepped inside, public baths galore. Back then, Umegaoka wasn't the upscale neighborhood it is now — there were clusters of row houses populating the area, rag-and-bone men roaming the streets, and vegetable gardens dotting the townscape. Everywhere you looked, there was someone living there. I moved to a hipper area once, but I couldn't take it.

I live in Nerima now. Although it can be a little inconvenient, it might be the best place for me to find that warm-hearted soul of Tokyo.

私は東京生まれの東京育ちではあるが、江戸っ子ではない。生まれは世田谷梅ヶ丘で現在は練馬に住んでいる。しかし父方の祖父はチャキチャキの江戸っ子でお灸の先生だった。いやお灸の先生だったなんてものではない。お灸の神様と呼ばれていた名灸師・深谷伊三郎である。鍼灸師の人は皆私の前になると神様のお孫さんでしたかとひれ伏す。「今からでも遅くないから落語家なんか辞めてお灸の仕事をやってください」なんてことを真顔で私に言う。まあお灸は父が仕事の合間に祖父の書物の普及をやっている。

その父もチャキチャキの江戸っ子。だがクラシックギターリスト。昔は日本五大ギターリストと呼ばれていた新聞英雄。私はガキの頃から二人の江戸っ子を見てきた。祖父はまるで落語に登場するような江戸っ子。心に思ったことは全部口に出す。私が赤ちゃんの頃、祖父は抱っこしながら散歩をして、他の家の赤ちゃんを見ては、「可愛くねえなあ、うちの孫に比べるとなあ。なんだ、あんな赤ん坊、ひねりつぶしまえ！」なんて平気で言う。

立川志らく

1963年東京生まれ。1985年立川談志に入門、1995年真打昇進。現在弟子22人をかかえる大所帯。落語家、映画監督（日本映画監督協会所属）、映画評論家、劇団主宰と幅広く活動。今年1年限定で「志らくのシネマ落語」を毎月渋谷区文化総合センター大和田で開催中。5月には脚本、演出、主演を務める第18回下町ダニーローズ公演を下北沢で開催。

Shiraku Tatekawa

Born in 1963 in Tokyo, Shiraku Tatekawa joined the Danshi Tatekawa stable in 1985 and earned a promotion to "shin'uchi" (star performer) in 1995. In addition to thriving as a *rakugo* performer with 22 pupils in his tutelage, Shiraku is also a film director (and a member of the Directors Guild of Japan), a film critic, and the leader of a theatrical company. This year, for one year only, Shiraku is holding monthly *Shiraku Cinema Rakugo* sessions at the Shibuya Cultural Center Owada. This May, he will star in the 18th *Shitamachi Danny Rose* production (which he also wrote and directed) in Shimokitazawa.



Ocean, mountain, sky, and the people of Ogasawara

If someone were to ask me why I've never left Ogasawara, where I was born and raised, I would reply there was no need to leave because I love nature. I've been in Ogasawara now for over 30 years, so it seems entirely natural that I stay here. I'd go further and say it even feels like Ogasawara has become part of me.

I started working as a guide when I took over the family business. Up until seven or eight years ago, I was mainly a diving and dolphin swim guide, but now I focus on stargazing tours. I've seen plenty of tourists moved beyond words by the infinite number of stars they see through the telescope at the National Astronomical Observatory of Japan's VERA Ogasawara Station. That's the power of nature.

The population of Ogasawara has grown since it was put on the World Heritage list. Many of the migrants are young people, and most work as tour guides. But because it takes 20 hours by ferry to get here, it takes a certain level of determination to move here. Also, jobs that deal with nature are quite involved: the longer you do it, the less you know. It's a cycle of going out into the field, studying... You're able to make the effort and take a significant risk because of your love of nature. It wouldn't be exaggerating to say that Ogasawara should be proud of its serious-minded tour guides as well as its magnificent nature.



筒井 浩俊 Hirotoshi Tsutsui

1979年生まれ。小笠原列島に生まれ育ち、中学生の頃から家業の民宿兼ガイドサービスを手伝う。マリンスポーツガイド、イルカの生態調査を経て、今は星空ガイドや在来種の保全活動などを行っている。

Born in 1979. He was born and raised in the Ogasawara Islands, and from junior high school age he began helping out with the family business of guest house and tour guide services. After stints doing marine sports tour guiding and dolphin ecological surveys, he now conducts stargazing tours and native species conservation work.

海、山、空、小笠原に住む人々の姿

もしも「生まれ育った小笠原から、なぜ今まで出なかったのか?」と聞かれたら、「自然が好きだから、出る必要がなかった」と答えます。30年以上も小笠原にいる今となっては、自分は今ここにいるのが当たり前。もっと言えば、小笠原が自分の一部になっているような気さえます。

最初は家業を継ぐ形で、ガイドの仕事を始めました。7~8年前まではダイビングやドルフィンスイムのガイドがメインで、今主に行っているのは星空ガイド。国立天文台VERA小笠原観測局に設置された望遠鏡から無数の星を覗いた観光客の方が、言葉にならない感動をあらわにする姿をたくさん見ました。やはり自然の力は強いです。

世界遺産登録以後、小笠原の人口は増えました。移住者には若い方が多く、ほとんどの人がガイドの仕事をしています。しかし都心から船で20数時間かけて訪れるのですから、移住にはそれなりの決意が必要でしょう。さらに自然を相手にした仕事は奥深く、やればやるほどわからない。フィールドに出て行って勉強して……の繰り返しです。少なからずリスクを背負いながら、でも「自然が好き」という気持ちがあるから努力できる。小笠原が誇るべきは、その雄大な自然に加えて、ガイドたちの真剣な姿と言っても過言ではないかもしれません。



素晴らしい天の川。町の中でこれだけの星が見られることから、小笠原のもつポテンシャルの高さを感じます。

The splendid Milky Way. The number of stars visible from town gives a sense of Ogasawara's potential.



小笠原の観光の主体は、やっぱり海。その代表が、イルカ・クジラです。一年を通して見ることができます。

Ogasawara tourism unsurprisingly centers around the ocean, the prime example being dolphins and whales which can be seen all year round.



梅雨の終わりから夏の間に見ることができる、光るきのこ・グリーンペペ。夜の小笠原には、見所がたくさんあります。

"Green pepe" luminous mushrooms can be seen from the end of the rainy season throughout summer in many places on Ogasawara at night.

Now and then

When I moved to Japan in January of 2011, for the first month I lived in a hotel in Taito, near Inaricho station. I picked it at random, being completely unfamiliar with Tokyo's different areas, but I found it quiet and calming. I didn't realise until later that this place has many shops that sell memorial shrines, and many people consider the area to be haunted.

This was where I started in Tokyo. A few minutes to the west was Ueno Park, with the tree-lined lake, and the apartment towers glowing in the winter sunsets. My home didn't have tall buildings, and I only knew the overgrown, empty parks.

One day, I met you at Ueno station, and we had eel for lunch on Ameyoko shopping street. After lunch, we walked to Kappabashi, where I bought a small paring knife in one of the kitchenware shops. When we crossed the Sumida River, there was an icy wind furling the water. Passing boats boiled by, and I remember how quiet the city seemed, even from the center of the bridge; we couldn't have been much closer to the heart of the city. We sat on the opposite bank under the elevated highway looking out, and having take-out coffees. After, we walked through the neighborhoods around the then-incomplete Tokyo Skytree, and I picked an orange from a tree hanging over the street.

In the evening back at my hotel, I sliced avocados for us with my new knife, added lemon and olive oil, and made tea with juice from the orange. The tea was so bitter it was completely undrinkable.

Just last year, I came back to Kappabashi with you and our 1-year old daughter, but this time I bought a butter tray.



日本に移住した2011年の1月、僕は台東区の稲荷町のホテルで最初の1か月を過ごした。土地勘がなくて適当に選んだ場所だったが、静かで落ち着く所だった。稲荷町は仏壇屋が多く建ち並び、幽霊が出る噂があることを後になって知った。そこで僕の東京生活は始まった。西に数分歩くと上野公園があった。木々が囲まれた池があり、高層マンションが冬の夕日で輝いていた。僕の故郷には高い建物は無かった。草が伸び放題で人気のない公園しか僕は知らなかった。上野駅で君と会ったある日、我々はアメ横でランチに鰻を食べた。それから合羽橋を歩き、僕は台所用用品店で小さな果物ナイフを買った。氷のような冷たい風が巻き上がる中、隅田川を渡った。遊覧船が泡を立てながら通り過ぎていった。思い出すのは、橋の真ん中から見た街がとても静かだったこと。都市の中心部にいるようにはとても感じられなかった。我々は対岸の高架下の堤防に座り、景色を眺めながらテイクアウトのコーヒーを飲んだ。その後、当時は未完成だったスカイツリーの近くを歩き、僕は道端の木からオレンジを摘んだ。その夜ホテルに戻り、僕は二人で食べるために新しいナイフでアボカドを切り、レモンとオリブオイルをかけた。摘んできたオレンジを搾った紅茶を淹れたが、とても苦くて飲めるものではなかった。そしてつい去年のこと、僕は君と、1歳になる娘と一緒に合羽橋を再び訪れた。このとき僕が買ったのは、バタートレイだった。

今、あの頃

わたしの滞在記

My Tokyo Diary



写真・文：ウィル・ロング
Photo & Text: Will Long

東京在住のアメリカ人音楽家・写真家・ライター。2005年よりWill Long名義及びCelerとして音楽を発表し続けている。これまでに発表した作品は100枚以上で、自らのレーベルも運営している。

Will Long is an American musician, writer, photographer, and label owner living in Tokyo. Since 2005, he has produced more than 100 releases under the name Celer and his own name.

東京砂漠の中のオアシス

An oasis in the Tokyo desert



Tokyo: A major metropolis

I think I'm getting to be a pretty good expert on Tokyo.

Yeah? Then there's some place you gotta see.

A straight-up old-growth forest, untouched by time...

Seriously? Where?

Right inside the Yamanote Line loop.



白金台駅からすぐ近くにある国立科学博物館附属自然教育園では、

Just a few minutes walk from Shirokanedai Station is the Institute for Nature Study, National Museum of Nature and Science...

入場者はリボンで数えられ、

...where they give each guest a ribbon and let people in until the ribbons run out,

常に300人以下に調整されています。

making sure that there are never more than 300 guests in the facility at one time.



20ヘクタールの森に常緑樹や落葉樹、池や川、湿地や草原などがあり、

A 20-hectare biosphere of evergreens and deciduous trees, marshes and grasslands, and a pond and a river,

500年前のままの「武蔵野の森」を見ることができます。

the Institute is a window on what the natural forest of Musashino looked like five centuries ago.



ここは東京のオアシスといえます。

It's a Tokyo oasis...

樹齢300年の松の木や、珍しい蝶、カワセミなどが...

With stately pines that date back 300 years, rare butterflies and kingfishers...

首都高の音だ

...and the sound of the Metropolitan Expressway?



そうだ、ここは都心だった...

Right, right — I almost forgot: I'm in the center of the city!

23区のだ真ん中にこんな緑地があるとは、東京はまだ奥が深いなあと思いました。

I had no idea there was this kind of green space right in the middle of downtown Tokyo Turns out I've still got a lot of Tokyo exploring to do.

西村ツチカ

漫画家、イラストレーター

2010年、短編集『なかよし団の冒険』でデビュー。同作で第15回文化庁メディア芸術祭マンガ部門新人賞受賞。ほかの作品に『かわいそうな真弓さん』『さよならみなさん』がある。



Tsuchika Nishimura

Manga artist and illustrator

Tsuchika Nishimura made his debut in 2010 with *Nakayoshi-dan no boken* [The adventures of nakayoshi crew], a collection that earned him the "New Face Award" in the Manga Division at the 15th Japan Media Arts Festival. Nishimura's other works include *Kawaiso na Mayumi-san* [Poor Mayumi] and *Sayo-nara mina-san* [Goodbye, everybody].

「見えない」に迫った今号、一方で、見えているけれど見ていないものも多いなあ、と感じることしきり。春の息吹もそこかしこに……。 (森隆) / 街中で信号を見る度、緑と認識して青に分類しています。腑に落ちないけど、この青だけは間違いなく伝わるという妙な安心感があります。(キム) / どこに視線を置くのかによって、そこから見える景色はずいぶん変わります。見慣れた景色があれば、一生に一度しか見ない風景もあるのでしょうか。世界は一人ひとりの視線の数だけあって、本紙もまたひとつの視線にすぎませんが、でもだから楽しいです。(水島) / 取材で感じた、創作の世界にたゆたうそれぞれの哲学。それからというもの、夜になると、たくさんの「かたちのないもの」にぐるぐると考えを巡らせています。(平林) / 見えない世界があることを意識すると、感じ方、考え方が変わる。視覚はけっこう強引なので、ダメされないように気をつけよう! (TAKAIYAMA inc.)

VOL.12 研究ノート

RESEARCH NOTES

This issue is all about what you can't see, but there's still so much that we can see but don't really take notice of. The breath of spring is everywhere... —Mori Ryu / Every time I see a stoplight around town, my eyes tell me that the "go" light is green — but my mind tells me it goes in the "blue" category. It doesn't make much sense to me, but it's oddly reassuring to know that calling it "blue" is something everyone can agree on. —Kim / Your whole view can change depending on where you focus your gaze. There are scenes you see every day and scenes you'll only see once. Every person has a different perspective — and while this issue is just another perspective to add to the mix, that unique viewpoint is what makes it so compelling. —Mizushima / When I was out working on this issue, I got a sense of all the different philosophies floating around and coloring the creative world. Ever since, I've been spending my nights thinking about all the "intangibles" that populate our world. —Hirabayashi / Being aware of unseen worlds changes how you sense things — and how you think. Perception can be pretty persistent, so make sure you don't let that power deceive you! —TAKAIYAMA inc.

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