

# 秋田的 兩件 與樹木 和森林 有關的 作品說明

長坂有希

## I. 樹：尚待發生的戲劇的試演

2019年7月，我被邀請為日本秋田的兩個展覽製作新作品。策展人向我解釋說，這兩個展覽將彼此關聯：第一個展覽是序幕，第二個展覽為主展覽，而生活在江戶時代晚期的旅行家、自然學家和草藥學家菅江真澄將是展覽中的關鍵人物。

我在8月份首次到訪秋田，並在那裏花了一些日子參觀了各個地方。我還參觀了秋田縣立博物館，看到了許多菅江留下的文件。秋田之旅的幾個星期後，我意識到菅江偉的插圖書中的樹木畫一直在我腦海中揮之不去。他還有許多其他偉大的畫作，但他的樹畫給我的感覺是最生動的。此外，由於他是一位草藥專家，我想他曾與植物關係密並擁有切身的關於植物的知識。因此，我決定選擇他的樹木畫作為第一次展覽的主題。

# Notes on Two Works in Akita Related to Trees and Forests

Aki Nagasaka

## I. Trees: Audition for a Drama still to Happen

In July 2019, I was asked to make new work for two exhibitions in Akita, Japan. The curator explained to me that the two exhibitions would work together: the first one would function as the prologue and the second one as the main exhibition, and that Masumi Sugae, a traveler, naturalist, and herbalist who lived in the late Edo period, would be a key figure in the exhibitions.

I visited Akita for the first time in August and spent some days there visiting various places. I also visited Akita Prefectural Museum and saw many documents Sugae left. A few weeks passed after my visit to Akita, I noticed that tree drawings in Sugae's illustration books were staying in my mind. There were many other great drawings he made, but his tree drawings felt most lively to me. Also, since he was an herbalist, I imagined that he had a close relationship with and knowledge about plants. Thus, I decided to choose his tree drawings as my subject for the first exhibition.



菅江真澄 (1754 - 1829)

江戸時代晩期の旅行作家和自然學家。在學習了草藥學、醫學、中國古典文學等等之後，菅江在30歲時離開了他的故鄉三河町（現愛知縣的東部），並在東北地區和北海道島周圍遊歷。他在48歲時重新到訪秋田，並在那裏居住了29年，直到他去世。在這些年裏，他記錄了秋田的許多不同的東西，包括人們的生活、民間傳統、歷史、地理、文學和考古；這些都以文字和圖畫的形式記錄在他的日記、散文和縣志書中。

Masumi Sugae (1754 - 1829)

A travel writer and naturalist, who lived in the late Edo period. After studying herbalism, medicine, Chinese classics and etc., Sugae left his hometown, Mikawa (the eastern part of Aichi Prefecture in the present time), at the age of 30 and travelled around the Tohoku region and the Hokkaido island. He re-visited Akita at the age of 48 and stayed there for 29 years until he died. During those years, he documented many different things in Akita, including people's life, folk traditions, history, geography, literature, and archaeology, using texts and drawings in his diaries, essays, and topography books.<sup>1</sup>



菅江的樹木畫

雖然他多以畫東北地區的民間傳統和地質構造而聞名，但菅江也畫了很多樹木畫（博物館的檔案數據庫中存有80多幅樹木畫）。

Tree Drawings Made by Sugae

Although he is better known for his drawings of folk traditions and geological formations in the Tohoku region, Sugae also made many tree drawings (more than 80 tree drawings are found in the museum archive database).



菅江製作的插圖書

菅江一生都在製作插圖書。他經常使用植物葉子作為封面圖案，並將圖案轉移到和紙上。

An Illustration Book Made by Sugae

Sugae kept making illustration books throughout his life. He often used plant leaves for the cover motifs and transferred the patterns onto washi-paper.

就在這時，我發現自明治時期以來，他的插圖書已經有了不同的版本。新成立的明治政府急於加強國家的力量和財富，並認為他的插圖書對了解秋田的自然資源很有用。我還發現，雖然他的插圖書母本的圖像可以在博物館的

Just around then, I found out that different versions of his illustration books have been made since the Meiji period. The newly established Meiji government was eager to strengthen the nation's force and wealth and it thought that his illustration books were useful to know about natural resources in the region. I also found



檔案數據庫中找到，但在博物館展出的插圖書和互聯網上流傳的大部分圖像都是複製品。這些發現鼓勵了我帶著與現存副本背後的意圖不同的想法去製作新的樹木圖副本。我決定仔細觀察菅江描繪的樹木周圍存在的多物種間關係。此外，我還想知道在菅江生活的時代和現在之間的200年裏，這些樹和它們周圍的環境發生了什麼，因此，我決定尋訪他畫樹的地方，這也成為我製作副本過程的一環。

展覽的傳單和海報圖片

這是一棵超過1300年歷史的銀杏樹 (*Ginkgo biloba*)，它也曾是菅江描繪的對象之一。設想著通過複製200年前的樹圖來思考未來，我把第一次展覽命名為“樹：尚待發生的戲劇的試演”。

out that while his original drawing images are accessible on the museum archive database, the illustration books displayed in the museum and most of the images circulating on the Internet are copies. These facts gave me the courage to make my own version copies of his tree drawings with a different intention from that of the existing copies. I decided to closely look at interspecies relationships existing around the depicted trees. Also, I wanted to know what has happened to the trees and environments around them in the span of 200 years between the times Sugae lived and the present time, thus, I decided to visit the sites where he drew the trees as part of my copy making process.

Flyer and Poster Image for the Exhibition

This is an over 1300-year-old ginkgo tree (*Ginkgo biloba*) that Sugae also depicted. Anticipating to think about the future through copying the tree drawings made 200 years ago, I titled the first exhibition as “Trees: Audition for a Drama still to Happen”.



星山温泉の奈良子<sup>3</sup>樹

Nejiko<sup>2</sup> Tree at Hoshiyama Spring



這是真澄對這棵樹的描述。

This is what Masumi wrote about this tree:

星山泉是本堂城回的六個泉中最大、最美麗的泉，它在武士源氏星山宅邸的花園裏湧出。根據傳統，領主佐竹義隆用手從這個泉眼裏捧起泉水，並享用它。人們因此在這裏打下了紀念樁。它被公認為是一處偉大的泉水。

Hoshiyama Spring is the biggest and most beautiful spring among the six springs existing in the town of Hondo-shiromawari and it springs in the garden of the samurai Genzo Hoshiyama’s residence. According to a tradition, the lord Yoshitaka Satake scooped water from this spring with his hands and admired it, thus, people put a stake for the memorial. It is widely known as a great spring.

雖然本堂城回村仍然以泉水聞名，但許多泉水已經幹涸。但是，有400多年歷史的高崖柏樹仍然矗立在星山泉旁邊，水從它的底部不斷湧出。

Although Hondo-shiromawari is still famous for spring water, many of the springs had dried up. But the over 400-year-old, tall nejiko tree was still standing beside Hoshiyama Spring and water kept



古時候的人們挖掘水井，尋找水源，並在水井周圍種植樹木，希望樹根能在地下吸水，改變地下水脈，並最終將水引至水井。他們還在現有的泉水周圍種樹以保護它們。我不確定星山泉水和樹木中哪一個先存在，但我可以看到這兩個實體是以一種相互依存的关系共存的。我想，這種关系也是由生活在該地區周圍的人們維系的，他們照看著泉水，用泉水來維持生活。

(插圖# 858, “月の出羽, 仙北二”, 1828年, 真澄在75歲時作品的副本)

springing from its base.

In old times, people dug wells, searching for water, and planted trees around the wells, hoping that tree roots would suck water in the ground, change underground water veins, and eventually bring water to the wells. They also planted trees around existing springs to protect them. I could not find out which of the spring or the tree existed first, but I could see that the two entities are co-existing in an interdependent relationship. I imagine that the relationship has also been sustained by people living around the area, who look after them and use spring water for their living.

(Illustration # 858, “Tsuki no Dewa, Senboku II”, 1828, a copy of the drawing Sasumi made at the age of 75)



2019年10月14日，我參觀了星山泉的崖柏樹。

I visited the neziko tree at Hoshiyama Spring on October 14, 2019.





這是真澄關於這棵樹的記述。

高寺山的五本松樹矗立在離新明神宮200-300米的斜坡附近的懸崖上。這是一棵著名的松樹，很多人都知道。在山中行走時看到它是一件很奇怪的事情，就像其他著名的五本松和千本杉一樣。因為它非常罕見，所以我將把它畫下來。

這種樹已經不存在了。五本松樹是一棵在生長過程中會分出獨立樹幹的植物；最終，它看起來像五棵分開的松樹，儘管它們仍然共享同一個根。因為它們非常罕見，所以被當作聖樹來崇拜。

為了活得更久、更茂盛，樹木會釋放出氣味、用它們的根與其他樹木交流，讓彼此知道是否有外敵來攻擊它們，或保護自己不受害蟲的侵害。我想象著，這棵

This is what Masumi wrote about this tree:

Gohonmatsu tree at Mt. Takadera is standing at the cliff near the slope that one walks up 200-300 meters from Sinmyojin Shrine. It is a famous pine tree that many people know about. It is a strange thing to see when walking in the mountains, just like other famous gohonmatsu and senbonsugi. Because it is so rare that I will put a drawing of it.

This tree does not exist anymore. A gohonmatsu tree is a pine tree that acquired separate stems as it grew bigger, and it looks like five separated pine trees although they still share the same root. Because they are so rare, they have been worshiped as sacred trees.

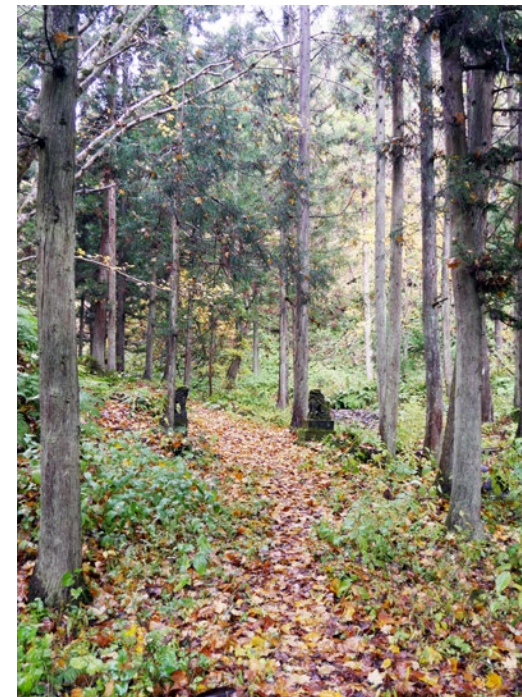
In order to live longer and flourish, trees release scents and use their roots to communicate with other trees to let each other know when foreign enemies come to attack them or to protect themselves from harmful insects. I imagined

本松樹也形成了一個群體，以便在更好的條件下活得更久。但“某種力量”——比這個五本松群落所擁有的力量更強的力量壓倒了它。因此，它消失了。我一直在試圖想像這種強大的力量。

(插圖#568, “月の出羽, 仙北二”, 1828年, 真澄75歲時畫的副本)

that this gohonmatsu tree also had formed a community to live longer and in better conditions. But “some kind of force”, which was stronger than the force this quintuplet pine community had, was put on it, thus, it disappeared. I keep thinking about the some kind of the strong force.

(Illustration # 568, “Tsuki no Dewa, Senboku II”, 1828, a copy of the drawing Sasumi made at the age of 75)



雖然五本松樹已經不存在了，但在2019年11月12日，我還是在它的遺址走了一圈，觀察了一下該地區的現狀環境。Although the gohonmatsu tree did not exist anymore, I walked around and observe the current environment of the area on November 12, 2019.





展覽現場  
樹：尚待發生的戲劇的試演

Exhibition Views  
**Trees: Audition for a Drama still to Happen**



真澄的樹  
(七幅水彩和水墨畫)

**Masumi's Trees**  
(seven water-colored and sumi-ink drawings)



透過他的目光看世界  
(絲網印刷織物)

Seeing through His Gaze  
(silkscreen printed fabric)



為了尚待發生的戲劇  
(七篇短文)

For a Drama still to Happen  
(seven short texts)







## II. 靜靜地留在這裡，我們想到了 我們漂流的森林

在為第一次展覽制作作品時，我有兩個感悟。一個是菅江一定相信佛教“緣起”的概念，即所有的事物都是依附於其他事物而存在或產生的；並且，他看到了不同的生命，包括人類和其他物種和事物，都存在著聯系。另一個是，我去看的那些樹從來沒有獨立存在過，它們總是與周圍的地質實體、其它樹木、昆蟲和動物以及生活在它們周圍的人相互依存。因此，在第二次展覽中，我感覺很自然地將我的注意力從單個的樹轉移到集體形態的樹，如森林和在那里生存的生物社區。我還想繼續思考菅江生活和作品中的迷人之處，即是“遷移”和“紮根”這兩個概念之間的關係。

就在那時，一個當地的熟人告訴我，秋田附近有一個被埋葬的森林。在那之前，我從未聽說過埋藏的森林——它們是被水、土壤或灰塵迅速掩埋並保持不腐的森林。顯然，日本有許多被掩埋的森林，因為這個群島多發地震、山體滑坡和火山爆發。秋田附近被埋葬森林被稱為“出來島海岸最近期的冰川期掩埋森林”，它曾是約28000年前存在於該地區的巨大針葉林的一部分。我對這片被掩埋的森林感到非常好奇。更具體地說，我想知道它為什麼會被掩埋；另外，該地區現存的森林裡是落葉樹木，那麼其余沒有被掩埋的針葉林發生了什麼。不知怎的，我覺得我也可以通過這片古老的被掩埋的森林進一步探索遷移和紮根這兩個概念之間的關係，於是我決定選擇它作為我第二次展覽的主題。

## II. Remaining Here Quietly, We Think of Our Drifting Forest

While making works for the first exhibition, I had two realizations. One is that Sugae must have believed in the Buddhist concept of 緣起, which is an idea that all things exist or arise in dependence upon other things, and saw different beings including humans and other species and things exist in connection. The other is that the trees I went to see never existed independently, but they always existed interdependently with surrounding geological entities, other trees, insects and animals, and people living around them. Thus, it felt natural for me to shift my focus from individual trees to collective trees such as forests and communities of creatures existing there for the second exhibition. I also wanted to continue thinking about the fascinating point in Sugae's life and works, which is the relationship between the two notions of migration and rooting.

Just around then, a local acquaintance told me about a buried forest that exists near Akita. Until then, I had never heard about buried forests, but they are forests that got buried under water, soil, or ash quickly and remained undecayed. Apparently, there are many buried forests existing in Japan because the archipelago has always had many earthquakes, landslides, and volcanic eruptions. The buried forest near Akita is called the Dekishima Coast Last Glacial Period Buried Forest and it is a part of a vast coniferous forest that existed in the region about 28000 years ago. I became very curious about the buried forest, more specifically about why it got buried and since the forests existing in the region now are deciduous forests, what happened to the rest of the coniferous forest that did not get buried. Somehow feeling that I could also further explore the relationship between the two notions of migration and rooting through this ancient buried forest, I decided to choose it as my subject for the second exhibition.





## 新作品的構思草圖 (2020年1月20日)

盡管樹木、森林和植被習慣紮根形象深入人心，但它們也會在自然災害和氣候變化中遷徙求生。但它們不能自己移動，因此，它們通過風、鳥、動物等的幫助來移動。通過曾經存在於日本東北地區的古老針葉林和存在於西伯利亞東部的泰加林，我將在人類社會之外的思考遷移和紮根的概念。

## Idea Sketch for the New Work (January 20, 2020)

Although they have a strong image to root, trees, forests, and vegetation also migrate to survive through natural disasters and climate changes. But they cannot move by themselves, thus, they move through help from winds, birds, animals, etc.. Through the ancient coniferous forest that once existed in the Tohoku region and the Taiga forests existing in the eastern Siberia, I will think about the notions of migration and rooting beyond humans.



最初，我希望訪問西伯利亞東部的泰加森林，以作為我研究的一部分。這是因為那些森林的樹種和可能生活在森林中的其他生物與日本東北地區在上個冰川期存在的森林類似。然而，世界各地的COVID-19情況都在惡化，我不得不改變我的計劃。我決定在東北地區繼續我的研究，並選擇訪問三個地點：青森出來島海岸最近期的冰川期埋藏森林、秋田的森吉山和岩手的早池峰山。

出來島海岸最近期的  
冰川期埋藏森林

我於2020年3月9日、19日、8月12日和13日訪問了該遺址。那裡被埋葬的樹幹至少有28000年的歷史；它們看起來很新鮮，仿佛仍然活著。被埋藏的樹種主要是赤蝦夷松，即薩哈林雲杉（*Picea glehnii*），和落葉松，即Dahurian Larch（*Larix gmelinii*）。它們存在於海邊山丘的地層中，在海浪的沖刷下不斷發生外觀上的變化。

一位研究地下埋葬森林長達二十多年的地質學家帶著我參觀了一下。他告訴我，這是世界上現存最大的地下森林之一。它在1960年左右變得可見，因為人們在一條河的上遊建了一個大壩，河水不再像以前那樣，向海里輸送大量的沈積物。盡管如此，海浪仍以同樣的速度侵蝕著海岸。有一天，被掩埋的森林出現在山的一側。六十多年來，它一直可見，但沒有人真正知道我們還能看見它多久。

Initially, I hoped to visit the Taiga forests in the eastern Siberia as part of my research because those forests are similar to the forest that existed in the Tohoku region during the last glacial period in terms of their tree species and probably other creatures living in the forests. However, the COVID-19 situation worsened all over the world and I had to change my plan. I decided to proceed my research in the Tohoku region and chose to visit three locations: the Dekishima Coast Last Glacial Period Buried Forest in Aomori, Mt. Moriyoshi in Akita, and Mt. Hayachine in Iwate.

The Dekishima Coast Last Glacial  
Period Buried Forest

I visited the site on March 9,19, August 12 and 13, 2020. The buried tree trunks, which are at least 28000 years old, looked fresh as if they were still living. The main buried tree species are aka-ezomatsu, also called Sakhalin Spruce (*Picea glehnii*), and guimatsu, also called Dahurian Larch (*Larix gmelinii*). They exist in the stratum of a hill by the sea and their appearances constantly changes, being washed by the sea waves.

The geologist who has been researching the buried forest more than 20 years gave me a tour. He told me that it is one of the biggest buried forests existing in the world. It became visible in around 1960 because a man-made dam was built upstream of a river and the river did not carry as much sediments to the sea as it used to. Nonetheless, the sea waves kept eroding the coast at the same speed. One day the buried forest appeared on the side of the hill. It has been visible for more than 60 years, but no one really knows how much longer it would stay visible.





## 森吉山

我於2020年8月6日和7日訪問了該地。森吉山有一片最古老的、未被開發的山毛櫸（*Fagus crenata*）森林。當最近一次的冰川期結束，氣溫變暖時，大量的海水進入日本海，給該地區帶來了大量的雨、雪和濕度。原本生長在日本更南部地區的山毛櫸樹喜歡這些氣候條件，於是便遷移到東北地區並形成了森林。當我問當地人，他們認為哪種樹對該地區來說最親切或最有地方特色，許多人選擇了山毛櫸樹。



## Mt. Moriyoshi

I visited the site on August 6 and 7, 2020. One of the oldest, untouched buna, also called Japanese beech (*Fagus crenata*), forest exists at Mt. Moriyoshi. When the last glacial period ended and the temperature got warmer, a large volume of sea water came into the Japan sea and brought lots of rain, snow, and humidity in the region. Liking those conditions, buna trees, which existed in more southern regions of Japan, migrated and created forests in the Tohoku region. When I ask local people which trees they think most familiar or local to the region, many people chose buna.

## 早池峰山

我在2020年8月16日訪問了這個地方，看看日本大陸唯一存在又赤蝦夷松地方。當上一次冰川期過後，氣溫變暖時，東北地區變得過於溫暖和潮濕，使它們無法繼續生存。因此，它們遷徙到更高海拔的山區，如早池峰山、北海道島和薩哈林島。在很長一段時間里，人們認為那些遷往高地的樹木早已凋亡，在日本本島已經沒赤蝦夷松了。然而，在1960年，在早池峰山的一個叫伊能谷的山谷里发现了一群赤蝦夷松。由於那裡的山體主要由岩石構成，谷中經常发生山體滑坡，對多數植物紮根來說是一個惡劣的環境。這個狹窄的生態間隙給了赤蝦夷松在島上唯一的生存空間。但如果山體滑坡發生的過於頻繁，它們也可能滅亡。



## Mt. Hayachine

I visited the site on August 16, 2020 to see the only spot, where aka-ezomatsu trees exist, in the mainland of Japan. When the temperature got warmer after the last glacial period, the Tohoku region became too warm and humid for them to keep living. Thus, they migrated to higher altitude mountains such as Mt. Hayachine, as well as to the Hokkaido island and the Sakhalin island. For a long time, it was thought that the ones that climbed up the mountains had perished and there was no more aka-ezomatsu living in the main island of Japan. However, in 1960 a group of aka-ezomatsu was found at a valley called Ione Valley, at Mt. Hayachine. Because of the rock formation of the mountain, landslides often occur at the valley, and it is a harsh environment for plants to root. This tiny gap environment has given aka-ezomatsu an only place to live in the island. But, if too many landslides occur in too short period of time, they might perish, too.





展覽現場

靜靜地留在這裡，  
我們想到了我們漂流的森林  
(三段視頻投影，英文日文敘事)

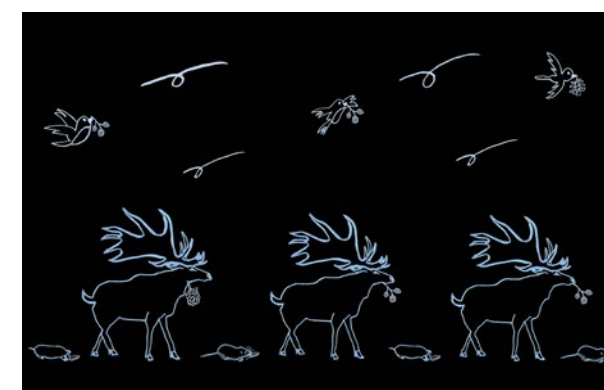
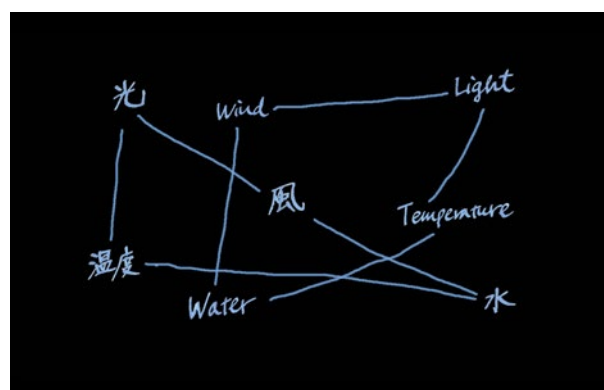
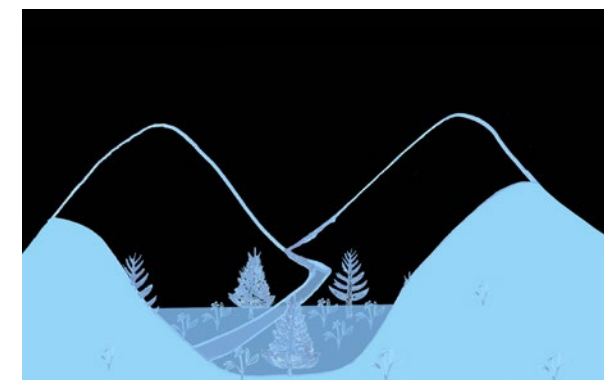
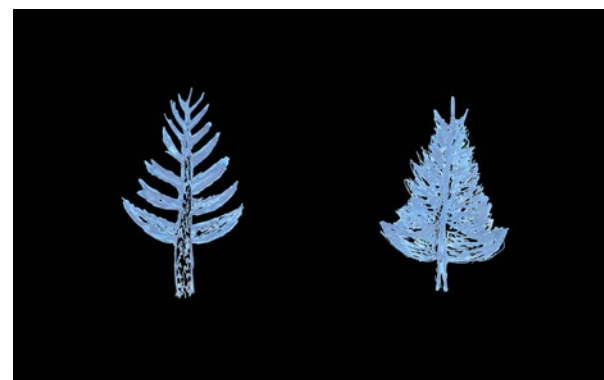
Exhibition Views

**Remaining Here Quietly,  
We Think of Our Drifting Forest**  
(three video projection with English and  
Japanese storytelling)



手繪動畫錄像

Animation Drawings in the Video



觀看視頻的二維碼  
QR Code to Watch the Video





<sup>1</sup> ARTS & ROUTES Journal Vol.1, November 2019

<sup>2</sup> Nejiko is a dialect of nezuko and the tree is also called kurobe, Japanese thuja (*Thuja standishii*).

<sup>3</sup> Nejiko是Nezuko的方言，这种树也被称为黒檜，日本崖柏。

<sup>4</sup> Senbonsugi refers to both a large sugi tree (*Cryptomeria japonica*) that has many (sen literally means one thousand) stems or many sugi trees that have adhered and merged into one large tree.

<sup>5</sup> 千本杉是指高大的、有許多枝幹（sen是千的的意思）的杉樹（日本柳杉）或許多杉樹生長在一起的結合體。

# 作者簡歷

## 丁侯雅

丁侯雅是一位研究者、策展人和香港城市大學創意媒體學院的博士候選人。她2018年於Media Arts Cultures專業獲得聯合碩士學位，她的論文題為“當物種在生物藝術中相遇：從巴拉德即後人類視角看生物藝術中的多物種相遇”。她自2017年以來一直在從事後人類理論和物種間關係的研究。如果你对酵母或艺术與生物學研究感兴趣，请致信 otimurgal2-c@my.cityu.edu.hk

## 黃榕

黃榕在香港城市大學創意媒體學院攻讀博士學位。她的研究課題專注於明清時期的救荒植物，從科學史、農業史和書籍史的角度，探討人們如何運用多種多樣的可食用植物度過困難時期。她也致力於將數位人文的工具與方法引入歷史研究。來信請致： sarah.huang@my.cityu.edu.hk

## 梁志剛

梁志剛為藝術家/設計師、研究員及客席講師。他正在香港城市大學創意媒體學院攻讀博士學位。他的研究聚焦「起義農界」，以本土農務根莖交織的形態，回應全球的生物政治和新自由主義的現狀。自2014年，他開始書寫小說，自行出版並於公共空間中閱讀。研究和興趣帶他前往不同的自治空間——在與學生們的共同分享，在書仔中，與(在)不同的社會運動之間。

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# Biographies

## Olga Timurgalieva

Olga Timurgalieva is a researcher, curator, and PhD candidate at the School of Creative Media, City University of Hong Kong. In 2018, Olga graduated with a joint master's degree in Media Arts Cultures, having written a thesis entitled, “When Species Meet in Bioart: Multispecies Encounters in BioArt from a Baradian, Post-humanist Perspective.” Olga has been working with posthumanist theories and interspecies research since 2017. If you are interested in yeast or art and biology, please contact Olga otimurgal2-c@my.cityu.edu.hk

## Sarah HUANG

Sarah is a PhD candidate at School of Creative Media, City University of Hong Kong. Her current project investigates the intersection of the history of science, agriculture, and print culture in late imperial China through the lens of “famine foods”—a body of knowledge of utilizing a wide range of edible plants for survival in times of scarcity. She is also dedicated to integrating digital humanities tools and methods into the field of history. Contact: sarah.huang@my.cityu.edu.hk

## Michael Leung

Michael Leung is an artist/designer, researcher and visiting lecturer. He is a PhD candidate at the School of Creative Media, City University of Hong Kong. His research focuses on *Insurrectionary Agricultural Milieux*, rhizomatic forms of agriculture that exist in response to global conditions of biopolitics and neoliberalism. In 2014 Michael started writing fiction, self-publishing and reading them in public space. His research and interests take him to different autonomous spaces—some of which he shares with students, in zines and with(in) social movements.

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