歩く詩人
Wordsworth and Basho: walking poets
ワーズワスと芭蕉
謝辞
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クロストファー・マキューグラスの作品は、芭蕉とワーズワース両方に見られる、世の感きや人の記憶といったテーマに呼応している。芭蕉は、遺跡や遺跡のある土地をよく訪れ、ワーズワースは自然が取って代わるであろうことを意識していた。マキューの作品は、ウォーズワースの詩『トゥールペアズ』を基にして作られた。また、1678年に芭蕉は、オランダ商館長の江戸参府を伴う訪日旅行をしていた。芭蕉は、日本との通商を許されたオランダ人商人によって19世紀の日本に持ち込まれていた日本が世界においても重要な存在であることがわかり、形と表面の装飾を通して、マキューは東洋の融合を模索し、内詩人の作品をつなげようとした。作品に用いられている写真は、日本の陶磁器産業の伝統の中心地である瀬戸で、工場の跡地をめぐって撮影したためのものです。作品を「瀬戸物語」と題した。器から溢れ出るガラスの草が文明を越えて永遠する自然を示唆している。
Christopher McHugh

Setomonogatari 5 — The Ruined Cottage
Setomonogatari 6 — Iga to Nagasaki
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*Wordsworth and Basho: Walking Poets*

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The exhibition *Wordsworth and Basho: Walking Poets* has been curated by Mike Collier and Janet Ross of WALK (Walking, Art, Landskip and Knowledge) at the University of Sunderland in collaboration with Kakimori Bunko.

Exhibition organised by Mike Collier and Janet Ross, assisted by Ayako Tani in the UK and by Kakimori Bunko, with help from Christine Flint-Sato, Hiro Sato, Nobuya Monta and Saeko Yoshikawa.

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in an indistinct way, all the others', just as every mountain is distinct from and indistinct from the matter that surrounds it.

Finlay himself points out that the Scottish writer and walker, Nan Shepherd, said that one does not go onto, but into, a mountain.

Christopher McHugh

Setomonogatari 5 - The Ruined Cottage

2016
Porcelain, decals, pink lustre, glass, mixed media
33 x 20 x 20 cm

McHugh's work responds to themes of memory and the ephemeral nature of the human condition in the work of both Basho and Wordsworth. While Basho often revisited ruins and other sites of communal memory, Wordsworth was concerned that human endeavour — including monuments and works of literature — was at risk of destruction through catastrophe and would be outlasted by nature. This work takes as inspiration Wordsworth's The Ruined Cottage and the well-known 'summer grass' haiku from The Narrow Road to the Deep North composed by Basho when he visited the abandoned estate at Hiraizumi, in 1689.

In a haiku written in 1678, Basho refers to the annual procession made by Dutch traders from their enclave in Dejima, Nagasaki, to pay homage to the Shogun in distant Edo. During the Edo Period (1600–1868), it was only the Dutch and Chinese who were permitted to trade with Japan, providing a limited portal to the world. Pottery sherds recovered from Dejima show that the Dutch took British ceramics, including transfer-printed Sunderland pottery, to Japan in the nineteenth century. Through form and surface decoration, McHugh explores the idea of hybridity, blending east and west, and attempting to fuse the work of both poets. His porcelain vessels feature imagery derived from research into ruined industrial sites in Seto, a traditional centre of Japanese pottery production. Setomonogatari is a portmanteau word formed from Setomo — the traditional term for Seto pottery — and monogatari, meaning 'story'. Blades of glass grass grow from the vessels, suggesting the endurance of nature over culture.

Lila Matsumoto

At the house of a female friend

My Highland guide

She points out features of the landscape

2016
3 poem booklets, each 14.8 x 21.0 cm

For this exhibition Matsumoto has produced three booklet poems which draw inspiration from Dorothy Wordsworth's writings: a letter she wrote describing an excursion made with her friend Miss Barker to Scafell Pike in 1818, and Recollections of a Tour Made in Scotland, which details the six-week, 663-mile trip she made through Scotland in 1803 with William Wordsworth and Samuel Taylor Coleridge.

In the booklet poems, Matsumoto was interested in evoking, through form and content, the material conditions of Dorothy's walking, thinking and writing. Dorothy recognised an essential correspondence between these two activities and perceived walking as a conduit for reflection and creation. In handling these booklet poems, each reader creates a specific condition for reading (and thinking) through the pace with which they turn the pages.

Walking for Dorothy was stimulating as well as economical. In a letter to a relative who disapproved of her penchant for walking, Dorothy responded that not only did walking allow her to be independent, it saved her the cost of hiring a post-chaise (Jebb, p.53). Material management was an expectation placed on Dorothy as a woman: one traveller whose path intersected with the Wordsworth-Coleridge party in Scotland was impressed by Dorothy's diligent arranging of the journey, while her brother and Coleridge were 'entirely occupied in talking about poetry' (Walker, p.6). The booklet poems explore aspects of being a female artist in a patriarchal society.

Nobuya Monta

An Imaginary Dialogue No. 2

2016
Sonata for Cello and Piano
Duration: approximately 15 minutes

Both Wordsworth and Basho were attuned to the sounds of nature; the textual descriptions of landscapes in all Wordsworth's poetry sing with noise, real and imagined, whilst the 'sound of water' in the 'Old Pond' is one of the most recognisable lines from all Basho's haiku. In a more philosophical sense, Wordsworth's poetry is suffused with metaphors of music. Such connections between music, poetry and aesthetics are of great importance to musician and composer Nobuya Monta.

In an earlier suite of four new pieces composed for the exhibition Walking Poets at Dove Cottage in 2014 (An Imaginary Dialogue No. 1), Monta imagined what might have been if the two poets, Basho and Wordsworth, had ever met. This imaginary dialogue resulted in a musical score that echoed with themes of journeying, wandering and longing.

In this new composition, Monta has focused on the first lines of Basho's The Narrow Road to the Deep North, exploring the poet's soul, liberated from space-time and traveling in, and through, nature: "The months and days are wakamono of a hundred generations, and the years that come and go are also travellers."

Deeply influenced by this reading, Monta developed a more profound image of 'time' which passes quietly but which nevertheless, weeps with 'nature', reflecting the essential Buddhist idea of 'nōtō', which translates roughly as 'nothing is unchangeable'. Monta has then 'fused' the musical and philosophical traditions of east and west, working with the deep and rich sound of the cello and piano — two instruments synonymous with western romantic musical 'taste'.


Andrew Richardson

Living Lines

2016
Made with Unity software
24 x 17 cm (iPad screen size)

The lines, marks and gestures of Basho's calligraphy capture and distill the poetic essence of environment, uniting place and season into word, shape and form. This work attempts to reimagine the organic, visual fluidity and liveliness of the calligraphic strokes and traces these into a digital series of reactive and interactively responsive organic gestures and lines.

Informed by the idea that the calligraphic marks can be seen as 'frozen traces' of time, place and environment, this work explores the creative application of digital game engines — commonly used to model organic