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## Introductory Remarks

### Haruo Noma

My name is Haruo Noma; as a researcher, I belong to the Institute of Oriental and Occidental Studies, Kansai University, the research group of the representations of landscape of which was one of the co-organizers of the symposium 2022. I serve as chief of the group, and am also professor of the department of Geography and Regional Environment in the Faculty of Letters.

I am currently engaged in organizing the research group composed of researchers from Kansai University and elsewhere, in fields such as art history, history, geography, urban planning, history of civil engineering, landscape architecture, and so on, toward cross-regional and interdisciplinary study of the cultural comparative history of landscape representations. I also remain involved in joint research with Kansai University Professor Emerita Junko Ninagawa, who has a major role in the symposium.

Now, the Institute of Oriental and Occidental Studies is a university-wide research facility first established at Kansai University in 1951. Its roots are in the Hakuen-Shoin, a private school of Chinese classics in Edo-period Osaka. Therefore, while focusing on East Asian thought, language, history, and so on, the Institute has conducted joint research, international exchange, information provision via databases, and research support for young researchers and graduate students in keeping with its lofty objective of contributing to uniting world culture with academic research, in particular comparative research, on Eastern and Western cultures alike. Our research group has spent four years comparing representations of landscape in the West/Occident and Asia/Japan.

The present theme is wind. For the Japanese, wind is not just an everyday occurrence but also a deeply familiar part of life in terms of navigation, fishing, and agriculture. Expressions for various types of wind have developed over centuries, including Chinese-origin and Japanese-origin terms. The wind blowing from the sea to the land is *kaifu* (the sea breeze), while its opposite is *rikufu* (the land breeze). The word *oroshi* (wind blowing down from a mountain) is written with the character for “down” placed over the character for “wind,” expressing its meaning. It is a specifically local wind, which blows along particular channels.

In the Kyoto basin, the chilly blast of wind blowing down from Mt. Hiei is called the *Hiei-oroshi*. On the Lake Biwa side of the mountain, the wind becomes the *Hira-oroshi* or *Hira-Hakko*. Both are strictly local winds, which are unappreciated by the residents. Elsewhere, however, these *oroshi* winds bring the residents a sense of the change of seasons, as well as inspiring lyrical poetry.

Japan being a temperate zone with seas on all sides, the temperature difference between sea and land leads to constantly changing winds in local areas. The Japanese are concerned not only with the yearly effects of typhoons or the freezing winds of winter; they are also highly sensitive to the small shifts of breezes and their sounds. These moments have been expressed since ancient times through compression into literary expressions such as poetry, including *haiku* or *waka*.

Among the words for local winds in Japan, we have the familiar *Föhn*. The German word *Föhn* is used in Japanese as it is. The word originally refers to the dry and hot wind that diagonally blows from south to north in the European Alps. In Japan, the term “*Föhn* phenomenon” is used quite commonly. It often occurs from spring through summer in the regions facing the Japan Sea. While it may cause major wild fires, it also contributes to ample production in the rice-growing areas and plains, which see heavy winter snow, by ensuring sufficiently high temperatures in the summer.

[Fig.1] shows dispersed settlements in Tonami, Toyama Prefecture, in Japan’s Hokuriku area. These settlements (*Einzeldorf* in German), composed of dispersed homesteads (*Einzelhof*), are unusual in Japan. Surrounded by densely planted trees—many of them being Japanese cedars—the farmhouses are scattered among rice fields.

What do these peculiar landscapes derive from? This region lies on an alluvial fan, where water is available throughout. The homestead woodlands around the farmhouses are called *kainyo*. They protect the houses and the people living there from the chilly winds and blizzards of winter as well as the sun in summer. Moreover, to prevent the further spread of the wild fires caused by the strong winds of the *Föhn* phenomenon, the houses are set well apart and protected by windbreaks. In Japan, with its complex topology, the landscapes influenced by wind have created an amazing variety of cultural landscapes.

In spring, the rice fields are irrigated; the sunlight glitters on the water surface amid the scattered *kainyo* woodlands, creating a fantasy of light [Fig.2].

The winds blowing through the trees around these homesteads have likewise been given names in Japanese. The wind in the *matsu* pine trees is the pine wind, *matsukaze* or *shorai*. These terms are also used in the tea ceremony as a metaphor for the sound of water boiling in the tea kettle. Japan is truly well provided with these delicate and elaborate linguistic expressions.

I imagine that similar expressions exist in Belgium, United States, Hungary, China and Turkey as well. Comparisons between the East and West can be expressed, on various regional

and chronological scales, not only in words but also in landscapes, sounds, and paintings regarding the existence of the invisible wind. In this expanded proceedings of the symposium with lively discussions on various images of wind, I hope that we will discover new horizons in significant international comparisons.

[Fig. 1] Overall view of dispersed settlements in Tonami

[Fig. 2] Evening view of wet rice fields in spring in Tonami's dispersed settlements

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