Walking Poets

Wordsworth and Bashō: Walking Poets
**FOREWORD**

MICHAEL MCGREGOR

The Robert Woof Director, The Wordsworth Trust

‘Wordsworth and Basho: Walking Poets’ is a splendid example of the importance of collaboration and the value of a creative dialogue between present and past. The exhibition builds on momentum developed through previous collaborations between the Wordsworth Trust, the University of Sunderland and Bath Spa University, in which a range of contemporary artists created fresh and challenging perspectives on Wordsworth’s poetry.

I am grateful for this opportunity to thank a number of people who have made this exhibition possible. Mike Collier has been an incredible driving force, his resourcefulness and positive outlook a constant source of inspiration. Janet Ross has effectively and efficiently organised a very complex project and kept it all on track. Professor Brian Thompson has played a key role in the shaping of the exhibition. He is also one of a number of artists that have responded so imaginatively to the work of Wordsworth and Basho. Their contributions add a wonderfully rich dimension to this exhibition.

Among my colleagues in Grasmere, I would like to thank in particular Jeff Corson and his curatorial team for all of their hard work.

An exhibition of this scope would not be possible without contributions from a number of funders. I am very grateful to the University of Sunderland, Bath Spa University, the Heritage Lottery Fund, Arts Council England, the John Ellerman Foundation, the Daiwa Anglo-Japanese Foundation and the Great Britain Sasakawa Foundation for their generous support.

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[ WORDSWORTH AND BASHŌ: WALKING POETS ]

[ THE EXHIBITION ]
INTRODUCTION

MIKE COLLIER

In the exhibition Wordsworth and Bashō: Walking Poets, we present the poems and manuscripts (original and facsimile copies) of William and Dorothy Wordsworth and Matsuo Bashō. We wish to explore the subjects of their writings, looking at how each writer created their work and how a close examination of their manuscripts can add further to our appreciation and understanding of their poetry and prose. Contemporary artists from the UK and Japan were asked to consider and interpret these themes and artefacts through specially commissioned work, thereby bringing us closer to the older writing and manuscripts.

The idea for this exhibition arose from a conference and study produced by the Wordsworth Trust (with support from Arts Council England) in 2012 called Beyond Words: Understanding and Sharing the Meaning of Manuscripts. In the conference, Jeff Connan, Curator at the Wordsworth Trust, described how manuscripts had meanings beyond the words themselves and how, for example, handwriting is a visual form which can ‘mimic the texture of thought’, revealing valuable clues as to the state of mind of the creator. The study recommended that the Trust consider working with contemporary artists to further explore and share these meanings.

In this introduction I aim to explain the background to the exhibition, comparing the work of these poets and writers whose worlds (and poetry), some suggest, could not be further apart, and in this I am greatly indebted to John Elder who has undertaken the only (to my knowledge) serious comparative and sustained study of the two poets and whose support and contribution to this project has been enormously encouraging. I also describe how the project began, and the process behind the commissioning of new work for the show. My colleague, Carol McKay, will discuss elsewhere in this publication the work of each artist and link it to the themes outlined in this introduction, showing how their work has been influenced by the poetry and prose of either Dorothy and William Wordsworth or Matsuo Bashō, or all three.

The first question readers of this essay and visitors to the exhibition might ask is: how can we compare the work of three writers who lived a century apart, in two very different cultures, at opposite ends of the globe?

And the second question that may be asked is: why have we chosen to commission contemporary artists to highlight the work of poets
Thomas De Quincey reckoned that Wordsworth walked a distance of 175,000 to 180,000 miles in his lifetime and it could be argued that walking creates one of the main themes around which The Prelude is constructed.

Two of the most important experiences related in The Prelude, for example, found their origins in mountain walks (when Wordsworth was overawed by the Ravine of Gondo, the "Gloomy Pass", or during a night walk to the top of Snowdon). Walking was important to Wordsworth because it created an interaction between the traveller and the landscape.4 It was similarly important to Dorothy, who walked incessantly throughout much of her life, both on her own and with companions, recording her observations and encounters in the pages of her Grasmere and Alfoxden Journals.

The same rationale for walking and writing could equally apply to Bashō who made not one but several journeys in Japan. ‘He sought to experience first hand beautiful scenes such as Mount Yoshino, Sarashina, and the pine-clad islands of Matsushima.’ 5 His first journey in 1684 was described in Nozarashi Kikō (‘A Weather Beaten Journey’). Other journeys and journals followed (including, in 1687, Oi no Koumin, ‘The Records of a Travel-Worn Satchel’ and, in 1688, Sarashina Kikō, ‘A Visit to Sarashina Village’—a copy of this particular journal is on display in the exhibition). His art reached

and writers who lived a long time ago?

I hope, in this introduction, to answer these questions, and in doing so, enable the manuscripts of Dorothy and William Wordsworth and Bashō presented here to be seen in a fresh and exciting light. In the remainder of this essay, I have compared their writing and poetry under a series of generic headings that also form the narrative of the exhibition.

Background: three poets and writers; two cultures

Matsuo Bashō was born in Ueno (near Kyoto) in 1644 in a Neo Confucian Japan ruled centrally by the Tokugawa shogunate who cut the country off from the rest of the world for the next two hundred years. This period was characterized by economic growth, strict social order and isolationist foreign policies.

William Wordsworth was born just over a century later in 1770 in Cockermouth, Cumbria; Dorothy, in 1771. In stark contrast to Japan, Britain at this time was undergoing an industrial revolution, forging the beginnings of an expanding empire and encountering fierce debates in radical politics, economics and political philosophy.

The first free inflow of Western civilization to Japan took place toward the end of the nineteenth century, providing the Japanese with a chance to reconsider their traditional, social, intellectual and literary values. Japanese poets of this period were revolutionaries in their own right. They were influenced by Western Romantic poets such as Wordsworth and they saw in Bashō, a poet whose influence on Japanese poets had waned since his death in 1694, a Japanese version of these Western models.6 As a result, Bashō’s fame grew again and there was renewed interest in his poetry and prose in Japan.

Contrary to Japanese culture travelled across the world to the West, it influenced not only the art of the Post Impressionist painters, but also early twentieth century Western poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art. A second generation of twentieth century poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese art.

Walking Poets

The most obvious ‘similarity’ between the Wordsworths and Bashō is that they were inveterate walker-poets. Wordsworth’s contemporary
in a great oneness with the earth—and with the heavens, too. In Wordsworth’s writing, there are elements of pantheism; in Bashō, Zen. In our exhibition at Dove Cottage we have shown two relevant passages (one from Wordsworth—an excerpt from his account of an ascent of Snowdon from Book XIV of The Prelude—and one from Bashō with an account of his ascent of Mount Gassan) that illustrate well this sense of man being subsumed within the power of nature:

The Moon stood naked in the Heavens, at height Immense above my head, and on the shore I found myself of a huge sea of mist, Which, meek and silent, rested at my feet: A hundred hills their dusky backs upheaved All over this still Ocean, and beyond, Far, far beyond, the vapours shot themselves, In headlands, tongues and promontory shapes, Into the Sea, the real Sea, that seemed To dwindle, and give up its majesty, Usurp’d upon as far as sight could reach.8

And the second from Bashō’s The Narrow Road to the Deep North:

I climbed Mount Gassan on the eighth … I walked through mists and clouds, breathing the thin air of high altitudes and stepping on slippery ice and snow, till at last through a gateway its greatest form in 1689 in his masterpiece Oku no Hosomichi, ‘The Narrow Road to the Deep North’. In this poem/travel book, he recounts his last long walk, completed with his disciple Sora, some 1,200 miles covered over five months beginning in May 1689. The Japanese term oku refers to the northern backcountry of the main Japanese island of Honshu, and it also means “deep” in the sense of interior, such as the depths of a mountain and spiritual depths.6 We are delighted to be able to show not one, but two versions of this journal. The first is a reproduction in Bashō’s own hand; the second is a transcription by Yosa Buson (1716–1784), written and illustrated over a century later in 1778. Buson was a poet and painter of the Edo period who revered Bashō. As well as making this copy of Bashō’s seminal work, Buson was inspired to embark on his own wanderings to the ‘deep north’, following in the master’s footsteps.

It is interesting to note, within the context of this exhibition, that recent studies have shown that the Wordsworths and Bashō recognized intuitively; namely that walking boosts creative inspiration. Stanford researchers examined creativity levels of people while they walked versus while they sat and found that a person’s creative output increased by an average of 60 percent when walking.7

Wordsworth and Bashō: environmental pioneers?8

For both Bashō and Wordsworth, ‘man’ and nature were intertwined

*Stanford researchers examined creativity levels of people while they walked versus while they sat and found that a person’s creative output increased by an average of 60 percent when walking.*
of clouds, as it seemed, to the very paths of the sun and the moon, I reached the summit, completely out of breath and nearly frozen to death. Presently the sun went down and the moon rose glistening in the sky. I spread some leaves on the ground and went to sleep resting my head on pliant bamboo branches. When, on the following morning, the sun went up again and dispersed the clouds, I went down towards Mount Yudono.9

Indeed, the poetry and prose of both the Wordsworths and Bashō was underpinned by more than just a love of nature. The Japanese writer Hakutani wrote: ‘Bashō carried nature within him and dispersed the clouds, I went down towards Mount Yudono.9

People in the poetry and prose of the Wordsworths and Bashō are ‘beyond anything simply visible’ compressed ‘into its elements, earth, air and water’.11 Dorothy’s prose, for instance, is illuminated by many moments of extraordinary emotional sharpness—as when she talks, on 15 April 1802, about how ‘the wind seized our breath’,12 and later in her Journal she says that the evening of the autumn evening 17

A collaborative practice

It may come as a surprise to realise that Wordsworth was a creative collaborator rather than the solitary genius often portrayed. It is true that the title of his most famous poem, ‘I wandered lonely as a Cloud’, encourages this popular reading of Wordsworth. However, he collaborated closely with Coleridge on his (their) first major publication and in the exhibition will give readers and visitors new ways of seeing the manuscripts afresh; to see them as exciting, living documents, part of a creative continuum that stretches from the past through to the present.

The work of the Romantic poets argued, I think, for a rebalancing of a view of the world that had, since the Enlightenment, placed a greater importance on measuring and recording experience, whilst devaluing our emotional and creative responses to the natural world. Their approach, it could be argued, is even more relevant for us today as our contemporary world is facing the twin evils of pollution and climate change.

People in the poetry and prose of the Wordsworths and Bashō emphasize the importance of a direct, unmediated experience of nature—an experience developed through our active imagination. The poetry and prose of Dorothy and William Wordsworth and Bashō developed an understanding of classical Chinese poetry (which he studied in Kyoto for five years early in his life). Bashō developed a simple but profound and serious style of composing poetry. He admired the ‘wandering poets’ Li Po and Tu Fu of China as well as Sōgi and Saigō of Japan. Nothing is contrived. There are no puns or attempts at urbane sophistication. Like Dorothy and William Wordsworth, Bashō writes of a direct and deep engagement with nature: in this exhibition, we have three key illustrated by Bashō that emphasize this approach:

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I tell you, I intend to sever my relations with you,’ Bashō says in the letter.

For the Wordsworths, the sending and receiving of letters was an important part of everyday life. It provided the only means of keeping in touch with family and friends; the receipt of a letter from Coleridge, for example, could greatly affect the Wordsworth household’s spirits. The cost of paper and postage was expensive, with the recipient expected to pay for delivery. Often every inch of the paper was written upon to save the expense of using a second sheet. The handwriting, number of deletions and layout of a letter can tell us much about the formality or otherwise of the relationship between sender and recipient.

Framing the scripts

In this exhibition, some of the artists explore the idea developed by writers such as Coleridge and Wordsworth that there is a specific relationship between the word used to describe an object or thing and the object itself—a poetic, embodied relationship. Coleridge, writing in a letter to William Godwin20 suggested that ‘words can embody and not just stand for thoughts and things’ and he ‘puts his linguistic faith in words as “living things”—as plants, as live bodies’.21

He continued:

Captions 11

become the subject of his poems, her recording of them in a journal to which he could turn as an aid to memory; and in the physical creation and copying of verse with which she could be occupied for several hours in a day.

Bashō also benefited from creative collaboration, undertaking his journeys with companions; The Narrow Road to the Deep North (for instance) is punctuated by references (and occasional contributions) from his companion, Sora.

It is in this spirit of collaboration that we invited a number of the artists in this exhibition to work collaboratively—and, in the spirit of cultural exchange, to encourage artists from the UK and Japan to work together.

Letter writing and correspondence

Some two hundred letters are known to have been written by Bashō—many of them similar in style to his published prose, and some including kana. The Wordsworths wrote thousands of letters.

The letter can be the purest and most direct form of writing—a place where feelings are often exposed. Whilst there is, of course, no direct display of temper in any of Bashō’s prose or poetry, it does fleetingly arise in his letter writing— for instance in the letter Bashō wrote to a student named Shado who was trying to set up a branch school in Osaka after hearing he had fallen out with fellow students. ‘You suffer from a somewhat selfish disposition. If you do not do as

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He continued:
The Wordsworths, Bashō and Zen: the journey into wisdom

So far in this introduction, I have looked at straightforward and relatively uncontroversial comparisons between the work of the Wordsworths and Bashō. However, there was another key area in particular that I ‘felt’, intuitively, was worthy of exploration when beginning this project, and that was the deeper ‘spiritual’ association between the writers. Was this, perhaps, another connection between the Wordsworths and Bashō—or if not, what did any differences between the approach of the three writers say about them and the respective cultures out of which their work emerged?

Despite the ‘self-focus’ that Keats for one attributed to Wordsworth, I sensed that there were many passages in Wordsworth’s writing when the poet’s ego seemed to me to become subsumed within the world—a sense that was corroborated by my reading of a fascinating book by John G. Rudy called *Wordsworth and the Zen Mind*. In his introduction, Rudy suggests that ‘Throughout his poetry, Wordsworth chronicles moments of self-forgetting extraordinarily similar in course and profile to the Zen experience of the cosmic influx resulting from its formal procedures of self-emptying. As with Zennists, these occasions of self-forgetting form the spiritual basis of his art and the driving force behind his creativity.’

*Is thinking impossible without arbitrary signs? Is—how far is the word “arbitrary” a misnomer? Are words &c parts & germinations of the Plant? And what is the law of their growth?*—In something of this order I would endeavour to destroy the old antithesis of Words & Things, elevating, as it were, words into Things, & living Things too.

A number of the artists in this exhibition have focused not just on the printed page, but also the handwritten texts of both Wordsworth and Bashō (and his follower, Buson). The personally expressive power of the Romantic poets is of course clearly evident in the printed word, yet it is strengthened enormously in the handwritten manuscripts on display here. Similarly, our understanding of the haiku poetry of Bashō has largely come down to us in a highly aesthetic, pared down, modernist form (the haiku, typeset, on the page), whereas in fact Bashō’s and Buson’s calligraphy, whilst still beautifully restrained and spare, is actually so much more personally, and wonderfully, expressive than this.

In seeing together here the handwritten texts of William and Dorothy Wordsworth and the calligraphy of Bashō and Buson, we might imagine again that these poets are not as far apart as we may have originally thought. It is precisely this expressive approach that some of the contemporary artists in this exhibition have developed, whilst others have focused on the everyday typeset poetry, influenced by twentieth century Western poets who themselves drew extensively on the work of Bashō.

*Captions 12 and 13*
And I have felt
A presence that disturbs me with the joy
Of elevated thoughts, a sense sublime
Of something far more deeply interfused
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.
… Being the eyes of nature itself, Dorothy reads only what is there
and seeks nothing beyond the surface of things.”

This reading of the Wordsworths and Bashō is, I realise, a somewhat speculative comparison (indeed a colleague called it, not unreasonably, a perilous one). However, it is one that has, for me, driven this project forward—and it is one I believe many of the artists in this exhibition have subconsciously tackled in their work.

Our aim over the three days (from 20–22 January 2014) was to generate ideas for a visually stunning exhibition, bringing out the beauty and power of the original manuscripts, and to look at ways in which the contemporary artwork might give visitors new ways of seeing the manuscripts afresh. Thus the handling of the documents afforded all involved a unique opportunity to meet and exchange ideas with the added privilege of being able to work with original Wordworth poetical manuscripts (ninety per cent of which belong to the Trust) and facsimile manuscript copies of Bashō’s work kindly lent to us by the Kyoto National Museum and the Waseda University Library. Access of this sort to these manuscripts is, of course, rare, and so it was wonderful to be able to handle material of such enormous cultural value, as well as being inspired by the landscape of the ‘Wordsworth’s Lake District’ in winter. Workshops on Sumi ink painting and Japanese book binding using traditional Japanese Paper by Manny Ling, Christine Flint-Sato, Nao Sakamoto and Ewan Clayton illuminated the symposium, and a number of artists walked up Easedale, led by sculptor Brian Thompson.

One aim over the three days (from 20–22 January 2014) was to generate ideas for a visually stunning exhibition, bringing out the beauty and power of the original manuscripts, and to look at ways in which the contemporary artwork might give visitors new ways of seeing the manuscripts afresh. Thus the handling of the documents during the symposium formed a crucial part of the process of the creation of the new work for the exhibition.

The Symposium was a great success and has subsequently resulted in the work represented here in this catalogue and exhibition.

And finally—by way of a caveat—I should say that I am primarily an artist and occasional curator and not an academic with an in-depth knowledge of the work of either the Wordsworths or Bashō. Sometimes this can be useful, but such enthusiasm will only go so far—and so I am hugely indebted to Jeff Cowton, Curator of the Wordsworth Trust, whose support, advice and enthusiasm throughout this project have been immense, and to the writers
Dorothy Wordsworth, and that of Bashō, urge us, I think, to value if Keats had journeyed with Bashō’.30

written a fascinating essay ‘The Narrow Road to the Western Isles—

how the new work in this exhibition and catalogue can help and, in the case of Carol McKay’s texts, a clearer picture as to why, too, we have much to learn from the Japanese and Eastern approaches to nature.

(Bombay)

I approached each with some trepidation and asked them, frankly, an almost impossible task—to write about the work of Wordsworth and Bashō in just 1000 words. They too have responded magnificently to this, different, and tough, challenge. I hope that, together, they will give you, the reader, a much

nature for what it is—and not (as we politically do in the twenty-first century) to frame the argument and adopt the language of the economic rationalists. The cognitive linguist Lakoff says if you adopt the language and values of your opponents, you lose because you are reinforcing their frame’.33 Costing nature (says Monbiot) that opponents can deploy—arguments based on values—just, cannot be right. That is why it is more important than ever that the poetry and prose of Dorothy Wordsworth and Bashō be heard and understood and why, too, we have much to learn from the Japanese and Eastern approaches to nature.


13. Ibid. p.97.


2. Makoto Ueda, The Master Haiku Poet, Theることをめざすままににのるいために


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Biologists refer to the boundary-zone between two ecosystems as an ecotone, or edge. ‘Edge-effect’ often lends a special richness to such border-regions. They may well harbour species from each adjacent habitat, as well as some that are unique to the ecotone, and therefore not only her isolated labour but even her language—Scots Gaelic—feels ancient and remote to him. In part because of such a gap, this encounter remains a wellspring for the poet’s memory and imagination: ‘The music in my heart I bore, / Long after it was heard to my taste / Long after it was heard to my taste./ Long after it was heard to my taste./ Long after it was heard to my taste./ Long after it was heard to my taste./ Long after it was heard to my taste.‘

In creating his own work for the present show Ken Cockburn found himself drawn to a passage from Book II of Lyrical Ballads referring to the ‘observation of affinities / In objects where no brotherhood exists / To passive minds’. In investigating the affinities between Bashō and Wordsworth it’s pertinent to note that word’s origin in Latin + ad finis (affinis): ‘bordering on’. They are kindred writers themselves ventured into a precarious but promising edge; seeking nourishment, they may simply end up being what’s for lunch.

Alertness is thus at a special premium for creatures drawn to the abundant resources of a moving edge. Seeking nourishment, they typically possess an unusually high density of biomass. Edges adjacent habitat, as well as some that are unique to the ecotone, and therefore to such border-regions. They may well harbour species from each habitat, as well as some species that are unique to the ecotone, and therefore not only her isolated labour but even her language—Scots Gaelic—feels ancient and remote to him. In part because of such a gap, this encounter remains a wellspring for the poet’s memory and imagination: ‘The music in my heart I bore, / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste’. In the choice to turn away from the conventional, materialistic expectations of their societies, Bashō and Wordsworth were both motivated by the desire for a deeper quality of awareness. One of the first scholars to point out this essential similarity was R. H. Blyth, who lived, taught English and studied Zen and inane phraseology of many modern writers’ out of a hunger for ‘impassible and mute life’ whose ‘essential passions of the heart find a better soil in which they can attain their maturity …’. (This language comes from the poet’s 1808 preface to the second edition of Lyrical Ballads.)

Just as Bashō had been inspired by the women’s sto-planting song, Wordsworth’s imagination was stimulated, his heart stirred, by hearing the song of the Solitary Reaper at another sort of edge. The speaker’s question ‘Will no one tell me what she sings?’ indicates that not only her isolated labour but even her language—Scots Gaelic—feels ancient and remote to him. In part because of such a gap, this encounter remains a wellspring for the poet’s memory and imagination: ‘The music in my heart I bore, / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste / Long after it was heard to my taste’. In the choice to turn away from the conventional, materialistic expectations of their societies, Bashō and Wordsworth were both motivated by the desire for a deeper quality of awareness. One of the first scholars to point out this essential similarity was R. H. Blyth, who lived, taught English and studied Zen and...
writes, ‘The temple doors, built on rocks, were bolted. I crawled among boulders to make my bows at shrines. The silence was profound. I sat, feeling my heart begin to open’. Then comes the haiku: ‘Lonely stillness— / a single cicada’s cry / sinking into stone’ (Hamill’s translation).

A similar shift of diction and intensity happens again and again in The Prelude, though in Wordsworth’s case this is as often a recoil from previous experience as a distillation of it. In Book VI, when the speaker realizes that he has already, unwittingly, crossed the Alps, a ‘melancholy slackening’ ensues. But that mood in its turn suddenly gives way to a visionary experience of ‘The torrents shooting from the clear blue sky / The rocks that muttered close upon our ears, / Black drizzling crags that spake by the way-side / As if a voice were in them…’. Wordsworth’s surrounding medium is blank verse rather than prose, while his galvanizing experiences are less separate and compact than Bashō’s haiku. Nevertheless, the two poems share the same essential rhythm in which the narrative voice is arrested and illuminated by flashes of insight. At such moments their readers too may be released from society’s expectations and inflections into an experience of immediate awareness at a vital edge.

Biographical note
Following his studies at Pomona College and Yale University, John Elder taught English and Environmental Studies at Vermont’s Middlebury College for thirty-seven years. Among his chief interests in a teacher were English Romanticism, American nature writing, and Japan’s haiku tradition. His three latest books—Reading the Mountains of Home, The Frog Run, and Pilgrimage to Vallombrosa—all combined discussions of literature, descriptions of the Vermont landscape and memoir. He has just published another memoir entitled Picking up the Flute, which takes the form of a memoir where reflections about playing Irish traditional music on the wooden flute are complemented by anecdotes of pertinent times.

John and Rita Elder live in the Green Mountain town of Bristol and produce maple syrup with their two sons at a nearby sugarbush. They are active in statewide conservation and climate-work and entertain themselves in the evening playing music together on the flute and concertina.
By the still borders of the misty lake
Repeating favourite verses with one voice,
Or counting morn, as happy as the birds
That round us chanted.

I would walk alone
In storms and tempest, or in starlight nights
Beneath the quiet Heavens … and I would stand
Beneath some rock, listening to sounds that are
The ghostly language of the ancient earth
Or make their dim abode in distant winds.

Wordsworth in his late twenties was remembering himself as a boy
of thirteen or fourteen years, a teenager still at school. Sometimes
he took walking with him the household dog, and the dog would
become ‘Tired, and uneasy at the halts I made’. For the young
Wordsworth was ‘busy with the toil of verse’, his dog receiving great
caresses when an image came out right, and giving ‘timely notice’ to
the composing poet when strangers approached. Wordsworth was
developing the habit, which he kept all his life, of saying his lines
out loud as he walked, so that he might hear and possibly refine the
music of his words. He would sometimes on summer mornings walk

WORDSORTH AND DOROTHY WORDSWORTH, WALKERS

Emma Woolf

PAMELA WOOF

She slept well after such active days and is reminded of them in her
early thirties after ‘a long and toilsome walk’ with her brother to
reach Loch Ketterine in 1803:

PAMELA WOOF

I slept as soundly on my chaff bed as ever I have done in
childhood after the long day’s playing of a summer holiday.

We, most of us, can attest to similar experiences, but they are far
from the intensity of Wordsworth’s mountain boyhood, his hearing
among the solitary hills

Low breathings coming after me, and sounds
Of indistinguishable motion, steps
Almost as silent as the turf they trod.

Or consider the terrifying blankness that invaded both his sleeping
and waking hours when, in a boat taken without leave, the boy had
rowed in moonlight upon a mountain lake, and found that

huge and mighty forms that do not live
Like living men moved slowly through my mind
By day, and were the trouble of my dreams.

Dorothy had yet to discover such power in the hills, and perhaps,
again like most of us, she came to realise that power mainly through
her imagination and from Wordsworth’s own poetry; from this she

would walk alone
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Understood the forces he had known and felt in the solitary rambles of his youth.

Yet Dorothy herself was an unusual young woman. From age seventeen to twenty-two she lived with her Uncle William and his young family in his rectory at Forncett in the flat countryside of Norfolk. There she learnt something of the value of walking. The first kind of walking was that with her brother when he stayed for six weeks at his uncle's over Christmas 1790–91. He had been walking in the summer, almost marching, with an undergraduate friend through exciting revolutionary France and through the Alpine sublimities of Switzerland and Italy. He was now in an English rectory getting to know more of his sister who explained their routine to Jane:

We used to walk every morning about two hours, and every evening we went into the garden at four or half past four and used to pace backwards and forwards ‘till six.9

Such regular pacing backwards and forwards, over a limited distance on path, field, road or terrace where the walking was easy and there was no stumbling, gave Wordsworth the perfect context for meditation. In Goslar, Germany with Dorothy, both of them wrapped in furs against the cold; from Sockburn-on-Tees in the North East to and then through the Lake District with Coleridge and with John back from a sea voyage, and finally, from Sockburn again, across Yorkshire, into Westmorland and on to Grasmere with Dorothy over three cold snowy days in late December 1799. At the end of this last walk she wrote Cottage, and out of all the walks there came poetry.

Yet Grasmere intensified the walking and intensified the poetry. Wordsworth and his sister were living there; it was home. They did not simply walk through it; they walked into it, deeply into it, so that they knew it, permanently. Their writing showed a richness of images and observations that murmured ‘with a sea-like sound’.12 Their sister, adding to the contemporary novel, Jane Austen’s Pride and Prejudice, would walk back. Certainly, such a character as Miss Bingley from Pride and Prejudice, Jane Austen’s famous, would have judged Dorothy indecorous.

Yet it meant that by the end of 1799 when she and Wordsworth set up house in Grasmere she was for the poet a perfect walking companion. The brother and sister enjoyed each other’s company, talking or silent, composing or noticing, walking backwards and forwards, or walking over a distance everywhere about the valley; walking together, with friends, or alone, walking at all times of day or night and in all seasons. They made Grasmere (and the Lake District) their own by walking in it and by writing about their experience.

Living in one place by year, changing in themselves and seeing the valley change, meant that they were not just walking through space and place, they were walking through time as well. Levels of meaning began to cling, for example, to a wood that was by the road walked on locally most days. Their younger seawater visiting brother had made for himself a path through the wood’s dense trees in 1800; the elder poet brother later discovered the pathway walked on it and wrote about his younger brother, his boyhood, his life at sea, his mind’s range as he would pace his ‘Vessel’s deck / In some far region’, conjuring up as he walked ‘undying recollections’ of his native hills and his brother’s verse about those hills, even of the sea voyage; and finally, from Sockburn again, across Yorkshire, into Westmorland and on to Grasmere with Dorothy over three cold snowy days in late December 1799. At the end of this last walk she wrote Cottage, and out of all the walks there came poetry.

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Images and observations are generally more quickly put down on paper by a journal-writer than by a poet; Wordsworth certainly composed out of doors and in his head, sometimes quickly, but not always immediately seizing on an idea; and after that he needed time for revision on paper. It could be a slow process.

Dorothy could write her account of a day that same night, though often she had to catch up on omitted days. She looked about her,
at sky and earth. She walked. Soon after coming to the Lakes, Wordsworth away, she was walking one night the four miles from Ambleside back to Grasmere and was accompanied part of the way by Mrs Nicholson, the post mistress. Dorothy wrote:

The was very kind, but God be thanked I want not society by a moonlight lake. Not did she; she could too ‘moonshine like herons in the water’. Or, in a different season, reluctant to set off till after tea in ‘a soaking all-day Rain’ she saw ‘hawthorns on the mountain sides like orchards in blossom’, thus giving to an ordinary wet day the sudden surprising presence on a bleak mountainside of intense freshness, colour and scent, such as a spring orchard has in sunshine. But along the delicate beauty of her image is the sadness of its transience; anything simply visible; Wordsworth in fact had his eyes shut. There is here a compression of landscape into its elements, earth, air and water; its power is of the most basic and the notion of the ‘voice of the air—the voice of the air’ is magical.

There was no one waterfall above another—it was a sound of waters in the air. This is a perception beyond anything simply visible. Wordsworth in fact had his eyes shut. There is a compression of landscape into its elements, earth, air and water; its power is of the most basic and the notion of the ‘voice of the air’ is magical.

Even walking can be too fast; the Wordsworths often stopped in their walks, sat, lay down, listened and looked. For both noticing and letting the mind dwell upon the things seen, the alternation of walking with stillness allows in a very natural way for both noticing and letting the mind dwell upon the things seen, moving, as here, even towards fantasy. The lower hawthorn blossoms passed away, those on the hills a faint white.

The house, of course, had its domestic imperatives: dealing with garden, indoors, cooking, gardening. In walking out of the house, absorbing through frequent noticing details in the changing appearances of the valley, Dorothy was often stimulated to use imagery. Not written for publication, the journals have a lovely freedom and they mix particular realistic details with leaps far beyond the specific; the hawthorns as orchards in blossom are an example. Or, Wordsworth and Dorothy’s walking out to John’s grove, sitting for a while and listening, then lying down ‘unseen by one another’ and listening to ‘the peaceful sounds of the earth’, hearing not only the birds but the waterfalls.

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Dorothy wrote:

We rested a long time under a wall. Sheep & lambs were in the field—cottages smoking. As I lay down on the grass, I observed the glittering silver line on the ridges of the sheep, roosting to their situations respecting the Sun—which made them look beautiful but with something of strangeness, like animals of another kind—as if belonging to a more splendid world. The alternation of walking with stillness allows in a very natural way for both noticing and letting the mind dwell upon the things seen, moving, as here, even towards fantasy.

Sometimes in their walking the Wordsworths did not themselves choose to be still; they were compelled to stillness by the force of wind and weather. There was a ‘futuous’ wind when they set out from the foot of Ullswater to walk the length of the lake and then over a high pass back to Grasmere: They had to rest twice; once ‘in the large Boat-house, then under a furze Bush … The wind seized our breath... —We rested again & again’. This enforced resting meant that they not only noticed but remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered. Dorothy, writing her journal two days later, recalled even the variations of colour on twigs; she noted what flowers grew among the mossy stones about & about them, remembered.

They grew among the many stones about & about them, some rested their heads upon these stones as on a pillow for weariness & the rest tossed & reeled & danced & seemed as if they verily laughed with the wind that blew upon them over the Lake; they looked so gay, ever glancing, ever changing —. Wordsworth was walking with Dorothy on that April day in 1802. We do not have his reaction at the time; it comes some two years later from a surging movement of memory. That walk of April 1802 was then both remembered and changed; it had, as it were, slept in the poet’s mind and of its own accord it surfaced into vividness but a vividness at once softer and more dramatic than in Dorothy’s portrayal. Only through time and memory could the experience become perfectly the poet’s own. Appropriately therefore he is solitary, not with his sister, in the poem ‘I wandered lonely as a Cloud’. The wind is not ‘furios’ now, but a breeze that sets the flowers more gently ‘fluttering and dancing’. The poet does not come upon the flowers in rows and threes gradually, and then ‘more & yet more & at last...’ as Dorothy had done; his awareness is dramatic, ‘at once I saw a crowd’. After the ambers ‘winding’ the poet wants the force of revelation, it hadn’t been there, but he creates it. There is no need to say more here about Wordsworth’s
most recognized poem, but it is important to see that a shared walk affected the two writers differently: for Dorothy, it formed the content of her lively, enthusiastic sympathy of the moment for both flowers and various wind; for Wordsworth, it became the stuff of an imaginative re-creation, a memory reawakened by a recurring sense of involuntary delight, the richness at last of the dancing daffodils, a richness that was permanent because it was in the mind.

Often in his poetry, though not necessarily in actuality, the poet walked alone; it is the reader who is invited to walk mentally beside him.

If from the public way you turn your steps Up the tumultuous brook of Green-head Gill, If from the public way you turn your steps Up the tumultuous brook of Green-head Gill, You will suppose that with an upright path Your feet must struggle... The poem, ‘Michael’, will be about the significance, the tragic significance, of those stones to an old man, a shepherd who had lived nearby. It is the human association of the valley and its fields, the mountain heights and their winds, the stones of an unfinished water-breaks and little falls in the brook. Her passage is descriptive of the place as it is. The same walk for Wordsworth has plunged him into memory, into layers of memory: of himself as a young boy beside the brook; of a Sheep fold’,20 and Dorothy in her journal describes the place, the mountain heights and their winds, the stones of an unfinished water-breaks and little falls in the brook. Her passage is descriptive of the place as it is.

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Carden of books, yet having felt the power Of Nature, and having felt too the power of a story told to him by his household Dame in Haweshead about an old Grasmere shepherd. His Dame, Ann Tyson, had heard the story as a girl, and so the shepherd who knew the mists and winds, had rambled the fells as a schoolboy, knew the mists and winds, had rambled the fells as a schoolboy, walked them as a young man and now lived daily in their sight, could walk on a fine October morning, and find in his memory and imagination, among these empty hills a celebration of how human love and strength can deal with the eternal onslaught of suffering.21 Wordsworth and Dorothy walked the roads as well as the fells of Grasmere valley, and they stopped and talked, or rather listened—Dorothy particularly was good at listening—to the sad stories of the poor, the people on the fringes of society who were forced to walk the roads: the beggars, discharged soldiers, rag men, old sailors, abandoned women, widows, whole families with dog and crying infant. Wordsworth and his sister had ‘walked up Greenhead Gill in search of a Sheep fold’, and Dorothy in her journal describes the place, the orange fern on the mountains, the cattle pasturing on the hill tops, the kites sailing in the sky, the sheep fold falling away, its form nearly that of a ‘heart unequally divided’, the bright sparkles of the water-breaks and little falls in the brook. Her passage is descriptive of the place as it is. The same walk for Wordsworth has plunged him into memory, into layers of memory: of himself as a young boy. The same walk for Wordsworth has plunged him into memory, into layers of memory: of himself as a young boy. Beside the brook

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engages him in conversation. We, as readers, have walked with the poet to this point in the poem, enjoying the sun after the night’s rain, hearing the birds, breathing the air ‘filled with pleasant noise of waters’. Like the sky, the grass, the hare, the woods and distant waters, like the ‘Traveller then upon the moor’, who is the poet himself conducting us upon his walk, we sense the general rejoicing; the Traveller is ‘happy as a Boy’. But the solitary walk of the poet’s imagination induces thinking, and the poet’s mood changes to worry and gloom, the very opposite of happiness. It is then that, depressed at the despondency that poets suffer, he, our guiding poet, and we with him, see the leech-gatherer. Wordsworth, finishing the first drafts of his poem, did have several verses fully devoted to the old man’s direct words, to particular and new details about him and to such specific facts as Dorothy had presented in her journal. This all seemed too much for the first readers, Sara and Mary Hutchinson; indeed, they pronounced the old man’s words ‘tedious’. At first, Wordsworth felt outraged and misunderstood, but then he destroyed most of that section of the poem and finished it by redirecting the walk that had begun on such a golden morning of the earth’s and the poet’s happiness; he has the poem move now into the darker spaces of his own mind. The leech-gatherer himself is taken out of his own endearing and calamitous history and becomes such a symbol of endurance in an alien world as one of those erratic boulders that are seen up and down the Lake District and have been carried long ages past by glaciers and deposited among rock formations of a different period; or, says Wordsworth, he is like an ancient sea-beast, hardly alive, crawled out of the depths of the sea to repose for a time in the sun. With these comparisons the leech-gatherer has lost most of the specific details of his particular life in history, he is almost mythical, a symbol of astonishing endurance. The poet walks up to the old man stationary by the pond and learns about his ‘Employment hazardous and wearisome’, about his ‘many hardships’ and how he had travelled, and...
Prelude), explained Dorothy, and by the end of May he was in the same position and it was still raining. This time Dorothy was writing to her new correspondent Lady Beaumont:

... at present he is walking, and has been out of doors these two hours though it has rained heavily all the morning. In wet weather he takes out an umbrella, chooses the most sheltered spot, and there walks backwards and forwards, and though the length of his walk be sometimes a quarter or half a mile, he is as fast bound within the chosen limits as if by prison walls. He generally composes his verses out of doors, and while he is so engaged he seldom knows how the time slips away, or hardly whether it is rain or fair.26

The two kinds of walking—this meditative pacing and the walking that covered distance—were constants throughout life for Wordsworth and his sister: for Dorothy, until she became too ill in the early 1830s (she lived until 1855), and for Wordsworth, almost until his death in 1850. This everyday walking in the Lake District— to Ambleside, Keswick, Ullswater, the Langdale valley—was punctuated by some dozen ambitious pedestrian tours, and again, Wordsworth found in these matter for poetry. Walking was in his blood, a need. Wordsworth knew it and discusses his need in The Prelude 1805. He could see some virtues in the city, but in his heart he turned

To you, ye pathways and ye lonely roads, Sought you, enriched with every thing I prized, With human kindness and with nature's joy He goes on to speak of the bliss of walking ‘Through field or forest with the maid we love’ as he had walked with his sister in Grasmere, ‘the home of both’. And next to that he placed the ‘dear delight’ of wandering on from day to day Where I could meditate in peace, and find The knowledge which I love, and touch the sound Of Poet’s music to strange fields and groves, Converse with men, where if we meet a face We almost meet a friend … I love a public road: few sights there are That please me more; such object hath had power O’er my imagination since the dawn Of childhood, when its disappearing line, Seen daily afar off, on one bare steep Beyond the limits which my feet had trod, Was like a guide into eternity … The lonely roads Were schools to me in which I daily read With most delight the passions of mankind, There saw into the depth of human soul … 27 Wordsworth’s poetry bears all this out. Walking the portions of the earth they walked was not trivial to either Wordsworth or his sister Dorothy. It was the context for the creative music of poetry; it was where humans met and sympathised with each other; it was an invitation to discover more, possibly apprehend the infinite; it contained sadness, joy, dignity and beauty as well as misery; it made the walker alive and alert to the unexpected. The known ways of Grasmere had a deep sweetness to the Wordsworths and the unknown ways of the world had a human sweetness too, one that mingled with the poet’s thought Of travelling through the world that lay Before me in my endless way .28 Notes
Quotations from Dorothy Wordsworth’s Grasmere Journals are from The Grasmere and Alfoxden Journals, ed. Pamela Woof, Oxford: Oxford University Press, 2002, referred to here as GJ, with date.

(Endnotes)
1. See the whole passage, Prel., II, 321–41.
2. Ibid., III, 120–131.
3. Ibid., V, 245–91.
5. Letter, 18 and 12 July 1793.
10. Letter, 26 June 1791.
11. Letter, 5 June 1791.
12. See the poem, “When first I journeyed hither”.
13. GJ, 2 Jan 1800.
14. GJ, 2 June 1800.
16. GJ, 9 June 1802.
17. GJ, 29 April 1802.
18. GJ, 29 April 1802.
19. GJ, 15 April 1802.
21. See the poem ‘Michael’.
22. GJ, 12 Oct 1800.
23. GJ, 14 April 1802.
28. See the poem ‘Stepping Westward’.

Biographical Note

Pamela Woof is a retired Lecturer in Literature in the Department of Lifelong Learning, Newcastle University. She has been a Trustee of the Wordsworth Trust for many years, and is now the Honorary President. Alongside her husband, Dr Robert Woof, Pamela has contributed to exhibitions and has published many articles on Wordsworth and the Romantics. Pamela recently curated an exhibition, Dorothy Wordsworth, Wonders of the Everyday, for the Wordsworth Trust, and her edition of the *Grasmere and Alfoxden Journals* is now the standard classic edition.

Caption 20

Twilight at Elter Water
Photography by David Unsworth
On 2nd May 1689, the thirty-sixth day of his peripatetic journey from Edo, Bashō walked into Shinobu, a village near Fukuoka, to visit the famous rock which was believed to have been used to dye a kind of cloth known as shinobu mojizuri. Shinobu mojizuri had been adopted by ancient poets as one of utamakura, place names famed and rhetorically used in classical poems, but Bashō found the rock itself half buried in the ground. His journey to the deep north of Japan was a personal pilgrimage to such neglected literary topos. The village name of Shinobu is said to have been derived from a fern called shinobuso, but since it is phonetically identical with the verb shinobu, meaning ’harbouring secret love or yearning for the past’, it had been used in classical poems to imply ’mental distraction by secret love or enchanted recollection’ when combined with mojizuri denoting ’twisted patterns’. Based on such artistic sentiments, Bashō composed a piece of haiku on seeing girls planting rice seedlings in the paddy field:

The busy hands
Of rice-planting girls
Reminiscent somehow
Of the old dyeing technique.

The swinging movements of the girls’ hands evoked the traditional mojizuri artisan skills in Bashō’s mind, but his imagination also flashed back to the ancient days when people expressed their secret love in verse. The topic of shinobu mojizuri encapsulates and conjures up such layers of sentiments.

This is almost a haiku version of Wordsworth’s ‘The Solitary Reaper’, composed after his 1803 tour to Scotland. The singing voice of a ‘solitary Highland Lass’ (2) while cutting and binding the grain prompted the poet to envisage ’old, unhappy, far-off things,/ And battles long ago’ (19-20, 21). Wordsworth’s journey was similar to Bashō’s foot journey to the north: it was a process of visiting, imagining and recollecting the immortal voice of the past. Six days after leaving Shinobu, Bashō was enthralled by discovering what he believed to be a stone monument called Tsubo no ishifumi on the ancient site of Taga Castle. It was erected during the reign of Emperor Shōmu (CE 724–49) to commemorate the now vanished fortress built in CE 724 and had been celebrated by classical poets as a metaphor for ’something too far or hard to discover’. The inscribed letters were still visible, though covered with thick moss. Bashō rejoiced that it

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The swinging movements of the girls’ hands evoked the traditional mojizuri artisan skills in Bashō’s mind, but his imagination also flashed back to the ancient days when people expressed their secret love in verse. The topic of shinobu mojizuri encapsulates and conjures up such layers of sentiments.

This is almost a haiku version of Wordsworth’s ‘The Solitary Reaper’, composed after his 1803 tour to Scotland. The singing voice of a ‘solitary Highland Lass’ (2) while cutting and binding the grain prompted the poet to envisage ’old, unhappy, far-off things,/ And battles long ago’ (19-20, 21). Wordsworth’s journey was similar to Bashō’s foot journey to the north: it was a process of visiting, imagining and recollecting the immortal voice of the past. Six days after leaving Shinobu, Bashō was enthralled by discovering what he believed to be a stone monument called Tsubo no ishifumi on the ancient site of Taga Castle. It was erected during the reign of Emperor Shōmu (CE 724–49) to commemorate the now vanished fortress built in CE 724 and had been celebrated by classical poets as a metaphor for ’something too far or hard to discover’. The inscribed letters were still visible, though covered with thick moss. Bashō rejoiced that it
survived a thousand years as ‘the living memory of the ancients’ in ancient times and the sites of collective memories. By composing poems at each site, he remembered the dead as genii loci, and aspired to immortalize their histories in a modern poetical language. Travelling is more often a selfreflective journey to the past in Wordsworth’s poems, but his poems on his Scottish tours are comparable to Bashō’s journey to the north. They recounted their pilgrimages to literary and historic sites, such as the graves of Burns and Robert Burns, the cave and ruined castles. Just as Bashō confirmed his own poetical identity at Tode no ikiten, Wordsworth was scoured of his own career when he revisited Burns’s grave in 1803, who taught him ‘How Verse may build a princely throne / Upon humble truth’ (‘At the Grave of Burns’, 35–36).7 Though disappointed by the real scenery of the renowned Yarrow in his 1814 trip, ‘Yarrow Revisited’ composed on his second visit in 1831 is imbued with the sense of time and history. ‘Though we were disappointed by the real scenery of the renowned Yarrow in his 1814 trip,’ the meandering river united ‘Past, present, / Future, all … / In harmony’ (36, 29–30).6 It indicates the way in which the picturesque scenery of the river resurrects memories of the dead and the living for the future, ‘[l]ike guests that meet, and some from far,’ by cordial love invited’ (31–32). The sense of community, Bashō often changed the chronological order of his compositions, and by living in the flow of time and life.9

Just as Wordsworth, the habit of ‘wandering’ constituted the crucial part of Bashō’s career. Before he followed the footsteps of the ninthcentury itinerant poet Saigyo in the deep north, he had made three long foot journeys to the middle regions of Japan and published travelogues about each. We can find in them beautiful harmony between his poetic consciousness and nature. His scenic descriptions are as picturesque, inspirational and selfreflective as Wordsworth’s lines in Descriptive Sketches. We can see Bashō striving to establish a new poetics then. All his efforts bore fruit in his last travelogue Major of Time (‘Address to Kilchurn Castle, Upon Loch Awe’, 1189 at Hiraizumi: A thicket of summer grass All that remains Of the dreams and ambitions Of ancient warriors.4 The poems represents another ‘spot of time’, where dead heroes were commemorations, but also a reconstructed process of recollection and selfexamination as a poet inspired by the vicissitudes of nature and by living in the flow of time and life.9

Notes
3. The only study that compares Bashō and Wordsworth is John Elder, The Narrow Road to the Deep North published posthumously in 1792, which ingeniously unified films, yet highly aestheticized poems combined with unpretentious prose narratives. ‘Days and months are travellers of eternity,’ he wrote at the very start of the journey (97). With such a sense of mutability, he could clearly discern what remained unchanged in the current of time: places of literary fame repeatedly celebrated by poets from Of ancient war riors.
5. Wordsworth also ascertained the collective identity of Scottish people by remembering their heroes, at the grave of Rob Roy in 1803, at Bothwell Castle, and at the Earl of Breadbane’s ruined mansion and family tomb in 1831. His other poems—‘The Ruined Cottage’, for instance—are also concerned with vicissitudes of human life and nature, but poems on his Scottish tours are more seriously engaged in locating and renewing collective memories buried in graves and ruins, just as Bashō’s poems are. We can hear such a Wordsworthian voice in Bashō’s leksis composed for Lord Yoshinuma and his men, who encountered their tragic deaths in 1193 at Hiraizumi:

41–42, 21). Wordsworth also ascertained the collective identity of Scottish people by remembering their heroes, at the grave of Rob


9. Wordsworth’s The Prelude (p.107). But “past” is more closely connected to collective memories than to personal ones in their journeys to the north.
It may seem perverse to compare the sophisticated calligraphy of the Japanese poet Matsuo Bashō with the tight and restricted handwriting of the British Romantic poet William Wordsworth. Yet the comparison is revealing, not simply of the role writing has played in two contrasting cultures but in highlighting a significant moment in the history of writing in Europe. During Wordsworth’s lifetime a shift occurred in the way handwriting was perceived; no longer viewed as a marker of class, gender or occupation, it became understood as a reflection of character and incident. Ultimately this insight led to the incorporation of graphic mark-making within strands of twentieth century art, the rebirth of calligraphy as an art form in the west and an understanding of western writing that brought it closer to the East Asian tradition.

But how to convey these two worlds in a brief space? One must write poetically and allow objects to speak for context.

Two writing tables. Basho’s is low, made for writing whilst seated on the floor. Writing materials are laid across its surface. An ink stone, cool to the touch, drops of water gathered in a pool on its dark surface, will be used to grind the black ink stick lying next to it. The stick is lightly perfumed, made from carbon particles, compacted smoke, the essence of a flame. Nearby lies Basho’s brush. His father, a member of the samurai class, who supplemented his income by giving calligraphy lessons, had taught him how to use this tool.

Then, in the court of his young Lord and friend Todo Yoshimasa, he first employed it for his own poetry. After Yoshimasa’s unexpected death at twenty-five Basho undertook the pilgrimage to the mountain shrine of Koyasan to entomb a symbolic lock of Yoshimasa’s hair. Among the tumbled rocks, mists and tall cedar trees he came under the influence of the long-dead patron of the shrine Kukai or Kobo-Daishi (774–835), the founder of an esoteric tradition of Buddhism. Kukai was a calligrapher whose influence can be traced in Basho’s early work. Over time Basho’s style changed reflecting developments in his poetic understanding; he moved towards dry simplicity.

His was an easeful connection to writing.
On Wordsworth’s writing desk lay a writing set, two ornamental century a critical literature around its aesthetics had developed. had been recognized as an expressive medium and by the eighth nascent realities. From the first-century CE onwards writing in China of divination held in late Shang China. The cracks in the bones of The symbols Bashō traced went back to distant origins in ceremonies of an individual, autographs were soon collected and Lavater’s work this incontestable diversity of writing should not be founded on the own handwriting, individual and inimitable … is it possible, that when he wrote it was ‘highly probable that each of us has his Goethe wrote the introduction. Lavater captured something in the relationship to his script and writing instruments—perhaps the first feeling, by the age of seventeen he had developed a psychosomatic development into an articulate awareness of character in handwriting. Such experiences mark an important turn in the story of western writing: a clear call to authenticity in the activity of writing itself, not simply in letter shape. Here is a clear projection of psychological content. When his such case to be documented. In his own obscure imaginings, writing expression itself, his muscles became bound and pain infused the left side of his body, around his heart. ‘I should have written five times side of his body to become stressed. This is an affliction of feeling. ailment remained with him for the rest of his life. poetic imagination became engaged, Wordsworth’s hand wrestled to clear such examples of their handwriting and signatures, as if this too constituted another part of the heart, but one, alas, that it would take several generations to words which more accurately describe my feeling. At all events it renders writing unpleasant.’8 as much as I have done but that I am prevented by an uneasiness such as I have now been doing for several years. Wordsworth’s pain calls attention, both personally and to his times of the heart, but one, alas, it would take several generations to cycle through.

Yet by the time Wordsworth was eight years old, south, across the channel, towards the Alps (a route Wordsworth would walk years later) the Swiss ärzt Johann Caspar Lavater (1741–1801) had published his widely read Physiognomische Fragmente, (1773–8). In the second edition he added a chapter on ‘Character in Handwriting’. Goethe wrote the introduction. Lavater captured something in the zeitgeist when he wrote it was ‘highly probable that each of us has his own handwriting, individual and immutable … it is possible, that this incontrovertible diversity of writing should not be founded on the real difference of moral character’.4

By now printing had spread to provincial towns across Europe. It was familiar to the uniformities of print that meant handwriting, by the century’s end, when Wordsworth was thirty years old, writing had been reconstituted as emanating from the natural force and energy of an individual, autographs were soon collected9 and Lavater’s work developed into an articulate awareness of character in handwriting. The foundation of the study of graphology had been laid.10

Wordsworth himself may never have known of this work, but ever a bell-weather for developments in the world of the imagination and feeling, by the age of seventeen he had developed a psychosomatic relationship to his script and writing instruments—perhaps the first such case to be documented. In his own obscure imaginings, writing clearly carried a projection of psychological content. When his poetic imagination became engaged, Wordsworth’s hand wrestled to express itself, its muscles became bound and pains inflected the left side of his body, around his heart. ‘I should have written five times as much as I have done but that I am prevented by an uneasiness at my side and with a dull pain about my heart—I have used the road, pains but uneasiness and heat are words which more accurately
describe my feeling. At all events it renders writing unpleasant’.8 (from Wordsworth to Coleridge. Goslar: December 1798). This ailment remained with him for the rest of his life.

result is not a physical reason, in a right-handed retron, for the left side of the body to become stressed. This is an affliction of feeling: Wordsworth’s pain calls attention, both personally and to his times at large, to a disjunction and to new possibilities for connection between hands and heart. Such experiences mark an important turn in the story of western writing: a clear call to authenticity in the activity of writing itself, not simply in letter shape. Here is a potential point for breakthrough into the first western calligraphy of the heart, but one, alas, that it would take several generations to cycle through.

(Endnotes)

1. For further examples of the middle of the three periods of his work that have been identified, see the exhibition catalogue Bashō: ‘Oku no hosomichi’ and Bashō: A Japanese hermit, Tokyo: Tōyō, 2009.

2. The Wordsworth Trust holds such a pen tray in its archives.


5. The first time that individual differences in handwriting are acknowledged in a legal context is evidence in Britain as is the writing of the English poet Geoffrey Gilbert in 1726; see Tamara Plakins Thornton, Handwriting in America, New Haven, CT: Yale University Press, 1996, p.55.

6. One of the earliest signs of a growing interest in autographs was the publication of British Antiquities; a collection of the Antiquities of British and Foreign Monuments with their Authentic Histories in 1744 by John Thane. Thane showed the portraits of 189 persons above examples of their handwriting and signatures, as if the two constituted another aspect of portraiture.

7. When Lavater’s work was translated into French in 1806 by Dr Jacques-Louis Moreau, Moreau expanded the section on handwriting. From an English author, John Halls Schooling, Handwriting and Expression, London: Regan Pole. Trench. Trubner & Co., 1892, p.11, we gather ‘from M. Moreau’s observations that graphology too may be used in a new, starting from the year 1806’.


10. For a wider discussion of the imaginative symbolism of the heart, see James Hillman, The Thought of the Heart, Auburn, Enon, 1979.
Biographical Note
Ewan Clayton is Professor of Design at the University of Sunderland where he collaborates with Manny Ling in running the University’s International Research Centre for Calligraphy. Ewan has run calligraphy workshops in Brighton, Sussex, and grew up close by the village of Ditchling, where he, and three generations of his family, worked in a craft Guild established by Eric Gill. For a number of years Ewan worked as a consultant to Xerox’s Palo Alto Research Center (PARC) where he researched the use of documents in shaping the patterns of our lives. In 2013 his book The Golden Thread, a history of writing, was published by Atlantic Books. He has taught and exhibited work widely in Southern and Central Asia, Africa, Europe and North America. www.ewanclayton.co.uk.

This year marks the 370th anniversary of Bashô’s birth and 320th commemoration of his death. In a year of such great significance, it is a great pleasure to encounter such a creative and thought-provoking exhibition informed by a comparative cultural perspective at the Wordsworth Museum in England’s beautiful Lake District.

1. Bashô
What does travel mean to literature and art?

The famous Japanese wandering poet Matsuo Bashô respected the Chinese traveling poet Tu Fu, and admired the Japanese itinerant bard Saigyô. The medieval Japanese author Kenkô writes in his collection of essays Tsurezuregusa (Essays in Idleness):

Izuku nimo are, shibashi tabidachitaru koso, me samuru kokochi sure.
No matter what the destination, the act of setting out on even a short journey inspires reawakening.

(Episode 15)

Kenkô’s comment is that, wherever the destination, time spent travelling brings a refreshing feeling of new insight. The experience of travel gives us a chance to get away from our daily-todye lives and restore our sensitivity of perception. Indeed, everything we encounter on a trip can seem like an illumination. This is how Bashô writes of travel:

T¯okaid¯o no hitosuji mo shiranu hito, f¯uga ni obotsukanashi, tomo ieri
“Those who do not know of the T¯okaid¯o have no understanding of artistic expression,” he also said.

Doh¯o, Sanz¯oshi (Three notebooks)
This is a famous passage where Bashô tells his disciple that unless you have experience of the Tôkaidô, you cannot follow the Path of haikai, the historical form of haiku. He says that if you aim to create haikai, you must at least travel on the Tôkaidô, the most important of the Five Great Routes of Edo-period Japan, a remark that attests to the great importance he put on the experience of travel for the artist.

This year marks the 170th anniversary of Bashô’s birth and 320th commemoration of his death. In a year of such great significance, it is a great pleasure to encounter such a creative and thought-provoking exhibition informed by a comparative cultural perspective at the Wordsworth Museum in England’s beautiful Lake District.

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(Episode 15)
Bashō made five trips while he was in his forties, and these resulted in his five travel journals. These journeys he undertook—travelling over the unpaved roads of early modern Japan period on foot, or travelling by palanquin or on horseback—must have involved great hardship. Nature’s Mutability is the Origin of Art

Elsewhere among the teachings that Bashō shared with his disciples we read:

Sure no utsuri, “Kenkon no hen wa fuga no tane nari” to ieri. The Master said, “The changing nature of the world is the seed of fuga (artistic expression).

Dōshi, Senbō

The ‘master’ here is Bashō, saying that all the transformations of the natural world serve as the basis of fuga (artistic expression).

Wordsworth and Bashō

Bashō (1644–1694) lived in the early Edo period; the life of Wordsworth (1770–1850) belongs to the latter part of the same era. Both wrote verses that spoke to their respective nations, both wrote poets who interacted closely with nature. Both loved travel, and used it as a background to their philosophical theories. Both lost their fathers at around the age of thirteen. A difference between them is that while Wordsworth got married and had a family, Bashō remained single, though he associated closely with a network of disciples. Anything else is the Eastern poet in the seventeenth century, and the other is the Western poet of the late eighteenth to early nineteenth century.

Wordsworth’s ‘Daffodils’ is a deeply affecting masterpiece; Bashō also composed verses on the topic of this flower.

[Daffodils]
William Wordsworth

I wandered lonely as a Cloud
That floats on high o’er vales and Hills,
When all at once I saw a crowd,
A host, of golden Daffodils;
Beside the Lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
...

... and then my heart with pleasure fills,
And dances with the Daffodils.
...

suisen ya shiroki shoji no tomo utsuri
narcissus in a vase,
sliding paper door behind—
suonen nioi momo yori shiroshi suisenka
scent of narcissus
is felt
whiter than peach

Bashō

Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
...

... And then my heart with pleasure fills,
And dances with the Daffodils.
...
Because narcissus (narcissus) is a kigo (season word) for winter, Japanese daffodils convey an image of whiteness and cleanliness. It is different from that of Western yellow daffodils. Also, as the pronunciation of the flower’s name is derived from the Chinese reading of the characters used to write it, daffodils were never featured in waka, 31-syllable courtly verse. The first time daffodils appear in poetry was in Edo-period haikai. Bashô was drawn to the beauty of whiteness, and therefore composed exquisite haiku on this theme. We also can find daffodils in above (coloured woodblock prints), in which the flower is depicted inside a room or by the water. Aside from this, other themes common to both Wordsworth and Bashô are the cuckoo, the butterfly and the daisy.

4. Toward a New Challenge

Walking and Creation/Re-creation from Handwritten Manuscripts

The concepts of this exhibition are quite unprecedented. In the first place, a consideration of what the act of walking affords to poets, writers and artists is a theme that is extremely simple yet fundamental to humanity. I am sure that it will lead to the opening of new perspectives. In the second place is the idea of the entirely new creative work we attempt in response to our reception of writers’ own handwritten manuscripts. This seems to me quite an interesting practice, as long as the manuscripts to which we refer are those inscribed in the poets’ own handwriting, even in facsimile form. At all events these two themes are a promising indication of the emergence of creative readers in our own time.

Finally, I would like to mention the fact that International Haiku has proliferated greatly in this age of globalization, and that large numbers of people write haiku in their own languages as in as many as fifty countries around the world. How in Britain, the British Haiku Society engages in wonderful activities, many of which I have heard about from its former president, David Cobh. Haiku is the shortest poetic form in the world, one that has fascinated poets all over the world by its “instants of beauty.”

I would like to express my gratitude and good wishes for the future to the Wordsworth Museum for this innovative exhibition in collaboration with the work of Bashô. Also, please let me invite the visitors of this exhibition to come one day to the Bashô Memorial Museums in Japan (one in Kôtô-ku, Tokyo and the other in the city of Iga in Mie Prefecture) and as well as other archives related to Bashô.

I wish to express my profound esteem to all the people who have participated in this effort to bring together Wordsworth and Bashô.

Last of all, I hope that all of you will enjoy this new creation, and experience the freedom of imagination this exhibition represents.

Biographical Note

Shoko Azuma is a professor at Jumonji University, Japan. She graduated with a degree in Japanese literature from Japan Women’s University and obtained a doctorate in comparative cultural studies from Oklahoma University. She specializes in early modern Japanese literature and has written works on Bashô’s poetry. Her study of his use of seasonal language published by Mikû Shoun in 2003 was awarded the Yamamoto Kenichi Literature Prize. Her book compares the representation of journeys in eastern and western literature, taking The Narrow Road to the Deep North as a case study.
Artists’ work and Manuscripts

Ken Cockburn
Mike Collier
Ewan Clayton and Nao Sakamoto
Alec Finlay
Eiichi Kono
Zaffar Kunial
Manny Ling & Christine Flint-Sato
Christopher McHugh
Nobuya Monta
Inge Panneels and Minako Shirakura
Andrew Richardson
Autumn Richardson
Richard Skelton
Ayak Tani
Brian Thompson

WORDSWORTH AND BASHÒ: WALKING POETS
KEN COCKBURN

While yet we may, 2014, book, 130 x 180 mm.

‘While yet we may’, box with cards, 100 x 90 x 33 mm, edition of 5

Ken Cockburn works as a freelance writer, translator, editor and writing tutor, based in Edinburgh. He has always been interested in haiku and like many previous practitioners of the form, his practice often involves collaborators and other art forms, as in his project with Alec Finlay, The Road North, a Scottish version of Bashō’s 17th-century journey in northern Japan.

Cockburn’s new work for this show is deceptively simple in its modes of collaborative composition, bringing together the words of poets separated geographically and historically, yet linked here through poetic reassociation.

The book of verse and box of cards which comprise ‘While yet we may’ are both composed of seventeen words from Bashō’s Oku no hosomichi (The Narrow Road to the Deep North) and fifty one extracts from The Prelude, The Recluse and ‘Lines Composed a Few Miles Above Tintern Abbey’ by William Wordsworth.

The idea for ‘While yet we may’ came from a ‘variable construction’ by the poet Gael Turnbull (1928–2004), which consisted of two sets of cards, one of twenty-eight cards, each featuring a noun, the other of 112 cards, each featuring a qualifying phrase. As Turnbull explained, ‘any one of the one hundred and twelve phrases may relate to any of the twenty-eight nouns’. Of a published version in which each phrase was paired with a noun he wrote, ‘this version is no less final than any other’. The same applies to the versions of ‘While yet we may’ printed and exhibited here.

With thanks to Luke Allan, Alec Finlay, Lorna Irvine, Lila Matsumoto and Angus Reid.
Hayabusa
sweeping falcon
trackless hills by mists bewildered

はやぶさ
dream
these gleams of past existence

Shorts

天暗
stormy
surmounting grace to me hath been vouchsafed

はごとば

And a hawk
weeping falcon
trackless hills by mists bewildered

静

the pine
rooted now so deeply in my mind

rooted

夏山
summer mountain
at my feet the ground appeared to brighten

oranger mountain
breath and everlasting motion

hototogisu

a breath of fragrance

to the brim my heart was full

夏天

a simple wild duck
I must tread on shadowy ground

a single wild duck

夏山

酒

a single wild duck

zekishu

a breath of fragrance

to the brim my heart was full

夏山

natsuyama
summer mountain
breath and everlasting motion
Ken Cockburn's work brings together the words of poets separated geographically and historically, yet linked here through poetic re-association. The book of verse and box of cards which comprise While yet we may are both composed of 17 words from Bashō's Oku no hosomichi (The Narrow Road to the Deep North) and 51 extracts from The Prelude, The Recluse and ‘Lines Written a Few Miles Above Tintern Abbey’ by William Wordsworth (a copy of the first edition of this poem can be seen in the adjacent display case).

The idea for While yet we may came from a ‘variable construction’ by the poet Gael Turnbull (1928–2004), which consisted of two sets of cards: one of 28 cards, each featuring a noun, the other of 112 cards, each featuring a qualifying phrase. As Turnbull explained, ‘any one of the one hundred and twelve phrases may relate to any of the twenty-eight nouns’. Of a published version in which each phrase was paired with a noun he wrote, ‘this version is no less final than any other’.

The same applies to the versions of While yet we may printed and exhibited here.

With thanks to Luke Allan, Alec Finlay, Lorna Irvine, Lila Matsumoto and Angus Reid.

William Wordsworth
The Prelude
1799
Fair copy in the hand of Dorothy Wordsworth
(Open to show Book II, 381–387)
MIKE COLLIER

The Texture of Thought: Fairfield (From Dorothy Wordsworth’s Journal entry, 23rd & 24th October 1801)
Unison Pastel onto Digital Print (x3); 2014
35 x 65 cm

The Texture of Thought: Helvellyn (From Dorothy Wordsworth’s Journal entry, 25th October 1801)
Unison Pastel onto Digital Print (x3); 2014
35 x 65 cm

Mike Collier’s work often relates directly to walks he has undertaken ‘in the footsteps’ of others, including Bashô and Wordsworth. He has walked many of the same Lake District routes described by Dorothy in her journals and walking as such is both inspiration and subject matter for a creative practice in which he explores the relationship between artwork and the phenomenological apprehension of specific localities.

In the pieces included here, Collier colours directly with handmade Unison pastels over scanned extracts from Dorothy’s 1801 Grasmere Journal in which she describes favourite walks made or attempted. Fascinatingly fragile objects, Dorothy’s journals bear the physical imprint of their maker, the handwriting both expressive and much laboured over. Often obscured by scoring through and reworking, the legibility of the journals is difficult for contemporary readers more used to words and letters on a screen or on a printed page. Collier’s painterly marks add yet another layer of visual intrigue as he responds directly to the content of the journal entries with intuitive colour notations of his own, made quickly in the studio.

In this creative reworking, Collier has deliberately selected journal entries that describe favourite routes Dorothy followed—and ones he has walked a number of times: an ascent of Fairfield foiled by weather, followed two days later by a walk ‘upon Helvellyn, glorious, glorious sights’. In the two pieces exhibited here, Collier’s interventions draw attention once more to her words and imaginative reveries, to her characteristically fresh powers of natural description.
Coniston—a grand stormy day—
drank tea at home.

Friday 23rd. A most delightful
morning. I planted all sorts of
plants. Tom helped me. He & W
then rode to Hawkshead. I baked
bread and pies. Tom brought me 2
dulcis from Mr Curwen’s nursery.

Saturday 24th. Arranged
Fairfield but nasty. We went no
further than Green Head Gill to
the sheepfold—not nasty.

Sunday 25th. Rode to
Legberthwaite with Tom—
expecting Mary—sweet day—
went upon Helvellyn. glorious
glorious sights. The sea at
Cartmel. The Scotch mountains
beyond the sea to the right—
Whiteside large & round & very
soft & green behind us. Mists
above & below & close to us,
with the Sun amongst them—
they shot down to the coves. Left
John Stanley’s at 10 minutes
past 12 returned thither ¼ past
4—drank tea ate heartily—before
we went on Helvellyn got
bread and cheese—paid 4/- for
the whole—reached home at 9 o’
lock.
Ewan Clayton (Calligraphy) with Nao Sakamoto (Dyed Paper).

‘Infinite Imagination: two poets at night, the moon on Mount Snowdon; the Milky Way over Sado Island’, 2014.

Natural Indigo dye on Kozo fibre paper with sumi, gold and silver leaf. 180 cm x 66 cm.

The collaboration between UK-based calligrapher Ewan Clayton and Japanese paper artist Nao Sakamoto has resulted in a beautifully evocative installation in which the poetic visions of Wordsworth and Bashō are reimagined in echoing layers.

Akin to a hanging scroll and written on both sides, the scale here is intimate yet expansive, the writing visible yet obscured. ‘Infinite Imagination’ speaks to the fragile materiality of Bashö and Wordsworth’s poetry: to the deceptively simple calligraphy of the former as much as the cramped, overlaid scripts of the latter. In their process of writing Wordsworth’s and Bashō’s words anew, Clayton and Sakamoto draw attention to the aesthetics and physicality of the written word.

Often used in the process of manuscript conservation, Sakamoto’s delicate Kozo paper has been coloured with indigo dye so that it is almost opaque at the top and more transparent at the bottom, becoming in turn the base for Clayton’s calligraphic overlay. In this, the almost unrestricted space of the paper becomes a challenge for calligraphic exploration. There is certain vulnerability in such a collaborative process, a vulnerability that is as much material as ethical, aesthetic as well as philosophical.

Clayton and Sakamoto are equally fascinated by the speculative thought that underpins the writing of Bashō and Wordsworth. The poems selected here imagine moments of moonlit immensity and the infinite ecstasies of the natural world (the famous ascent of Snowdon from Wordsworth’s Prelude on one side, with Bashō’s envisaging of the Milky Way stretching over Sado Island on the other).
Alec Finlay

Alec Finlay’s beautifully simple ‘word mntn’ are constructed from wood cubes that, on one level, we may associate with children’s building-blocks. Deceptively playful, the ‘word mntn’ in fact mask complex layers of literary, artistic, personal and philosophical association. Like much of Finlay’s work, they are influenced by Basho’s pared back haiku and exemplify the artist’s typical concerns with human engagement in landscape. Initially explored as drawings composed from the names of mountains visible on or from Skye, the sculptural ‘word mntn’ exhibited here are constructed from both Scottish and Japanese mountain names. They typify Finlay’s innovative approach to the experiential dimensions of his practice, inviting us as viewers to play imaginatively with the bricks, moving and constructing our own mountains from them.

Working across various media, Finlay’s work is often collaborative, socially embedded or digitally shared and as such manifests his belief in the essentially collective nature of creativity. ‘Word mntn’ extend his interest in our personal and collective senses of mountains, from the etymological roots of their naming through poetry and performative artistic investigation. His collected thoughts on mountain viewing, walking and non-walking appear in the newly published book *a-ga: on mountains* also exhibited here.
selections from a-ga

the deer’s place: wilderness

a-ga: Sanskrit, ‘mountain, that which does not go’

the mountain is vulnerable: with one hand
we may blot it out

hills are for daydreamers;
mountains demand vigilance

a mountain can raise itself up
on a fault

without mountains
no tea

war on the lodges
peace to the bothies

place a stone
on the past

Alec Finlay
EICHI KONO

‘Homage to Bashô’
37 x 140 cm
2014
Japanese brush writing on both sides of handmade kozo paper
(reverse boustrophedon)

In this very personal ‘homage’, Eiichi Kono looks back to the culture of his youth by way of Bashô. Having spent half of his adult life in Britain, this ‘return’ to Bashô is also a return to the language and script of his childhood. Performed through the very act of writing, in a gestural tribute that is both familiar and strange, Kono re-presents the entire narrative of Bashô’s Oku no hosomichi (The Narrow Road to the Deep North) as a singular line progressing from one side of the paper to the other continuously. The structure, without typographic conventions of punctuation, creates what the artist has termed a ‘texture of walking narrative’.

Having grown up with an awareness of Bashô as a major Japanese poet and familiar with the concise precision of haiku, Kono encountered a different Bashô while reading and then rewriting his great travel diary. In Kono’s words, Bashô was suddenly an unfamiliar thing in an unknown place and time, and so the act of writing the characters was enough in itself:

‘The writing was arduous, sometimes tedious, sometimes exhilarating, demanding concentration, but regardless of physical discomfort, I was drawn back to the narrative time and again and compelled to continue to the end. As time went on, with the rhythm and sensation of the writing, through my minuscule effort I had a closer sense of Bashô on his journey and felt compassion for his intention.’
ZAFFAR KUNIAL

‘Placeholder’

2014

The Wordsworth Trust has hosted a poet’s residency for almost 20 years, offering a new writer each year an opportunity to live and work in a cottage in Town End, Grasmere, just around the corner from Dove Cottage, and be inspired by the literary landscape of Wordsworth. Zaffar Kunial is Poet in Residence for 2014 and has produced a new poem especially for the exhibition ‘Wordsworth and Bashō—Walking Poets’.

Kunial’s ‘Placeholder’ finely encapsulates the exhibition’s theme of artistic legacy: the layered reverberations of previous and other poetic voices from printed page and manuscript. Wordsworth, Seamus Heaney and Kunial exchange a tapestry of words across the centuries, in a poem that is keenly visualized in both its printed and exhibited forms.

In this, ‘Placeholder’ draws attention to the very material of words and the poetic labour that is involved in their crafting. Kunial’s ‘scored’ space reminding us of the many effacements and rewordings in poetic composition, as we see/hear him dialogue with the words of others. The final line, ‘The slide in meaning suits this sliding place’, is a gentle annotating back to Heaney whose own words to Wordsworth frame Kunial’s own.

Similarly, the great manuscripts in the collection of the Wordsworth Trust, some of which are exhibited here, tell of this struggle for meaning and the slipperiness of such, as poets and readers alike meet with the fabric of text. Heaney himself acknowledged such richness in opening the Trust’s Jerwood Centre in 2005.

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The meeting of East and West (Wordsworth and Bashô) is epitomized in the new collaborative work of Manny Ling and Christine Flint-Sato. Flint-Sato is a British sumi ink artist who lives in Japan while Ling, who is from Hong Kong and lives in Britain, also works across Western and Chinese calligraphic traditions.

Central to both calligraphic traditions is the creative repurposing and reinterpretation of existing texts. The combination of image and text is also common in East Asian artistic tradition: Bashô himself often made drawings to go with his poems and diaries. For this collaboration the artists draw on elements of both traditions. Ling initially selected the Wordsworth verses that would form the basis of their joint reinterpretation. Flint-Sato edited still further, to identify verses related to mountains, water and the liberating potential of nature: elements she could best visualize and express within the East Asian ink painting tradition.

The resulting works manifest a rich layering of process and associations. Wordsworth’s verses are re-presented by Ling, written over Flint-Sato’s sumi ink painting on Japanese Wash paper. Ling’s experimental approach to calligraphy, the most traditional of arts, is seen in the lettering he uses, in the strokes and marks that visually echo the movements of plants and other natural elements. Flint-Sato’s visualisation of mountains and water in turn is a personal reinterpretation of motifs characteristic in East Asian painting, prioritizing the more abstract elements of the artwork, the washes, lines and dots, that again simultaneously relate tradition and contemporary practice. In this process, the quintessential English poet is refigured through East Asian materials and calligraphic perspectives, as Japanese paper and inks are combined with a distinctly gestural process, one that embraces spontaneity, chance and accident.
CHRISTOPHER MCHUGH

‘Flotsam and Jetsam (Portmanteau)’
2014
porcelain, terracotta, soda glass, mixed media
approx. 120 cm (H) x 60 cm (W) x 50 cm (D)

McHugh’s work responds to themes of memory and the ephemerality of the human condition in the work of both Bashō and Wordsworth. While Bashō often revisited ruins and other sites of communal memory in his poetry, Wordsworth was concerned that human endeavour—both monuments and works of literature—were at risk of destruction through catastrophe and would be outlasted by nature. Both poets were also interested in uncovering for posterity the marginalised histories of everyday folk (the flotsam and jetsam) they met on the road.

Similarly, throughout much of his ceramic work McHugh evokes potentially overlooked narratives and materialises that which otherwise might remain absent. ‘Flotsam and Jetsam (Portmanteau)’ is an installation piece consisting of hundreds of mainly slipcast and press-moulded ceramic components. By combining durable ceramic elements with an ephemeral, reworkable mode of presentation, the ‘scarred’ porcelain fragments in the installation occupy an ambivalent position somewhere between absence and presence, manifesting a sense of enduring loss and melancholia. Blades of grass made from soda glass grow through the ceramic assemblage, suggesting the endurance of nature over culture.

The installation title references Wordsworth’s portmanteau suitcase which is on display in Dove Cottage and alludes to Bashō’s ‘The Records of a Travel-Worn Satchel’. A portmanteau is also a word formed through the combination of two or more other words, resulting in a new meaning. This piece synthesizes something of the essence of both poets, repackageing their words into a new object with contemporary resonances. This piece is inspired by verses 68–92 of Wordsworth’s The Ruined Cottage and a haiku written by Bashō when he visited the abandoned castle at Hiraizumi in 1689.
NOBUYA MONTA

‘An Imaginary Dialogue’
Suite for viola and guitar
Total duration 19 minutes

In this suite of four new pieces specially composed for the exhibition, Nobuya Monta imagines what might have been if the two poets, Bashō and Wordsworth, had ever met: what kinds of Haiku would Bashō create in a visit to the Lake District, and how might Wordsworth have responded whilst walking through the mountains and valleys of Japan? This imaginary dialogue results in a new musical score that echoes with themes of journeying, wandering and longing.

We may speculate further on the many relationships between music and poetry that underpin Monta’s work. Both Wordsworth and Bashō 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 recognizable lines from all Basho’s haiku. In a more philosophical sense, Wordsworth’s poetry is suffused with metaphors of music and the ‘harmony of music’ is a leitmotif, as in Book 1 of The Prelude (1805) where he reflects on the nature of poetic inspiration, ‘The mind of man is framed even like the breath / And harmony of music’. Such connections between music, poetry and aesthetics are of great importance to musician and composer Nobuya Monta, who has done much to promote new international directions in tonal music. Born in Osaka, Monta studied musical composition in both Japan and Europe and continues to perform with leading musicians internationally.
INGE PANNEELS AND MINAKO SHIRAKURA

‘Wanderers of the Earth: the Milky Way Above’
2014
glass, paper
Dimension variable (glass map approximately 20 x 20 mm, envelope 114 x 162 mm, round cards between 40–50 mm diameter)

‘Wanderers of the Earth: Walk’
2014
glass
250 (H) x 730 (W) x 40 (D) mm

‘Wanderers of the Earth: the Milky Way Above’ is a collaboration between artists Inge Panneels and Minako Shirakura. Based respectively in the UK and Japan, their collaboration was made possible by contemporary communications technology (email and Skype) that can bring us closer together even when physically separated.

Aptly, their new work is both a reflection on and a result of ‘correspondence’ and is inspired in part by the poets’ original manuscripts and letters that have come down to us over the centuries. Panneels and Shirakura met at the National Glass Centre in Sunderland this spring to realise their vision. Taking initial inspiration from Bashō and Wordsworth’s poetic referencing of stars and constellations, they created tiny glass world maps as gifts for friends and acquaintances. Wrapped in Japanese paper, these maps were posted out into the world. The envelopes also contained a letter inviting recipients to return their own gift in the form of the word ‘star’ in their languages written on the enclosed Japanese paper card. These simple exchanged gifts, a world for a star, are part of the installation at Dove Cottage. Accompanying the installation is a glass panel titled ‘Wanderers of the Earth: Walk’, which bears Wordsworth and Bashō’s poems referring to stars, in Panneels’ and Shirakura’s handwriting respectively. The panel’s colours suggest time change and spatial distance (East and West). The installation, in conjunction with the glass panel, is the artists’ attempt to visualise the universe, as a reference to the feelings of immensity and wonder both poets conveyed through their poetry.
Andrew Richardson's work melds old and new modes of landscape representation. Extracts from Wordsworth's *The Prelude* are mapped onto a three-dimensional interactive map of the landscape of Grasmere and the surrounding area. The interactive screen version of the map allows viewers to explore the text-landscape, to view it from different angles and perspectives or even to follow a specific ‘path’ of words. These word paths are directly linked to the shape of Wordsworth’s poetry, as the number and length of words in each verse line determines the path’s change of direction. In contrast to this interactive exploration, the accompanying digital prints are pauses, quiet hiatuses allowing us a more contemplative viewing experience.

In re-presenting the contours of the landscape Wordsworth wrote about, Richardson returns the poet’s words literally and metaphorically to the topography that was so much a part of the poet’s life and work. In turn, Richardson allows us to explore the contours of this landscape through touch-screen. We are able to track our own path through the topographical lines of the map, whilst simultaneously following the poetic lines of Wordsworth’s most famous literary masterpiece. In so doing, our fingers take us for a walk both literally and imaginatively. As such, Richardson offers a contemporary response to Wordsworth’s poetry of place in the context of our digitally connected, screen-based world. Wordsworth’s words are digitally scattered on the earth, their legibility actively reformed through each user’s hands.
Autumn Richardson produces work in a range of media that draws upon the natural landscape, with particular attention given to its ecology, and specifically botany. Bashō’s poetry illuminated even the smallest details of his environment, with much of his writing referencing the plants and trees that surrounded him.

In ‘Go To The Pine’ the artist plots an imaginary line north, listing each of the plants referenced by Bashō during his final journey, as recorded in two translations: The Narrow Road to the Deep North and Backroads to Far Towns.

Before setting off on the journeys from which his poetry sprung, Bashō required hand-made coats, hats and shoes, all of which were made from the very plant life that inspired his writing.

‘I was living a forlorn life behind the door of my grass hut, feeling more and more lonely with every gust of autumn wind, so I … took up the skill of the Bamboo-cutter … declaring myself “the old man who makes his own raincloak.”’

‘The Mulberry Coat’ is an artistic re-imagining of the garment that Bashō might have worn, made from untreated, unsized kozo (mulberry) paper, and sewn with cotton thread. By focussing on the paper clothing itself, Richardson emphasises the materiality of Bashō’s writing process, and the value of paper as a form of protection, a means of recording his thoughts, and a direct form of contact with the landscape itself.
by revealing their constituent elements and drawing attention to the presence of ancient ‘water-words’ within their composition. These words, in the Germanic and Celtic language families, would have been spoken in the British Isles long before Wordsworth’s time. The new poem can be thought of as a series of eddies within a river’s main stream. The first part collates all thirty three original sonnets into a single text and erases each occurrence of a water-word. These gaps in the text, which in many cases render it meaningless, enact the process of language loss—so the poem appears to decay before our eyes. Language, like a river, is fluid, ever changing, and ‘meaning’ itself is uncertain, it cannot be guaranteed in perpetuity.

The second part of the new poem is a negative image of the first, reclaiming the lost wearwords and presenting them intact. In so doing it reimagines Wordsworth’s text as a landscape through which the River Duddon itself flows—eroding the softer sediment to reveal fragments of older, obscurate material.
Not envying shades which haply yet may throw / A grateful coolness round that rocky spring, / Bandusia, once responsive to the string / Of the Horatian lyre with babbling flow;
Wordsworth was much concerned with the nature of poetic inspiration. His famous ‘Daffodils’ from the Poems in Two Volumes (1807) is typical in its famous image of flowers which ‘flash upon the inward eye’.

The great manuscripts in the collection of the Wordsworth Trust give some further clue as to the labour of poetic creativity: in the cramped and over-scored handwriting as much as in the flights of imaginative release. The artists in this exhibition were given privileged access to these manuscripts, which in turn have inspired Tani’s exploration of the normally unseen processes and efforts of creativity.

Glass is a material with diverse and often contradictory expressive possibilities. Fragile yet pliable, the translucent glass layers in her new work become placeholders for poetic imagery by Wordsworth, imagery that is ‘written’ again in letters formed from fine glass lampwork, as calligraphic strokes etched out from lines of molten glass. Writing here is as precarious and fleeting as the first tremors of poetic inspiration. Some words and images appear fully formed as three-dimensional calligraphic inscription; others are tantalising glimpses, doodles of the imagination that may or may not yet cohere.
Walking is integral to Brian Thompson’s artistic practice. He is continuously fascinated by the physical journeys we make in and through places, and how these are mapped, recorded and valued. Sociability and physical engagement with land as source of artistic inspiration are hallmarks of his approach and the sculptures exhibited here are creative vestiges of walks made in the company of friends and fellow artists.

Sensitivity to the physicality and aesthetics of materials is also key to his work. Each individual sculpture is fabricated from materials that have some relevance to the particular walks that inspired them. So the large-scale ‘To Easedale Tarn by Emma’s Dell’ is shaped by the topographical trace of a walk in the company of other artists and writers in January 2014, following a favourite route of the Wordsworths. Modern GPS technology in turn tracked the walk’s shape and provided the initial form for the sculpture subsequently fabricated in the studio. Three of the smaller sculptures exhibited here are also inspired by walks in and around the Lake District, whilst two more had their origins in walks made in Japan whilst following paths once trodden by Basho.

Thompson is drawn also to the literary processes of ‘crafting’ words to get closer step by step to the finished poetic vision as revealed in the manuscripts of William and Dorothy Wordsworth. Such careful crafting of words may be compared to his own meticulous method of layering materials so as to reveal something of the processes by which the sculpture is manufactured. So the lines tracing each journey are precisely cut, with each layer becoming the template for the succeeding material layer. Through small increments of size, introduced by the process, the sculptures evolve, tapering downward from top to base: marking, layer upon layer, in geological fashion, the time of their making.

Brian Thompson

“‘To Easedale Tarn by Emma’s Dell’” 2014
Cedar
1630 x 751 x 386 cms

‘Over the Ferry to the Station (with J, E & B)’
2014
Oak & Copper
29 x 17 x 8 cms

“‘To Latterbarrow (with A & P)’” 2014
Painted Elm
13.5 x 11.8 x 4.5 cms

“‘To The Yews of Borrowdale (with J)’” 2014
Yew

“Yudaki Falls (with MC)” 2014
Rusted Cast Iron
16 x 18 x 7 cms

Kurobane (with MC)
2012
Porcelain
23 x 10.7 x 4 cms
ACKNOWLEDGEMENTS

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ひとつはゴンド渓谷の「憂鬱な小道」で畏怖の念に襲われた経験であり、もうひとつはス「序曲」の成立における主要な主題のひとつを創り出したといえる。ノウドンの山頂を目指した夜歩きである)。旅人と景色の間の相互作用を創り出していたと、例えば、「序曲」に関連する最も重要な経験のうち最もあったことだろう。ワーズワースの同時代人トマス・ド・クインシーは、ワーズワースが生涯で日本人は自国の伝統的、社会的、思想的そして文学的価値について改めて考える機会を持ったクラスノととなった。この時期の日本の詩人は、本来的に革命家であった。彼らはワーズワース反対に、日本の文化は、世界を渡り西洋へと伝わる中で、後期印象派の画家たちだけでなく、このような西洋のモデルたちの異説を見たがったことだろう。ドロシーはかつて亡くなった。この時期の日本の詩人は、本来的に革命家であった。彼女は生涯を通じて、ときに一人で、歩いた距離は175,000マイルになるだろうと推定しているし、また歩くことは、180,000マイルになるだろう。このことばは、19世紀の後半にかけての時期であり、このころのドロシーは、19世紀初頭に活動し、1758年から1810年にかけて活動した。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年まで活動していた。彼女は、1758年から1810年ま
芭蕉は、簡潔ではあるが深遠で厳粛な句作の形式を作り上げた。彼は中国の李白や杜甫、日本の宗祇や西行と言った漂泊の詩人を崇拝していた。人工的なものはなにもなく、地口や洗練された技巧の試みなどもない。ドロシー、ウィリアム・ワーズワースと同じく、芭蕉も自然と直接に深くかかわることについて書いている。本展覧会では、このような姿勢を強調する芭蕉の鍵となる三つの絵入りの句を展示している。

枯枝に烏のとまったるや秋の暮る

古池や蛙飛び込む水の音

荒海や佐渡に横たふ天河

我々はまた、このカタログと展覧会で展示される幅広い新たな作品たちによって、読者と訪問者たちが自筆原稿を新しい目で見ることができ、それらを刺激的な生きた記録として、過去から現在へと延びる創造的な連続体の一部として見ることができる。協同的実践

しばしば孤独な天才として描かれるワーズワースが、実際は創作において協同制作を好むというのは、驚くべき事実だろう。彼のもっとも有名な詩の題名「わたしは雲のようにひとり孤独にさまよい」は、このようなワーズワースのよく知られた受容を促すものである。一方で、彼はコールリッジとの密接な協同作業から彼（ら）の最初の重要な作品である「抒情民謡集」を出版しているし、また彼のほかの著作はドロシーの大きな協力の下に成り立っている。彼女は、彼の詩の主題となった経験を共有し、彼が記憶の助けとして読み返すことを通じて、一日のうちの何時間もの時間をかけて、詩を実際に書きあげ、また書き直したのである。

芭蕉もまた、仲間ととまわり、創造的協同作業の恩恵を受けている。たとえば「奥の細道」には彼の旅の仲間である曾良のことば（ときには彼の句）が差し挟まれている。このようないくつかの手紙を書いたといわれている。その多くが彼の出版された散文と同じ形式で書かれており、なかには俳句を含むものもある。ワーズワースは何千通もの手紙を書いた。手紙はもっとも純粋で直接的な著述であるし、しばしば彼らの感情がさらけ出される場でもある。当然のことながら、芭蕉の散文や詩には直接的な感情の発露は見られないが、手紙の中には束の間の感情の高まりがみられる——たとえば、酒堂という名の弟子が仲間の弟子と仲たがいをした後に大阪に分門を設けることを聞いた際、芭蕉はこのような手紙を書いている。「お前にはいくぶん自分勝手なところがあるようだ。私との uu お前との縁は切るつもりだ」。

ワーズワースにとっては、手紙のやり取りは日常生活の重要な部分を占めていた。手紙は家族や友人と連絡を取る唯一の手段だった。たとえば、コールリッジからの手紙がとどくと、それはワーズワース家の雰囲気に大きな影響をおよぼした。配達の代金は受取人が支払うと定められていた。二枚目の紙を使うのを避けるために、隅の1インチまで文字が書かれることがしばしばだった。手書きの文字、訂正箇所の数、手紙のレイアウトなどから、送り手と受け取り手の関係が礼儀正しいものであったのか、あるいは親しいものであったのかを詳しく知ることができる。

手稿をフレーミングする

本展覧会では、幾人かのアーティストがコールリッジやワーズワースによって展開された以下のような観念について探求を試みている。すなわち、ある対象や事物を描写するのに使われることばと対象そのもの間には、ある特殊な関係——詩的な、具象化された関係——があるという考えである。ウィリアム・ゴドウィンへの手紙の中で、コールリッジは「言葉は物事を具象化しているのだ。単なる考えや事物の代理にすぎない」——と述べている。また、彼は、「言葉は『生命あるもの』——植物や生命体のようになる——という言語的信念」を抱いていた。そして、このように続けている。「思考」は、恣意的記号なしには為しえないものだろうか？そして、「恣意的」という言葉はどれほど誤りであるだろうか？言葉やその他の種々のものは、植物の器官である芽生えなのだろうか。それが成長する法則とはどのようなものだろうか？——この法則の内にあるものを使って、僕は『言葉と事物』という古臭い対立項を壊して、それをいわば、『事物と生きる事物』といった言葉に高めたいのだ」。

本展覧会に出展するアーティストの多くが、ワーズワースと芭蕉（そしてその信奉者の蕪村）のテキストの印刷した版だけでなく手稿にも焦点を当てている。ロマン主義詩人の一つとし表現の力はもちろん印刷されたことばの中にもはっきりとあらわれますが、ここに展示された手書きの原稿ではその力はさらに大きく強められている。同じように、私たちが芭蕉の俳句を理解する時は、たいてい高度に審美的でそぎ落とされた現代的な形態（活字を組み、紙の上に印刷された俳句という形）をとおしておこなうが、一方で、実際の芭蕉と蕪村の書は、なお美しく抑圧され省略された形であるにせよ、本来はずっと個人的力にあふれ、晴らしく、表現に富むものである。

こうして、ウィリアムとドロシー・ワーズワースの手稿と、芭蕉と蕪村の書を並べてみると、これらの人々の詩人たちは私たちが最初に思っていたよりかけ離れてはいないと考えられる。この展覧会に参加した現代アーティストのうちの数人は、まさにこのような表現に富む姿勢を発展させた。また、ほかのアーティストたちは、広い意味で芭蕉から影響を受けた20世紀の西洋詩人たちの作品の、非——自意識的な活字組みの詩に焦点を当てている。
この三日間で明らかになったことは、ワーズワースの詩の原稿の原本（そのストラクチャーに多大な影響を及ぼすものであったと述べている。）を物事の観察を受容する方法であると述べている。ワーズワースの思想に重大な影響を及ぼすものであった。これ【物事の観察を受容する方法】は、私にとって最も興味深いだった。この「領域」に関する彼女の著述こそ、ワーズワースの思想に多大な影響を与えた。したがって、これらを学び、理解すること自体が、彼女の宇宙に一貫したアーティストの役割を果たすための手段であった。なぜなら、彼女は自然の眼そのものとなり、そこにあるものを読み取る、物事の表面を超えて見る精神を常に高く評価していたからなのだ。

この展覧会の「序章」として、ワーズワース財団主催のシンポジウムが、本展覧会に参加したアーティストたち出席のもと開かれている。このシンポジウムは、彼女が自然の眼そのものとなり、そこに存在するものを読み取る精神を常に高く評価していたからなのだ。

このシンポジウムでの発表は、彼女が自然の眼そのものとなり、そこに存在するものを読み取る精神を常に高く評価していたからなのだ。

こういった自筆原稿に触れられる機会というのは、もちろん、稀である。だから、この三日間で明らかになったことは、ワーズワースの詩に重大な影響を及ぼすものであった。これ【物事の観察を受容する方法】は、私にとって最も興味深いだった。この「領域」に関する彼女の著述こそ、ワーズワースの思想に多大の影響を与えた。したがって、これらを学び、理解すること自体が、彼女の宇宙に一貫したアーティストの役割を果たすための手段であった。なぜなら、彼女は自然の眼そのものとなり、そこにあるものを読み取る、物事の表面を超えて見る精神を常に高く評価していたからなのだ。

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13. Ibid. p.97.
18. Ibid. p.35. (同上)
19. Ibid. p.53. (同上)
21. Ibid.
24. ‘Lines Composed a Few Miles above Tintern Abbey’, 93–99. (英訳、田部重治訳、『ワーズワース詩集』岩波書店、1938年)
25. Ibid. p.17.
26. The Prelude (1805), III. 110–18. (岡三郎訳、『ワーズワス・序曲』国文社、1991年)
27. Ibid. p.9.
29. Ibid.
32. Ibid.
言っておくが、まずは両者の大きな隔たりを認めておくことが重要である。芭蕉の作品は短いものだし、ワーズワースの語りに比べると、その表現にあからさまに自伝的なところずっと少ない。「序曲」にあるような、ケンブリッジやロンドンでの生活や、あるいは革命期フランスの旅に関する政治的記述のような長々しいくだりは、そこには見られない。そうではあるが、しかし、彼らが世界の文学の中で歩くともっと共鳴する意見を示した二人であり、さらに両者の作品が、突然訪れる凝縮された認識の瞬間にもっと鋭い焦点を当てていることは、十分に認められるだろう。

芭蕉は、しばしば旅の途中で出会った現象や出来事を書きとめ、それから立ち止まってその瞬間の持つ意味を俳句にまとめる。その一例として、俳人が山形地方を訪れたときの記述が挙げられる。芭蕉はこう記している。「岩上の院々扉を閉じて物の音聞こえず。岸を巡り、岩を這ひて、仏閣を排し、佳景寂寞として心澄みゆくののみおぼゆ」。それに続いて句が詠まれる。「古池や蛙飛び込む水の音」。「序曲」の中でも、これと似たような言い回しやことばの強度の変化が、くり返し見られる。ただし、ワーズワースの場合、それはしばしば先行する経験からの後退である。第六巻で、それと知らぬうちにすでにアルプスを越えていたことに気づき、詩人は「憂うつな沈滞」に襲われる。しかし、そのような気持ちは次の視覚的経験に突然取って代わる。「澄みわたる青空から降りしきる奔流/まるでおのがじし内に声を持つように/われわれの耳のすぐそばで唸りをたてる岩々/道ばたにて語る黒い雨にぬれた岩山」。ワーズワースが通常使う様式は、散文ではなく無韻詩である。それも次第にやがて芭蕉の俳句ほどには独立したものでもなければ、簡潔でもない。しかしそれでも、このふたつの詩は同じ本質的なリズムを共有しており、その語りを捉え、照らし出しているのは、ある洞察の閃きである。そのような瞬間に、読者たちも社会の要請から解放され、生命に満ちた直観的認識という経験へと向かうのである。

（翻訳：松浦恵美）

ジーン・エルダー
ポルトランドのフィールド大学や、ニューヨーク州カーネギーメローやのにおい学部、文学を教授した後、カレッジとイェール大学にて37年間、英語と環境学を教えた。英文学と環境学の関係性に特に関心を持っている。近年の著作『Reading the Mountains of Home』「The Frog Run」「Pilgrimage to Vallombrosa」は、文学論とバーモントの風景描写と回顧録とを織り交ぜたものである。最新作『Picking up the Flute』はウェブサイトで公開され、木製の横笛でアイルランド伝統音楽を吹いたことととまに回想されている。妻リタとともに、米バーモント州ブリストルのグリーンマウンテン国有林に住み、州の環境保護や気候問題に取り組み、夕暮れに横笛やコンサートを演奏することを楽しみとしている。

ドロシーは、6歳の時、母親の死後間もなく、4人の兄弟から切り離された。兄弟たちと再会するまでには、父親もすでに亡くなっており、その時ワーズワースは17歳、ドロシーは15歳であった。それからさらに9年以上の時を経て、彼らはペンリスの祖父の母の家で再会し、すぐに打ち解けたが、ドロシーが23歳になるまで長い時間を一緒に過ごすことはほとんどなかった。

ワーズワースは早いうちから、散歩とそれに伴う生き生きとした思考を楽しむようになり、学生時代や青年期には、川沿いや山岳地帯を通る長い徒歩旅行を続けた。ドロシーはどのように遠いヨークシャーまで旅をしたのだろうか。彼女は、ハリファックスでの子供時代の生活や、自分を育ててくれたやさしい母の従妹、地元の友人や学校を、愛していた。15歳でハリファックスから引き離された彼女は、友人との手紙の中で、彼女がもう得ることのできない喜びを言葉に残している。

ドロシーは友人たちと食器洗い場や菜園、そのほかお気に入りのたまり場でよく遊んだ。彼女は、またジェーン・ポラードと一緒に「気持ちのよいコルダー川の土手沿い」を「歩き回りたい」としていた。そして、ジェーンのについてこう記している。「ホワイティーの森？それとも古い小道やバークスウッドかしら？昔の楽しみを思い返すと、黒い小皿を手に持って苔桃の実を探してその辺りをさまよったものね。」

そんな活動的な一日が終わると、ドロシーはぐっすりと眠ったものだった。30代前半の1803年、兄と長く骨の折れる散歩をし、ケタリント湖へついた後に、その日々を思い出している。

私の一人で歩いたものだ、嵐や暴風雨の中を、また星明りの夜に……そして私はよく立っていたものだ。岩々の隣に、そして大昔の大地の、霊妙な言葉や遠くを吹きわたる風に宿る物音に耳をすませていた。20代後半のワーズワースは、13歳、14歳の少年であった頃の自分、まだ学校に通う若者であった頃を思い出していた。時々、彼は飼い犬と散歩をし、その犬は、私が立ち止まるとき、うんざりして、不安がっていた。というのも若きワーズワースは、「詩の創作に苦心」していたからである。ぴったりのイメージが浮かんだ時には、犬は心のもった愛撫を受けた。また、見知らぬ者が創作にふける詩人に近づいてきたときには、彼に「時機のよい警告」を与えたりした。このときワーズワースは、その後生涯続けることになった、歩きながら詩行を大きな声で口ずさむ癖を身につけているところであった。そうやってことばの響きを聞き、より洗練させようとしたのだ。彼は時折、夏の朝に「そのとき熱烈に愛情を抱いた友人」と二人で歩いた、霞の立ち込める湖の、穏やかな縁のそばを歩きながら詩を書いた。私たちの周りで歌う鳥たちほど幸せに。これらの散歩は、ホークスヘッドライトの授業が始まる午前6時半よりもずいぶん早い。このよそにして、ワーズワースは早くから多才で創造力豊かな散歩者となることを見学した。
わたしは、子どものころ、夏休みのある日に一日中遊んだ後そうしたように、わらのベッドでぐっすりと眠った6

私たちのほとんどは、同じようなことを経験しているだろう。それは、ワーズワースが山で過ごした少年時代に経験したものの強烈さからはほど遠い。

孤独な山々の間で私のあとをかすかな息遣いが追いかけてきて得体の知れないものの動く音がした

まるでそれらが芝生の上を歩いてくような静かな歩みが聞こえてきた7

あるいは、彼の眠っているあいだ、あるいは起きているあいだに忍び込んで恐ろしい空白について考えてみよう。無断で小船に乗り、少年ワーズワースは山中の湖を照らす月光の中、オールを漕いで見つけたのだった、生きている人間の姿とは似つかない、力強く、巨大な形をしたものをそれが日中、私の心をゆっくりと動き夜には夢の苦しみの種となった8

ドロシーはまだ山のなかでそんな力を発見してはいなかった。ひょっとすると私たちのようにして彼女はおもに自分の想像力やワーズワース自身の詩から、そのような力に気づいたのかもしれない。これらの詩をとおして、彼女は、ワーズワースが青年期の孤独な散歩をとおして知り、気づくような力を理解したのだ。

しかしながら、ドロシー自身も非凡な若い女性であった。17歳から22歳にかけて、彼女は叔父のウリアムとその若い家族と一緒に、ノーフォークの平坦な田舎にあるフォーンセットの教区司祭館で暮らしていた。その地で、彼女は散歩することの価値をいくらか理解するようになった。最初の散歩は、1790年から91年にかけてのクリスマスが終わってから6週間、叔父のもとに滞在していた兄と一緒におこなった。彼はその夏、学部の友人とともに、激しい革命期のフランスから、スイスの崇高なるアルプス山脈、そしてイタリアを、まるで進軍するかのよう歩いた。さて、イングランドの教区司祭館にいたころのワーズワースは、妹のことをもっとよく知った。彼女は彼らがたどった道をジェーンにこう語っている。

わたしたちは毎朝2時間ほど歩き、夕方には4時か4時半に庭へ出て、6時まで来たり去ったりして歩いたものです。9

散歩がしやすく、つまずくような石もない、ごく狭い範囲の小道や野原、道路や台地といった場所を行ったり来たりするお決まりの散歩は、ワーズワースにとって思考し、会話し、さらにとりわけ詩作を行うのに最適な機会となった。散歩しているときの体の途切れることのないリズムは、無韻詩の流れを手助けし、また思考が必要なだけ、時には1段落分、時には1ページ分も、その動きが邪魔されずに続くのを助けた。後には、丘の多い庭にテラスを建てたとき、中世の修道院のよう、瞑想を促す平らな小道を作った。グラスミアの美しい山や森、谷に囲まれるなかを、ワーズワースは、ときには一人で、ときにはドロシーと、歩いて回った。

ドロシーがフォーンセットで学んだふたつ目の散歩の仕方は、たったひとりで長い道のりを歩くことだった。19歳の若い女性であり、教区司祭の姪である彼女が、ひとりで友人の家まで歩いていくのは適切だとは思われなかった。その友人である「すてきなミス・バロウズ姉妹」の住む村までは、たった3マイルしか離れていないにもかかわらず、である。「私は一人でいくの。私って大胆じゃないかしら？」と、ドロシーはハリケーン村に住む友人ジェーンに打ち明けている。そして、彼女はまた歩いて家まで帰った。確かに、同時代の小説であるジェーン・オースティンの「高慢と偏見」に登場するミス・ビングリーのような人物なら、ドロシーを不作法と判断したであろう。

しかし、このようなことのおかげで、彼女とワーズワースがグラスミアに家を建てた1799年の終わりごろには、ドロシーは詩人ワーズワースにとって完璧な散歩仲間となっていた。兄妹は連れ立って歩くことを楽しみ、言葉を交わしたり沈黙したり、創作したり何かに言及したり、その辺を歩き回ったり、または谷の周辺まで足を伸ばしたりもした。二人一緒に、または友人たちと、あるいは一人で、日夜いつでも、どんな季節でも散歩をした。グラスミアと湖水地方を歩き回り、その経験を書き記すことで、二人はこの地を自分たちのものとした。

こうして生まれた詩は、最初の発端となり、他にない場所と時間と季節と雲の流れと木々の枝の組み合わせと、それが集まったときの光や音に敬意をもってたどる詩となった。詩のない場所を訪れるための散歩は、彼女たちの生活の一部となった。
もちろん家のなかにはやらなければならない仕事があった。たくさんのダイオウの花を処理し、パンを焼き、服の修理をし、読書し、客を迎え、お茶を飲み、アイロンをかけ、手紙を書き、詩を複写し、庭仕事をした。家を出て外を歩き、谷の様子のよく目につく細かな点に夢中になる時、ドロシーはしばしば興奮して比喩を用いた。出版のための執筆ではなかったため、日記はすばらしい自由に満ちており、現実の詳細と具体性からはるかに跳躍が混じっている。果樹園のよう咲く満開のサンザシはその一例である。また、ワーズワースとドロシーはジョーンの木立へ出かけ、しばらく座って聞き耳を立て、「お互いに見えないように」横になり、「大地の平和な音」に耳を澄ませ、鳥のさえずりだけでなく滝の音を聞いた。

滝の上にまた別の滝があるのではないが―空中で水の音がしていた―空気の声のようなものである。大地に横たわり、大気中の水の音を聞く。単に目に見えるものを超えた知覚である。ワーズワースは、実際に目を閉じていた。ここでは風景が要素に、大地や空気や水に圧縮されている。その力はすべての基礎であり、「空気の声」という概念は魔術的なものである。ときには歩くのさえ速すぎることもある。ワーズワース兄妹は、しばしば散歩中に立ち止まって座り、横になり、聞き耳を立て、そして見つめた。

わたしたちは長い時間、塀の下で休んでいた。羊と子羊が野にいた。小屋は煙を出していた。芝生の上に横になっているとき、私は羊の背骨が輝く銀色の線になるのを見た。羊のいる場所に日の光が当たるからだった。それが羊を美しく見せていたが、別の種の動物のように、どこか奇妙な感じを与えていた。まるで隻々輝かしい世界に属しているかのように。歩くことと止まることを繰り返すことで、とても自然に物事に気づき、目にする事物に心を留め、幻想の世界まで心を連れ去ることができる。

また、ワーズワース兄妹は、散歩の途中でじっとしていることもあった。たとえば、彼らは風や天候のせいでとどまることを強いられることがあった。アルズウォーター下流から出発し、湖の全長を歩き、グラスミアまで高い山の峠を越すとき、「猛り狂った」風が吹いていた。彼らは二度休息を取らなくてはならず、一度は「大きなボート小屋で、それからハリエニシダのやぶの下で…その風は我々の呼吸を奪った」

この強制的な休息は、彼らが物事に気付くだけでなくそれを思い出すことも意味している。ドロシーは、2日後に日記を書いたなかで、小枝の多様な色彩まで思い出している。湖岸にどんな花が生育しているか書き、後になってさらに思いだしたものをリストに付け加えている。また、どうして水辺に水仙が少ししか咲いていないのかと考えているうちにも、どんく迎えているのに、それが「どんく迎えているのに…」、そして彼女の言葉は「なんとも美しい水仙」のような語句に高まっていく。その喜びにより、彼女の文章は、ドロシーの場合には珍しいことなのだが、動詞に動詞を重ねて長くなっており、祝福にあふれた光景の充溢を表現する。水仙は周囲にある苔むした石の間で育ち、疲れた時枕に頭をのせるよう、自らの頭を石の上に置いて休んでいるものがある。また、他のものは頭を持ち上げてゆらめいたり踊ったり、まるで湖中で吹き付ける風と一緒になって本当に笑っているやうである。水仙はとても陽気に、たえず輝き、変化しているように見える。ワーズワースは、1802年の4月のこの日、ドロシーと一緒に歩いていた。我々は当時の彼の反応を知るとはない、というのも、それが記憶の波となって彼に押し寄せるのはそれから二年後のことだからである。1802年のその散歩は、二年後に記憶から呼び戻され、そして変化していた。それは言わば、詩人の心の中で眠っていたのであり、ひとりでに鮮やかにあらわれ出た。しかしその鮮やかさは、ドロシーの描写よりも穏やかな、かつ劇的なものだった。ただ時間と記憶を経るることによって、その経験は完全に詩人自身のものとなったのである。それゆえに、「私は雲のよう孤独にさまよい」という詩の中で、より適切なことに彼は孤独であり、妹と一緒にいるのではない。風は今や「猛り狂って」おらず、花々をもっとやさしく「ゆらめかせ踊らせる」そよ風となっている。詩人は、ドロシーのように、ふたつ、三つと徐々に、そして「どんどん増えていき、最後には…」というふうに花々に出会うのではない。彼の認識は劇的である。「とつぜん、私は群れを見た」。あてどなく「さまよい」あと、詩人が求めたのは啓示の力である。そのようなものは存在しなかったのだが、彼はそれを創りだした。ワーズワースの最も広く知られている詩について、これ以上ここで語る必要はないが、一緒におこなった散歩がこの二人の作家に違った影響を与えたのを見ておくことは重要である。ドロシーはそこから、花々と激しい風両方への生き生きとした、明るい共感を持つ記述を生み出した。一方ワーズワースにとっては、その散歩は想像力に満ちた再創作であり、本能的な喜びの回帰として、ついには踊る水仙の豊かさとして、心の中にあるからこそ永遠となった豊かさとして、再び蘇る記憶となったのである。彼は、現実では必ずしもそうではなかったが、詩の中ではよく一人で歩いた。彼の隣を精神的な意味でともに歩くよういざなわれるのは、読者である。もし公道から、歩みをグリーンヘッド渓谷の騒々しい小川の方へ向けるなら足は険しい小道に苦しむことになるだろう…しかし小川沿いには、「人目に隠された谷」があり、そこには数頭の羊、岩や石、頭上を空高く航海する鳶がいるそして読者は気づくことになる、谷川のほとには自然石の散らかった堆積がある。「マイケル」という詩は、近くに住んでいた羊飼いのある老人にとってのその石の意味、悲劇的な意味についての作品である。ワーズワースの興味を引いたのは、その場所の情景そのものではなく、谷と野原、山の高さとそこを吹く風、小川のほとりの未完成の羊の囲いに用いる石、それらと人間との関係であった。1800年10月のある晴れた日、ワーズワースは妹と一緒に「羊の囲いを探して、グリーンヘッド渓谷を登っていた」20。ドロシーは日記の中でのこの場所について、山には橙色のシダ、丘の頂上には草を食む家畜、空には舞う鳶、ふぞろいに分離した心臓に近い形の、崩れ落ちた羊の囲い、小川での水の分岐や小さな滝のきらめきを記している。彼女の残した一節はありのままの場所の描写である。

この同じ散歩が彼を記憶の中へと、記憶の層へと突き進ませている。少年だったとき、彼は本には無頓着だったが、自然の力を感じ取っていた。また彼は、グラスミアの羊飼いの老人について、ホースヘッドの家の夫人が語った物語の力をも感じ取っていた。その夫人、アン・タイソンがその話を聞いたのは少女のころだったので、小川のそばの羊の囲いを作り終えたその羊飼いはずっと前に亡くなっていた。"マイケル"という詩は、大いなる愛と喪失、そして喪失に耐えることについての探求であるが、そこで語られるのは「何千もの霧」、「これらの野や丘」、嵐や山々、感情や放射物、太陽にとっての光、風にとっての音楽であるような事物と切り離すこともできない。

ワーズワースが描いた羊飼いの老人の心情が描かれているのは、山が渦に呑まれるような空を冒しての現実の生活の一部である。1800年10月のこの日、彼は妹と一緒に歩き、そこで感じた思いを日記に書き入れたのである。その場所で見た発見の赤いシダは、彼の心の中で光を放っていた。つまり、彼にはその景色が恋しくなるものだった。"マイケル"という詩は、愛と喪失、そして喪失に耐えることについての探求であるが、そこで語られるのは「何千もの霧」、「これらの野や丘」、嵐や山々、感情や放射物、太陽にとっての光、風にとっての音楽であるような事物と切り離すこともできない。ワーズワースは、1800年10月のこの日、族の外にいる作家にそれを訪れていた。彼は、グラスミアの羊飼いの老人についての物語に興味を示し、その場所で見た発見の赤いシダの意味を理解した。彼女は、私には無頓着だったが、自然の力を感じ取っていた。また彼の隣を精神的な意味でともに歩くよういざなわれるのは、読者である。
した物語を留めたが、結局その説明は物語詩人としてのワーズワースの役に立ったはずである。彼は情熱にあふれた急進派であり理想主義者であって、フランス革命の初期からより平等な社会を望んでいた。あの驚くほど独創的な、「抒情民謡集」には、貧しい人々の哀愁や回復の力についての詩が含まれた。彼が、というより彼ら二人ともに、詩の有用性についてよく考えていた（このことは1800年の「抒情民謡集」第二版の序文で語られている）ことから、これはきっと兄の役に立つと考えていたと思われるが、ドロシーはその前の週に彼らが出会った老人について記録している。この老人は物乞いで生活しており、「信心の本をいくらか」売りろうとしていた。彼はかつて蛭取りだったが、「蛭がめっきりいなくなった」。ドロシーはその男の様子、服装や持ち物、そして彼が語ったこと、たとえば妻と9人の子どもの死、ひとり生きている船乗りの息子の全くの不在、季節ごとにおこる問題と蛭の不足、荷馬車を運転しているとき頭蓋骨にひびが入った事故について詳細に語っている。ワーズワースは実際のところその散歩や当時のドロシーの出会いについての記述を詩作に生かしたわけではなかったが、二年後に一人で詩人としてまた別の孤独な散歩をしていたとき、いわば自分自身の詩の中を散歩していたときに、その想像の散歩の中で、二年前の老人のことを思い出した。その男は詩の中ではまさに蛭取りであって、そして実際に「小さな池や沼地」のそばに立っていた。「老人は雲のよう静止して立ち」、詩人は彼との会話にふけっている。読者である我々は、詩のこの時点で詩人とともに歩き、夜雨のあとの太陽を楽しみ、鳥の声を聞き、「川の心地よい音に満ちた」空気を吸いこむ。空や芝生、野うさぎ、木々や遠くの川のようにして「沼地を旅する人」のようにして―その人は我々を散歩へと案内してくれる詩人自身なのだが―我々は様々な喜びを感じ取る。旅人は「少年のよう幸せで」ある。しかしながら孤独に散歩するうちにして詩人は考えにふけり始め、詩人の気分は不安になったり憂鬱になったりで、幸せの真逆のものへと変化する。我々の案内人である詩人が、そして彼と共に歩んでいた我々が、蛭取りの男に出会うのは、彼がこの落胆の思いに苦しんでいたまさにその時である。さてこのとき、ワーズワースは確かに、その男に遭遇したときの彼自身の記憶にくわえて、二年前のドロシーの詳細な描写を利用したであろう。老人は圧倒的な苦難に瀕したときの人間の強さや忍耐力の一例として、彼ら二人の心を打っていた。そしてワーズワースは、詩の最初の草稿を書き終えたとき、詩の数連をその老人が直接言った言葉と彼の特徴についての詳細、ドロシーが日記の中で挙げていたような具体的事実などに捧げた。このすべては、それを最初に読んだサラとメアリー・ハッチンソンにとって手に負えないものであった。事実、彼女たちは老人の言葉を「長すぎる」と言っていた。はじめ、ワーズワースは激怒し誤解されたと感じたが、後には詩のその部分のほとんどを抹消し、大地の輝ける朝と詩人の幸せではじまった散歩に焦点を当て直して詩を書き終えた。彼の詩は、彼の精神のより暗い部分へと移っていったのである。蛭取りは彼自身の悲劇的な歴史からは切り離され、湖水地方のあちこちに見られる、氷河によって過去に長い年月をかけて運ばれ、様々な時代の岩石層の間に堆積する迷子石のひとつのよう、疎外された世界における忍耐の象徴となっている。あるいは、その蛭取りは、束の間日の光の中で休息を取るため海の深部から這い出てきた、古き時代の、今や死に瀕した海の獣であると、ワーズワースは述べている。こうした比較により、蛭取りは歴史の中において彼に特有の人生の具体的な詳細のほとんどを失ってしまった。彼はほとんど神話的であり、驚くべき忍耐力の象徴である。詩人は池のそばでじっとしている老人のところまで歩いていき、彼の「危険で面倒な仕事」について、彼の「多くの困難」について、そしてどのようにして池から池へ、沼から沼へと歩き回ったのかを聞く。詩人は、その前に感じていた落胆やほとんど恐怖に近い気持ち、そして「悲惨な死を遂げた偉大なる詩人たち」を思い出しながら、老人のことを「私が夢の中で会ったこの人である」と感じる。蛭取りは、自分の仕事を辛抱強く続け、詩人にまた語りかける。蛭を集めながら、遠く広く、彼は旅をした。このように自分の足元の、蛭たちの生息する池の水をかき回しながら詩人はこの詩を「その時沼地にいた旅人」、つまり散歩者として始めている。蛭取りもまた旅を続けて来て、今やかなり年を取っているが、なお池から池へと歩き、立ち止まり、水をかき回してはまた歩いている。詩人の歩みと老人の歩みは、詩人の意識のなかで入り混じっているようである。老人の旅、老齢にあってもなお続く忍耐、人生全体にわたる彼の辛抱強い歩みは、ワーズワースにとって力強いイメージとなり、彼の一部となった。私の心の目に、映ったようないし地の周りをたえずひとりで静かにさまよっていた彼の姿が

ワーズワースはこの詩を「決意と独立」と呼んでいた。蛭取りはある目的とともに歩いており、そして詩人に出会ったが、それは詩人も同じであった。グラスミアの谷を歩くことは、人生の一部だった。それは体や心、精神を回復させた。

わたしはあまり体の具合が良くないので、散歩はせず輝く太陽は沈むに任せていた。今、ひどい雨が降ってきたので、今日はもう歩かないだろうと思う。

と、ドロシーは1802年4月の終わりに日記に不満を漏らしている。それでも彼らはそう遠くはないが十分のところまで歩いた。

わたしたちは我家とオリッフ家の間を行ったり来ったりし、話をした。ウィリアムはわたしを石の上にほったらかしにして行ってしまった。

ワーズワースはおそらく自分の歩みを進めたのだろう。ドロシーはよく戶外に座っていた。そして明らかに、彼女の気分は回復したようだ。

わたしたちは帰宅した後、チャーサーの訳文を訂正した23この時と同じように、老齢に差し掛かり病を患うようになると、ドロシーは外へ出て、回復をもたらす（と彼女が言う）自然という存在に近づきたいと願った。家に閉じこもっていることを、このように記している。

太陽がとても明るく輝き、鳥もたいそう心地よく歌うので、わたしは心が痛ましくなるほど戸外へ出たいと思った。そして言いつけを破って庭へ出ていきたい気持ちに半ばさせられた。241804年までには、家にはよちよち歩きの幼児がおり、もうひとり赤ん坊が生まれる予定だった。ワーズワースが戸外で詩作をする習慣を身につけたのは、このことと加えて、ダヴ・コテージに住みだしたからかもしれない。ドロシーはキャサリン・クラークソンに1804年2月に次のように話している。

・・・彼は毎朝外を歩いています。たいていはひとりで行きますが、そのたびにごちそうを持ってくれます。心地よく穏やかな天候は、概してひどく雨が降るので、彼は傘を持って出かけます。彼は傘の下で、雨降りの時間の多くは、道や野のただ中にじっと立っています。25ワーズワースは、自分の幼少期についての詩（「序曲」）を創作しているのだとドロシーは説明している。そして彼は5月の終わりまで同じ場所に座り続け、雨もまた降り続けていた。ドロシーは新しい文通仲間のビューモント夫人に次のように書き送っている。

・・・彼は今歩いていて、この二時間屋外にいます。朝の間中ひどく雨が降っているのに。雨降りのとき、彼は傘を持って出て、一番の隠れ場所を選んで、そこで行ったり来たりしています。彼の散歩は、時々4分の1マイルもしくは半マイル程度になることがあり、選ばれた境界の中で、まるで牢獄の壁によってきつく足を縛られているかのようです。彼はついついで、詩を屋外で創作します。詩の創作にとても熱中している間は、時がどのように過ぎるのか知ることはめったになく、雨降りなのか晴れているのかどうかも気づきません。26この二種類の散歩—瞑想的な歩みと、遠くにまで及ぶ歩み—は、ワーズワースと妹にとって生涯を通じて絶えず続けたものであった。ドロシーにとっては、1830年代始めに重い病に陥るまで（その後1855年まで生きた）、ワーズワースにとっては1850年に亡くなる直前までのことである。湖水地方でのこの毎日の散歩—アンブルサイド、ケスウィック、アルズウォータ、ラングデール渓谷までの—のあいだには数十回の挑戦的な徒歩旅行がおこなわれたが、ワーズワースはまたこれらの材料の中に詩を見出した。散歩することは彼の生命であり、不可欠なものだった。ワーズワースはそのことを分かっており、1805年版の「序曲」ににおいてその必要性を論じている。街の中にいくら美徳を見つけ出すことはできたが、彼が心を向けていたのは、ああ、小道よ、孤独な道よ、おまえたちを探していた、おまえたちは私が大切にするものすべて、人間らしい親切や自然の喜びに満ちている

彼はつづけて、「自分たちの愛する乙女とともに野や森を散歩する幸福を、妹と「二人にと

（[142]）
この朝步くクラスの道で散歩したりと述べている。

毎日歩きまわるという比べようのない喜び
その喜びを、私は平穏に瞑想することができ、
私の愛する知恵を見いだすことができた。

詩人の音楽を、見知らぬ野や森に教え
人々と語り合うことができた。もし人に会えば、
そこでは我々は一人の友人と出会うことができる。

私は公道がとても好きだ。私の目をもっと喜ばせてくれる光景はほとんどない
そのようなものには私の想像力を超える力があった。

幼年期の始まりから
私の足がこれまでに歩いてきた境界を超えた
あるむき出しの崖の上の消えゆく線
その線を毎日見ていると、
永遠への案内のようであった。

「通りを歩くこと」については以下を参照。

ワーズワースの詩はこれらすべてを証明している。彼は歩いた大地の一部を歩くことは、
ワーズワースにとっても妹のドロシーにとっても取るに足らないことではなかった。散歩は
詩の創造的な音楽の背景であった。散歩は、人間が出会い、互いに共感する場所で
より多くのことを、恐らくは永遠を、発見するための招待であった。悲惨さだけ
ではなく悲しみ、喜び、威厳、美をも含んでいた。散歩は歩く者を生かし、思いがけないものへの
注意を呼び起こした。グラスミアのよく知っている道はワーズワース兄妹にとって深い美
をたたえており、そして世界の未知の道は人間の美しさをたたえ、詩人の心と一緒になって
私の前にある果てない道に横たわる
世界を通して旅行したいと望んでいる。

パメラ・ウーフ
ニューカッスル大学文学学部講座学習指導員。近年にわたりワーズワースの理
解に携わる。ネルソン大学教授を務めるが、ニューカッスル大学と共に、ワーズワース専門家
としての活動を活発に続ける。また、ワーズワースワーウッドとグラスミアに焦点を当てて
その文学性と文化史に学び続ける。彼女は『ドロシー・ワーズワース、すばらしい日常』(2002)を著し、また彼女の編集したグラスミ
アの「グラスミア日記」は英語版で出版されている。
「人知れぬ恋に心をかき乱される」あるいは「浮き立つよな想い出」を含意するものとし、「しのぶもぢ摺り」は古来より使われている和歌の歌枕である。「しのぶ（信夫、忍ぶ）」という地名は忍ぶ草といわれるシダ類の植物から派生したものであるという説もあるが、「ひそも言えよ。」1803年にスコットランドへ旅行した際に見た風景を後に回想しながら書いた。される人びとの手つきを芭蕉の心に想起させ、同時に「しのぶもぢ摺り」という歌枕を通して。東北に向けて江戸深川の家を出発してから36日目にあたる。徒歩での長い旅路を用いられていた。しかし、しのぶの里で芭蕉が見つけた石は、忘れ去られたような田のなじみひそかに恋心を伝えあった古の時代を想像したのである。歌枕といういわば人為的に情味と情感を織りこんだのである。東北への旅路は芭蕉にとってそうした古来からの文学的「場」を借用しながらも、想起というプロセスを通して新たな意味を新たに見出した。「時場（常套的表現）」を借用しながらも、想起というプロセスを通して新たな意味を新たに見出したのである。芭蕉の旅はそうしたワーズワス的な「時場」、「場」を見極めることができたのである。そんな「場＝常套的表現」のひとつひとつを訪れ、その感性に基づいて芭蕉は時の流れのなかで不変のまま留まっているものである。芭蕉の旅はそうしたワーズワス的な「時場」、「場」で語り継がれてきたらしく、過去の歌人たち、そこに生きた人びとの魂と記憶を語り継いでいる。この感性を基にして芭蕉は時の流れを顕現し、新しい時代の言葉で永遠化したのである。

芭蕉の『奥の細道』における「壺碑」の発見は、野と山を旅する詩人が自然描写とは別に、自然と自己の関係性を新たに理解しようとした試みである。これもワーズワスの『序曲』に見られる、自然と自己の関係性を新たに理解しようとした試みである。1803年ロブ・ロイの墓を訪れた際の詩や、1831年にキルフーン城への辞を書いた際の詩で、博物学者の感性を基にして芭蕉は、自然と自己の関係性を新たに理解しようとした試みである。これが、1809年にロブ・ロイの墓を訪れた際の詩や、1831年にキルフーン城への辞を書いた際の詩で、博物学者の感性を基にして芭蕉は、自然と自己の関係性を新たに理解しようとした試みである。これが、1809年にロブ・ロイの墓を訪れた際の詩や、1831年にキルフーン城への辞を書いた際の詩で、博物学者の感性を基にして芭蕉は、自然と自己の関係性を新たに理解しようとした試みである。これが、1809年にロブ・ロイの墓を訪れた際の詩や、1831年にキルフーン城への辞を書いた際の詩で、博物学者の感性を基にして芭蕉は、自然と自己の関係性を新たに理解しようとした試みである。これが、1809年にロブ・ロイの墓を訪れた際の詩や、1831年にキルフーン城への辞を書いた際の詩で、博物学者の感性を基にして芭蕉は、自然と自己の関係性を新たに理解しようとした試みである。
1996年発見された野坂本（中尾本）は、20世紀初頭に再発見された芭蕉の弟子の曾良による曾良本と同じく推敲の跡が多い。原稿の上に白い紙を切り貼りして新たに加筆・修正がされている。注1で挙げた『芭蕉自筆—奥の細道』では原本の修正部分を写真で確認できる。

大石 和欣
東京大学大学院総合文化研究科言語情報科学科准教授。東京大学卒業、オックスフォード大学にて博士号を取得。日本学術振興会研究員を経て、放送大学、名古屋大学にて教鞭を執った。著書に、『Coleridge, Romanticism, and the Orient: Cultural Negotiations』（David Vallins, Seamus Perry共著、2013年）、『POETICA, vol.76, Special Issue: ‘Cross-Cultural Negotiations: Romanticism, Mobility and the Orient’』（Felicity James共編、2011年）、『‘An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in Early-Twentieth-Century Japan’ in Steve Clark and Masashi Suzuki（eds.），The Reception of Blake in the Orient』（2006年）など、イギリスロマン主義に関する論文を多数発表している。

筆跡と原稿—場所と社会に内包・体現される関係

ジェームズ・ワーズワースの簡素で遊びのない筆跡を比較するのは、奇妙なことに思えそうそう思えるかも知れない。しかし、この比較により、二つの対照的な文化の中で書くことの役割が明らかになるばかりでなく、ヨーロッパにおける書くことの歴史において重要な一時期が明らかになるという意味で、これは啓示的である。ワーズワースの存命中に、筆跡の受容に変化が起こった。それは、階級やジェンダー又は職業を示すしるしではなくなり、個々の性格や出来事を映し出すものと考えられるようになったのである。このような洞察により、最終的にはグラフィックな記号の生産行為は、20世紀芸術のひとつに連なることとなり、西洋におけるカリグラフィーは芸術形態のひとつとして再生し、そして西洋における筆記は東アジアの伝統に接近した。

こういった二つの書台がある。芭蕉のそれは低く、床に座って書くようにできている。その上には書道の道具が置かれている。硯は、触るとうひんやり冷たく、その漆黒の表面の亀裂には水がたまっており、隣におかれた黒い墨を擦るのに使われる。ほんのり香りが付けられたこの墨の棒は、炎のエッセンスである煙を固めた煤の粉から作られている。そのすぐ横には芭蕉の筆が置かれている。武士階級の一員であり、書道の教授を収入の足しにしていた父が、彼にこれらの道具の使い方を教えた。そして、若き君主であり友人でもあった藤堂良忠の館で、彼は初めてそれらを用い、句を詠んだ。良忠が25歳で突然の死を遂げたのち、芭蕉は良忠の遺髪を奉納するため高野山に赴く。

転がる岩々、霧、そびえたつ杉林の中で、彼は往古のこの社の開祖であり、日本密教の伝統の創始者である空海、すなわち弘法大師（774-835）の影響を感得する。能書家であった空海の影響は、芭蕉の初期の作風の中にうかがうことができる。時代を経るにつれて、芭蕉の作風は彼の詩的理解の発展を反映して変化し、乾いた平明さへと移っていった。芭蕉は、孤独な道程で旅の記録を残すためだけでなく、彼の周囲に集まった友人、庇護者、弟子への贈り物となる献詞を作るためにも書を残した。彼と書との関係とは、このような気易さなのであった。

芭蕉がなぞった文字は、中国の殷の後期に行われた占いの儀式に遠く由来する。儀礼の供物として納められた骨を焼いてできたひびは、宇宙の中でうごめく現出した力のしるしとして読まれた。幾世代にもわたって、占い師たちはこうした「答え」をあらわす形を予言として読み解くようになっていった。その初めより、東アジアの書記体系における文字は、現出しつつある現実を象徴するものになぞられた。紀元1世紀より以降、中国において書は表現力に富む伝達手段として考えられ、8世紀までには書の美学に関する批評文学が発展した。
はなく、書くという行為そのものの真正性がはっきりと求められていることを示している。ことに、現在で存在するこの一連の作家たちに特有の表現が認められたものであると、それは一層書物化されならばならない。なぜなら、

（筆者注）

4 ここに、西洋で初めての心のカリグラフィーへの発展へと繋がりうる瞬間があらわれたのだ。しかし、ああ、それが一巡りするには幾世代を経なければならないだろう。

（翻訳：松浦恵美）

注

1. 以上に述べられた芭蕉の三つの時期の中の、さらなる例については、展示会カタログ「芭蕉：『奥の細道』からの贈りもの」（東京、出光美術館、平成21年、2009年）を参照。

2. ウォーズワース財団はこうしたペントレイを収蔵している。


5. 個人間の筆跡の相違がイギリスの法的状況において物証として認められた最初の例は、イギリスの裁判官ジェフリー・ギルバートが残した1726年の記録に記されている。


7. 自筆書に対する関心の高まりの最初の証拠となるもののひとつが、ジョン・テーヌによる1788年のBritish Autography, a collection of the Facsimiles of Royal and Illustrious Personages with their Authentic Portraitsの出版である。テーヌは269人の肖像画を筆跡と署名の上に掲載しているが、これはあたかも筆跡が肖像の別の一面を構成しているようである。


ワーズワース「水仙」（原題：「私は独りさまよった、浮雲のようになり」）

谷また丘のうえ高く漂う雲の如く、
天の河に輝やきまたた
かれひとりさ迷い行けば、
星のごとくに打ちつづき、
折しも見出でたる一群の
彼らは入江の岸に沿うて、
黄金色に輝やく水仙の花、
はてしなき一列となりてのびぬ。
湖のほとり、木立の下に、
一目にはいる百千の花は、
微風に翻えりつつ、はた、躍りつつ、
たのしげる躍りに頭をふる・

わが心は喜びに満ちあふれ、
水仙ともにおどる。

芭蕉
水仙やしろき障子のと移り（水仙の白い花がいけてある。白い障子と映りあって清楚で美しい）

其にほひ桃より白し水仙花（水仙の花は、その匂いも色も白桃よりずっと白くて優雅であるよ）

水仙は冬の季語で、日本の水仙は白くて清楚なイメージがある。西洋の黄色いラッパ水仙とは、異なっている。また、日本の古典和歌では音読みのために作品に詠まれたことはなかった。

Ⅳ新しい挑戦へ
<歩くことと創作/筆跡からの再構築>

今回の展覧会のコンセプトは、かなり新しい試みである。第一には、詩人・文学者・芸術家にとって「歩く」この行為は何をもたらすのかという、大変にシンプルだが、人間にとって本質的なテーマとなっている。新しい視座が開けてくかもしれない。第二には、芸術家の「筆跡」から、それを受容して、さらにそこから新たな創作をこころみるということである。これも興味深いことだ。ただし、拠るべき「筆跡」は複製でもちろん真蹟であるべきだ。そして、この二つのテーマは、現代において創造的読者の出現を期待させる。

最後にこう言いたい。現在、グローバル化のなかで、国際HAIKUが活況を呈しており、一説には世界50か国で、多くの人々が各国言語で俳句を創作しているといわれている。ここ英国にも、英国俳句協会がすばらしい活動をしている。私もデーヴィッド・コブ元会長からその活動をうかがった。俳句は世界で最も小さい短詩型文学で、その<瞬間の美>に世界の詩人たちは魅力を感じている。

今回の英国におけるワーズワース博物館での芭蕉とコラボレーションした斬新な展覧会に対する感謝と期待を申し上げる。そして、ご来館の皆様には日本にある芭蕉記念館（東京都江東区）・芭蕉翁記念館（三重県伊賀市）や芭蕉ゆかりの資料館にも、いつかぜひ訪れいただきたい。ワーズワースと芭蕉についての今回の展覧会を、企画された関係者の方々に敬意を表したい。そして、皆様にはどうぞ自由な発想を感じながら新しい創作を楽しく鑑賞していただきたい。

東聖子
十文字学園女子大学教授。日本女子大学文学部国文学科卒業、お茶の水女子大学大学院人間文化研究科比較文化学専攻（博士課程）。人文科学博士（お茶の水女子大学）。専門は日本近世文学・比較詩学で、芭蕉の俳諧に関する著作多数。『蕉風俳諧における<季語・季題>の研究』（明治書院、2003年）で山本健吉賞受賞。『おくのほそ道』を題材とし、東洋と西洋の文学における旅の描写の比較研究も手がけている。

ARTISTS BIOGRAPHIES

KEN COCKBURN

ケン・コバーン

While yet we may
2014
8cm x 13cm
カードケース
10cm x 9cm x 3.3cm

ケン・コバーンは、エディンバラ在住のフリー作家、翻訳者、編集者、ライティングチューター。彼はかねてより俳句に関心を持ち、共同制作を取り入れ、媒体に固執しない活動を行っている。アレック・フィンレーとの共作『The Road North』（北の道）は、芭蕉による17世紀の東北日本の旅のスコットランド版である。

この旅の展覧会におけるコバーンの作品は、地理的・歴史的に離れた詩人たちの言葉を寄せ合わせ、詩的に連結するという、共同制作の手法としては一見シンプルなものである。「While yet we may」と題された、詩の冊子と箱入りのカードの作品は、芭蕉の『おくのほそ道』からの引用17語と、ワーズワースの『序曲』と、「テインターン修道院上流数マイルの地方で」からの引用51語で構成されている。

この作品のアイデアは、詩人ガエル・ターンブル（1928–2004）の『Variable Construction』（可変的構築）から来ている。それは、二セットのカードから成り、一セット目の28枚のカードは1枚ごとにひとつの名詞が、その他の112枚のカードにはそれぞれ修飾語が与えられている。ターンブルの言うように、112の修飾語のいずれが、どの名詞と結びつくてもよい。

出版されたバージョンではそれぞれの修飾語がひとつの名詞とペアにされているが、彼は、この種の作品一連に共通する特徴と言える。コバーンの冊子はもとより、他のバージョンにも同様のことが言える。

ルーク・アラン、アレック・フィンレー、ローナ・アーヴィン、ライラ・マツモトに感謝をこめて。

MIKE COLLIER

The Texture of Thought Fairfield

「The Texture of Thought: Fairfield」
ドロシー・ワーズワースの日記より、1801年10月23、24日
デジタルプリント、パステル彩色
2014
35cm x 65cm

この展覧会におけるコリンの作品は、芭蕉やワーズワースを含む先人の「足跡」を歩くことに関連している。彼は、ドロシー・ワーズワースが日記の中に描いた湖水地方の数々の丘歩きのルートを辿り、そのようなウォーキングからインスピレーションを得、特定の地方の現象的な理解と作品の間の関係を模索する製作の題材を得る。

この展覧会に出品する作品は、ドロシーが気に入った丘歩きのルートや行こうとしたルートを記述している『グラスミア日記』（1801年）から引用箇所をスキャンし、ユニゾン社で印刷されたカードです。
製のハンドメイドパステルで彩色したものである。魅惑的なほど繊細なドロシーの日記帳は、職人の手のあとに残っており、手書きの文字とども含蓄がある、苦心の跡を見せている。取り消し線や書き直しによって不明瞭になっているため、デジタル画面や印刷物の文字に慣れている現代の読者には、この日記の判読は難しい。コレヤは彼独自の直感的な色彩表記で、この日記の内容に呼応するように即興的に色を塗り、視覚的策略の層を添える。

コレヤは、この創造的な再加工の題材として、ドロシーが好んだ、そして彼自身も何度も歩いたルートの描写箇所を選択した。フェアフィールドの峰に登ろうとしたが、天候により失敗した記述と、その二日後、ヘルベリッン山の上で見た荘厳な風景の記述である。これらの二作を通して、コレヤは再度ドロシーの言葉と彼女の空想、彼女の自然描写における特徴的に斬新な才能に焦点を当てている。

EWAN CLAYTON & NAO SAKAMOTO
ユアン・クレイトン（カリグラフィー）
坂本直昭（和紙染色）
"Infinite Imagination: two poets at night, the moon on Mount Snowdon; the Milky Way over Sado Island"
2014
藍染楮和紙、墨、金銀箔
180 cm x 66 cm
英国在住のカリグラファー、ユアン・クレイトンと、日本で和紙の製作を手がける坂本直昭の共同制作は、ワーズワースと芭蕉の詩的世界観が呼応しあう、心揺さぶる美しいインスタレーションを作り上げた。

掛軸のよう下げられ、大きさは手ごろで広がりを持ち、両面に書いてある文字は見えながらわかりにくい。「Infinite Imagination」（尽きない想像力）と題されたこの作品は、芭蕉の一見シンプルな書と、ワーズワースの文字を詰め行が重なり合った原稿に語りかける。ワーズワースと芭蕉を改めて書くという過程において、クレイトンと坂本は、書かれた文字の美と外見的特徴に注目した。原稿の保全作業でよく使われるようになる。坂本の楮和紙は藍で染められ、塗り重なった上部はより不透明になり、下部はより透けて見えるようになっており、これがクレイトンがカリグラフィーを書き重ねるベースとなる。この、ほぼ無制限の紙面は、カリグラフィーの探検への挑戦である。このような共同制作には、互いの材料だけでなく、世界観、美観、哲学を合わせるという脆弱性もはらんでいる。クレイトンと坂本は、芭蕉やワーズワースの作品の裏側にあるより深い思惑に魅了されている。二人の作品は、ワーズワースの「序曲」1805年版のスノードンに上る箇所、ならびに天の川を詠んだ「荒海や」の俳句、これら月明かりの注ぐ空間や自然の世界に陶酔する瞬間を捉えた詩を基としている。

ALEC FINDLEY
アレック・フィンレー
'word-mntn (羽黒山)'、2014、カエデ材の立方体、各4 x 4 cm
'word-mntn (小倉)'、2014、カエデ材の立方体、各4 x 4 cm
'word-mntn (シハリオン)'、2014、カエデ材の立方体、各4 x 4 cm
'word-mntn (スクール・ナン・ギレン)'、2014、カエデ材の立方体、各4 x 4 cm
'word-mntn (スライオッホ)'、2014、カエデ材の立方体、各4 x 4 cm
'a-ga: on mountains, 2014, 本、13 cm x 18 cm。
アレック・フィンレーの美しくシンプルな木製のキューブを積んだ作品は、あるレベルでは子供の積み木を連想させる。一見遊び心に満ちた作品であるが、その実、折り重なった文学的、芸術的、哲学的関連性を秘めている。この作品を含め、フィンレーはよく芭蕉の俳句の影響を受けた作品を作り、また、風景における人間の関わりに関心を寄せている。この積み木型の作品は、もともとスコットランドのスカイ島から望める山々の名前を使ったプロジェクトで生まれた。フィンレーはこれをさらに発展させ、今回の作品はスコットランドと日本の両方の山の名前を用いて構成されている。見る者に、ブロックを動かして好きな山の名前を作り遊びを空想させる斬新な試みである。

様々な媒体を使用するフィンレーの作品の多くは共同制作であり、社会環境に一体化させたりデジタル形式で共有されたりして、創作とは本質的に共同で行われるものという信念を表している。

作品'word-mntn'は、我々の山への個人的・集団的感性に関するフィンレーの興味を、名称の語源的ルーツから、詩と行為遂行的な芸術の研究を通して拡大させた。また、山を見る、歩く、歩かないことへの考えを収めた最新の著書「a-ga: on mountains」も、今回あわせて展示されている。

EIICHI KONO
河野英一
'Homage to Bashō'
37 cm x 140 cm
2014
毛筆、手漉き楮和紙、煕耕体
芭蕉の作品を通して、河野は自身の青年時代の文化を振り返っている。成人後の人生の半分をイギリスで過ごした河野にとって、芭蕉に立ち返ることは、日本語や幼少時の言葉を思い出すことでもある。芭蕉も行った書くという行為そのものによって、芭蕉に敬意を示し、「おくのほそ道」の全文を紙の両面にわたり一つに連ねるように配した。句読点という印刷字体のしきたりを排した構造は、河野の言う「texture of walking narrative」（歩きの物語の感触）を作り出した。

河野は芭蕉という日本の重要な詩人についてよく見聞きして育ち、俳句という簡明さにも親しんでいたが、この長大な半世紀の日誌を読み、書写することで、彼はまた違った芭蕉に出会った。芭蕉は突如、知らない土地と時代の知らないものとなり、文字を書く行為だけで精一杯だった。

河野はこのように語った。書くというのは労力要する。時には退屈であり、時には爽快であり、集中力を要する。だが、その肉体的苦痛にも関わらず、私は繰り返しこの物語に取り組み完遂せざるを得なかった。時間とともに、私の小さな文字で書写するリズムと感覚が、旅する芭蕉に重なり彼の思いに寄り添うように感じたのだ。
書きは、フリント・里の墨絵の上に書かれたリンの文字によって再度描写された。書という最も伝統的な芸術への、リンの実験的なアプローチが、彼の使う植物や自然の動きに視覚的に呼応する筆運びの中に見られる。フリント・里の山々と水の描写は、東アジア絵画において重視される淡い塗り、線、点々などの抽象的な要素を個人的に再解釈し、伝統と現代の活動に同時に結びつける。この作業によって、イングランド詩人の象徴たるワーズワースが、東アジアの材料と書の視点をもって描き直される。和紙と墨は、即興性や偶然の無幸運をも受け入れる身体的工程と結びついている。

CHRISTOPHER MCHUGH
クリストファー・マキュー

Flotsam and Jetsam (Portmanteau) 2014
磁器、テラコッタ、ソーダガラス、ミックスメディア
約120 cm x 60 cm x 50 cm

ク リ ス ト フ ァー ・ マキューの作品は、芭蕉とワーズワース双方に見られる世の儚さや人の記憶といったテーマに呼応するものである。 「奥の細道」の中では芭蕉はよく歴史的な遺跡を訪れ、古に想いを馳せる句を詠んだ。ワーズワースは、人間が産み出した建造物も書物もやって崩壊し、自然が取って代わるであろうことを危惧していた。そして、両人とともに、旅の途中で出会った無名の人々の生活を記録することに関心を持っていた。

マキュー自身も同様に、とらえられ失われてしまう物語を呼び覚まし、焼き物の作品として物質化している。この作品「Flotsam and Jetsam (Portmanteau)」（注：がらくた（旅行かばん）の意）はスリップキャスト法と型押し法で作られた何百もの焼き物の小片から成っている。恒久的な焼き物の部品を、展覧会ごとに期間的に盛り合わせるという展示方法、また傷だらけの磁器のかけらによって、無と有の間の二面的な立場に立ち、永遠の喪失感と憂鬱さを表している。焼き物の山を貫くソーダガラスで作られた草は、文明を越えて永続する自然を示唆している。

作品のタイトルは、ダグラス・ホワイトが作曲したワーズワースの詩「十日間」より。詩の作

NOBUYA MONTA
門田展弥

'An Imaginary Dialogue'
ビオラとギター
全19分

もし芭蕉が湖水地方を歩いたら、もしワーズワースが日本の山野を歩いたら、どのような反応をするか、という空想を広げて、門田は4楽章から成るこの曲を作曲した。この想像上の会話は旋律となり、旅し、すさりとして、遠く離れた者に思いを募らせることに響き渡る。

門田の作品を裏打ちする音楽と詩の関係について、もう少し探ってみよう。ワーズワースと芭蕉は、自然の音に調和していた。ワーズワースの詩において景色の描写は音となり歌い、古池や蛙飛び込む「水の音」は芭蕉の最も知られた句のひとつである。より哲学的な意味においては、ワーズワースの詩は音楽の隠喩で満たされ、音楽の調和は基本思想である。このような音楽と詩のつながりや美意識は、調性音楽において国際的方向性を示してきた音楽家・作曲家の門田にとって大変重要である。

門田は大阪に生まれ、日本とヨーロッパで作曲を学んだ。現在、国際的に第一線の音楽家たちと共に演奏活動を続けている。

INGE PANNEELS & MINAKO SHIRAKURA
イ ン グ ア ・ パ ニ イ ル ツ、白倉美奈子

'Wanderers of the Earth: the Milky Way Above' 2014年
ガラス、紙
不定形（ガラスの地図約20 x 20 mm、封筒11.4 x 16.2 cm、円形のカード直径4–5 cm）

「Wanderers of the Earth: Walk」 2014年
ガラス
25(H) x 75(W) x 4 (D) cm

イ ン グ ア ・ パ ニ イ ル ツと日本に拠点を置く白倉美奈子による共同作品である。二人はこの共同作業を、物理的に遠距離にいる両者を引き合わせることができる現代の通信機器（Eメールとスカイプ）を用いて完成させた。まさしく、彼らの新しい作品は「文通」に基づきまたその結果としてできたもので、それは世紀を越えて我々にもたらされた詩人たちの原稿や手紙から影響を受けてもいる。2014年の春、パニールズと白倉は、このアイデアを形にするためにサンダーランドの国立ガラスセンターに集まった。芭蕉とワーズワースが星と星座について言及しているところから着想を得て、彼らは世界地図をあしらったガラスの小片を作った。それらは和紙に包まれて、世界中の友人知人へと贈られた。円形の和紙カードと、それに各々の言語で「星」を書き、送ってもらうように誘う手紙が同封されていた。このようなにしてプレゼンテーションを贈り合いを集めた「星」が、インスタレーションの一部となっている。このインスタレーションに付随したもう一つの作品、 「Wanderers of the Earth: Walk」 と題されたガラスパネルは、ワーズワースと芭蕉の星に関する詩が、それぞれパニールズと白倉の筆跡によって書かれている。パネルの色は、時間の変化と空間的な間隔（東西）を示唆している。このインスタレーションは、ワーズワースと芭蕉が彼らの詩を通じて伝えられた無限と不可思議な感覚に関連して、宇宙を体現してみようというアーティスト達の試みである。

ANDREW RICHARDSON
ア ンド リ ウ ブ ・ リ チ ア デ ョ ン

The ghostly language of ancient earth
2014
対話型地図とデジタルプリント
23インチ型モニター（1280 x 720 ピクセル）

リチャードソンの作品は旧来と新世代の地勢描写を融合する。ワーズワースの「序曲」から引用した言葉を、グラスミアとその周辺の三次元対話型地図にあてはめた。スクリーン上で操作できる地図で、文字の地勢を色々な角度から眺めたり、「言葉の道」を辿ったりすることができる。この「言葉の道」は、詩の一行ごとの言葉の数と長さによって、道の方向が変わることのできる「言葉の道」は、詩の一行ごとの言葉の数と長さによって、道の方向が変わることのできる「言葉の道」は、詩の一行ごとの言葉の数と長さによって、道の方向が変わることのできる。一方、併せて展示されているプリント版では、この地図を静止画として、より落ち着いてじっくりと見ることもできる。ワーズワースが記した風景の輪郭を再度描写するにあたり、リチャードソンは、この詩人の元々の言葉に立ち戻り、そして比喩的に地図へ表した。それによって、鑑賞者はタッチパネルにより地図の中の道と、ワーズワースのもっと有名な傑作の詩の行を同時に辿ることができることがある。それゆえ、鑑賞者は、タッチパネルで地図を触れることによって、この作品を享受することができる。ディジタル式に繋がった我々の世界の視点から、ワーズワースの詩に対して現代的反応を返している。地表に散らばったワーズワースの言葉は、鑑賞者それぞれの手によってまた読解が可能なよう再形成されるのである。

AUTUMN RICHARDSON
オータム・リチャードソン

The Mulberry Coat

The ghostly language of ancient earth
2014
対話型地図とデジタルプリント
23インチ型モニター（1280 x 720 ピクセル）
コウゾの紙、縫製
123 cm x 128 cm

Go To The Pine
2014
紙に印刷された文字
29.7 cm x 42 cm

オータム・リチャー・ドソンは、生態学、特に植生態に注目し、自然風景を生かした作品を様々な媒体で制作している。芭蕉もまた、身近で小さな物事に注意を払い、周囲にある草や木について書き、詠った。

作品「Go To The Pine」は、芭蕉が奥の細道の旅において言及した木々を列挙し、それを通じて仮想の北への旅路を辿ろうとした。

芭蕉は、旅に出るにあたり、手製の衣、笠、履物を必要とした。これらは全て植物性であり、彼の書に影響を与えた。

「The Mulberry Coat」は、芭蕉が着ていたかもしれないという想像上に基づいて、生成りのコウゾの紙を綿糸で縫い合わせた衣である。

芭蕉は笈日記の中にこのように記している。「私は、草の小屋の陰でわびしい思いをしていった。秋の突風を感じる度に、ますます孤独を感じるようになった。故に私は、竹取りの技術を使い、雨よけを自分で作る老人と呼んだ。」

コウゾの衣とは、芭蕉が着ていたかもしれないという想像上の着物で、生成りのコウゾ紙を綿糸で縫い合わせて作られた。紙製の衣類に注目した時に、ドソンは、身を包み守ることができ、考えを書き留めることができ、そして景色に直接触れられるといった紙の価値と、芭蕉の書における物質性を強調する。

RICHARD SKELTON
リチャード・スケルトン
'I Know Not Where'
2014
紙
33 cm x 50.8 cm (二点)

'Doing'
2014
二対のフレーム（各60 cm x 30 cm x 12 cm）
ランプワーク技法、ガラス、オーク材

ワーズワースは、詩のインスピレーションの本質について大変関心を寄せていた。二巻の詩集「水仙」が詠うように、花は「脳裏に鮮やかに蘇る」。

ワーズワースに保管されている原稿をよく観察すると、びっしりと詰めて書かれた文字、斜線を引かれた文字などが見られ、詩を書き上げるのに払われる労力を窺い知ることができる。これらの原稿を手に取れるという恩恵に与った。その中で谷は、普段は目に触れないような創作過程の労力について探究心を得たのであった。

ガラスは、多様で、相反する表現力を秘める素材である。脆弱であるも柔軟で、何重かに用意された板ガラスの層は、ワーズワースによる詩的描写を書きとめる場である。谷はそこへ、ランプワーク技法を用いて、溶けたやわらかいガラスから毛筆で書くように線を引き出し、文字を「書いた」とする。

これらの線は、詩の最初のインスピレーションのよう、少しだれぼけで儚い。いくつかの言葉は立体的な毛筆線としてはっきりと見えまるが、その他の文字はちらと見えまるだけであったり、言葉になるかならないかもわからない夢想的ないたずら書きであったりする。作品中の日本語は田部重治による訳を引用。