

西美をうたう — 短歌と美術が会おうとき —

Tanka at the National Museum of Western Art:
An Encounter between Poet and Art

会期：2000年7月25日 - 10月29日

主催：国立西洋美術館／現代歌人協会／西洋美術振興財団

Duration: 25 July - 29 October, 2000

Organizers: The National Museum of Western Art, Tokyo/ The Modern Tanka Poets Association/
Western Art Foundation, Tokyo



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2000年夏のプログラムとして開催された「西美をうたう」は、西洋の美術を短歌に詠む試みであった。国立西洋美術館が所蔵する絵画や彫刻、版画から選ばれた80点を歌材として、現代歌人協会から推薦された第一線で活躍中の有名歌人たちが短歌をよせてくれた。これらの歌はいずれも、このプログラムのために新たに詠まれたものであり、常設展の会場に、それぞれ色や形態の異なったパネルとして作品の横に展示された。カタログとして制作された美術歌集『西美をうたう』は、好評のために増刷を重ね、現在まで1万部を超える部数を販売している。この人気は、日本の歌人人口の多さを物語るであろう。

しばしば、日本人ほど「詩歌」を愛する国民はいないと言われる。新聞には古今の名歌が紹介される欄や、趣味で作られた短歌や俳句の投稿を歌人が選評するコーナーが設けられるなど、今日でも人々の「歌ごころ」は失われていない。とりわけ短歌は、季語の制約を受ける俳句とは異なり、日常生活において見出せる四季折々の美しさや、さまざまな心情を比較的自由に三十一文字で表現できることから、誰にでも楽しめる優れた短歌型のひとつとなっている。しかも日本だけでなく、今や世界中で愛されるようになり、外国語でも短歌が詠まれるようになった。しかし、美術作品が歌に詠まれることは、そう一般的なことではない。かつては屏風絵が歌に詠まれたり、歌をもとに屏風が描かれることがしばしば行なわれたが、歌の主題に「西洋の」美術が取り上げられることは、今も決してありふれたことにはなっていない。

短歌と西洋の美術という一見ミスマッチとも思える芸術表現の出会いを楽しむことは我々に何をもたらしてくれるのであろうか。プログラムに合わせて製作された美術歌集『西美をうたう』に目を通せば、現代の歌人たちが作品を見つめる意外な視点によって、見なれた作品の印象が一変する衝撃に触れることができるであろう。さらには、美術研究者や評論家とは異なる、その抒情あふれる言葉によって、西洋の美術を語る際の語彙が拡張されていくことを肌で感じるに違いない。

関連イベントが2000年7月27日、すみだりバーサイドホールにて開催された。参加費が2000円(カタログ代含む)であったにもかかわらず、多数の応募があり、定員500名が満席になるほどの盛況であった。そのプログラムは以下のとおりである。

[プログラム]

司会：大滝貞一(現代歌人協会理事)

■はじめに—「西美をうたう」について

佐藤直樹(国立西洋美術館主任研究官)

■高階秀爾(前国立西洋美術館館長)にきく「美術の中の叙情」

聞き手：俵 万智(歌人)

■講演「近代短歌にうたわれた美術作品」

篠 弘(現代歌人協会理事長)

■自作朗詠「西美をうたう」

岡野弘彦、沖ななも、奥村晃作、尾崎左永子、春日真木、

小島ゆかり、高瀬一誌、藤原龍一郎、松平盟子

男女9名の歌人が自分の作品をスライド映写を交えて朗詠。

■出演者を交えて懇親会(飲み物と軽食)

展覧会中、非常に多くの反響を頂いた。まさに賛否両論であったが、いわゆる美術ファンで比較的高齢な男性のお客様から非常に強いお叱りの言葉を何件か頂いた。これは全く予想外のことであった。その苦情は、これまでに何度も西美に足を運び、その日も自分の好きな作品と静かに向かい合うことを楽しみにしていたにもかかわらず「美術作品と自分だけの対話」の貴重な時間を歌人の「勝手な」感想ともとれる歌で台なしにされたというものであった。そうしたアンケートの回答、あるいは電話や手紙に対して、美術鑑賞というのは独り善がりのものにとどまるのではなく、他の意見に耳を傾けることで(賛成できるかできないかは別にして)初めて自らの狭い殻を突き破ることも重要な体験なのではないか、という返答をでき得る限り試みた。生憎、私の返答は全く効果がなかったが、いわゆる美術ファンと自称する人たちの固定化した目と頭を(自分も含めて)ほぐす必要性を強く認識することとなった。こうした反対意見は、私に寄せられた感想の僅か10パーセントほどでしかなかったが、その口調の激しさからして、無言の反対者が多数存在していたと推測される。この事実は真摯に受けとめなければならない。それとは逆に、短歌を趣



味とする人たちからは高い評価を頂いた。そうした人たちのうち、初めて西洋美術館に来た方が多数を占めていたようだ。

美術館に歌人がやってくる — それは西洋の美術を日本人の感性で読み解き、詩的な言葉を紡ぎ出すという歌人にとっての「冒険」であった。この出来事は、同時に美術館にとっても、安穏として美術の殿堂で「のみ」あり続けることを自ら否定し始めたひとつの「冒険」であったことに間違いはない。(佐藤直樹)

[カタログ]

編集：佐藤直樹

協力：現代歌人協会企画・事業委員会

エッセイ：

やまとうたの伝統/高階秀爾(前国立西洋美術館長)

並列の彼方 夢想の引用/喜多崎 親

西洋美術と短歌の出会い 1910年代の歌人たち/篠 弘(現代歌人協会理事)

越境する芸術 — 短歌のエクフランス/佐藤直樹

短歌：100首(美術作品80点に対して)

制作：印象社

会場設営：東京スタデオ

The Summer 2000 program at the NMWA, “Tanka at the National Museum of Western Art,” was an experiment in linking tanka (a traditional and brief verse form of Japanese poetry) with Western art. Eighty works from the NMWA collections, ranging from paintings to sculpture and prints, were selected as the subject matter for the program, and the noted poets of The Modern Tanka Poets Association, the cutting edge in contemporary poetry activities in Japan, each contributed poems on these subject works. All of the poems submitted to this project were newly created on the occasion of this program, and these poems were displayed alongside their subject works in the NMWA permanent collections galleries, with the poetry written out on panels of various colors and shapes. The poetry anthology of the same title as the Japanese title for the program, *Seibi wo utau* (published in Japanese only), served as the program’s catalogue. This volume has been so well received that it has required numerous additional print runs, with more than 10,000 copies having been sold to date. This popularity clearly reveals Japan’s extensive population of poets.

It is frequently said that no other people love poetry as much as the Japanese. Newspapers have sections devoted to introducing the celebrated poems of past and present, and there are other sections where amateur poets can submit tanka or haiku form poems for selection and critique by noted poets. And indeed, the Japanese

today are not lacking in their poetic attainments. While the haiku verse form is constrained by the required selection of a seasonal word or phrase, the tanka verse form is a superb 31 Japanese syllable verse form that can be enjoyed by anyone as it allows relatively free expression on subjects such as the poet’s myriad feelings, or the beauty of the seasons. Today, this verse form is enjoyed not only in Japan but also throughout the world, and poems in this verse form are being created in languages other than Japanese.

It is rare, however, for poems in this tanka form to extol art works as their subject. While in the past Japanese poems were often written about Japanese screen paintings, or indeed, screen paintings were designed on themes taken from poetry, even today it is out of the ordinary for “western” arts to be taken up as the subject of such poetry.

So what does this, at first glance, mismatch of the tanka verse form and western arts do to further our enjoyment of an encounter with artistic expression? A glance through the poetry anthology *Seibi wo utau* published as part of this program reveals that the unexpected aspects of an art work singled out by these modern poets can suddenly change the impression we receive from the art work. And unlike the writings of art scholars or critics, the lyrical terms and phrasing chosen by these poets may help broaden our vocabularies as we discuss the arts of the West.

The following related event was held on 27 July 2000 at the Sumida Riverside Hall. In spite of a participation fee of 2,000 yen (which included a copy of the catalogue), there were so many applications for participation that the 500 seats available were quickly filled.

[Special Event Program]

Event hosted by: Teiichi Otaki, The Modern Tanka Poets Association
Dialogue on the subject of “Lyricism in Works of Art”: Shuji Takashina, Former Director, NMWA and Machi Tawara, Poet

Lecture: “Fine Art as Subject Matter in Modern Tanka Poems”, Hiroshi Shino, The Modern Tanka Poets Association

Recital Chanting of Tanka Poems: Nine poets recited their own tanka poems (Hirohiko Okano, Nanamo Oki, Kousaku Okumura, Saeko Ozaki, Makiko Kasuga, Yukari Kojima, Kazushi Takase, Ryuichiro Fujiwara, and Meiko Matsudaira)

This poetry and art program received a massive response during the exhibition itself. Reactions were both positive and critical, with several intensely scolding comments received from relatively older male visitors, those who might be called Japan’s traditional “art fans.” Such comments were completely unexpected. These comments were received from those who have visited the museum many times in the past, and this time also intended a quiet moment of reflection with the art works they particularly enjoy. These visitors stated that their “time for personal dialogue with art works” was ruined by the presence of poems that reflected the poets’ arbitrary impressions. These comments came to the museum in the form of responses to questionnaires in the museum, and by phone messages and letters. The author attempted replies to these comments, suggesting to these critics that possibly the appreciation of art was something not limited to solitary self-satisfaction, and that whether or not one agreed with the opinions expressed by others, such interactions might be an important first opportunity to step outside one’s own narrow approach to the subject. Unfortunately, this response was completely ineffective, and the entire incident made the author strongly aware of the need for such self-designated “art fans” (and indeed the author himself) to loosen up our overly rigid eyes, and indeed, ways of thinking. While such dissenting opinions represented a mere 10 percent or so of the comments received by the author, judging from the severity of their tone, we can imagine that there were even more opponents to the program who chose to remain silent. Conversely, high praise was received from those visitors with an interest in tanka poetry. It seems that there were a large number of such poetry aficionados who came to this exhibition as their first visit to the NMWA.

Poets taking their poetry to a museum. Such an event was “a risk, an adventure” for poets, for those who sought to create poetic

expressions that would interpret the arts of the West in terms of the sensibilities of the Japanese people. This event was also undoubtedly "a risk, an adventure" for the museum itself, as the institution took its first step towards discontinuing the notion of a museum space as solely a tranquil and undisturbed "sanctuary" of art. (Naoki Sato)

[Catalogue]

(published in Japanese only)

Edited by Naoki Sato in cooperation with the Planning and Events Committee of The Modern Tanka Poets Association

Essays:

The Yamato-uta Tradition / Shuji Takashina

Beyond Juxtaposition— Visionary Citation / Chikashi Kitazaki

Encounters between Western Art and Tanka Poems—The Poets of the 1910s / Hiroshi Shino

Art of Transgressing, Ekphrasis of Tanka / Naoki Sato

Tanka poetry anthology: 100 tanka poems (on the subject of 80 art works)

Produced by Insho-sha

Display : Tokyo Studio