



Separatum from:

SPECIAL ISSUE 7

Sebastian Balmes (ed.)

Narratological Perspectives on Premodern Japanese Literature

Published August 2020.

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ISSN 2568-9967

Suggested Citation:

Wittkamp, Robert F.: 'Genji monogatari emaki' as Trans- and Intermedial Storytelling. Previous Knowledge and Time as Factors of Narrativity, in: Balmes, Sebastian (ed.): Narratological Perspectives on Premodern Japanese Literature, Oldenburg 2020 (BmE Special Issue 7), pp. 267–299 (online).

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‘Genji monogatari emaki’ as Trans- and Intermedial Storytelling

Previous Knowledge and Time as Factors of Narrativity

Abstract. The ‘Illustrated Handscrolls of the Tale of Genji’ (‘Genji monogatari emaki’) are based on ‘Genji monogatari,’ a literary work written at the beginning of the eleventh century by Murasaki Shikibu. The handscrolls were manufactured between approximately 1120 and 1140. This paper scrutinizes certain relationships between the literary work and the excerpts contained in the handscrolls as well as the relationships between the textual excerpts and the pictures of the handscrolls. The leading question of the examination is the extent to which the description of time is included in the excerpts and pictures, and how this sheds light on the problem of ‘potentially narrative paintings.’ These issues will be discussed by taking the hypotheses of two Japanese scholars into account. While Sano Midori claims that an adequate reception of the handscrolls requires the knowledge of the original text, Shimizu Fukuko takes the opposite standpoint. For her, previous knowledge is not necessary. However, as seen from a cognitive narratology perspective, the analyses will show how previous knowledge can evoke images of passing time, even in a single picture.

1. Introduction

The ‘Genji monogatari’ 源氏物語 (‘The Tale of Genji’) consists of interwoven narrative strands written by Murasaki Shikibu 紫式部, an erudite lady-in-waiting at the court in Heiankyō 平安京 (Kyōto). She began composing the tale between 1001 and 1005, but the date of completion has not been established. The first part of the fifty-four chapters recounts the life

of Hikaru Genji 光源氏, literally 'Shining Genji,' the son of a fictive emperor. In the last third of the tale, after Genji's death, the stories deal with other characters. 'The Tale of Genji,' which has been translated into English at least four times, is considered to be the peak of the *monogatari* 物語 ('tale,' literally: 'storytelling') literature. It has exerted a great deal of influence not only on the following *monogatari* literature but also on Japanese culture as a whole. Haruo Shirane writes,

The history of the reception of *The Tale of Genji* is no less than a cultural history of Japan, for the simple reason that the *Genji* has had a profound impact at various levels of culture in every historical period since its composition, including the twenty-first century, producing what is called "*Genji culture*." (Shirane 2008, p. 1)

The original manuscripts have not survived, and the oldest documents comprising excerpts of the text are the 'Illustrated Handscrolls of The Tale of Genji' ('Genji monogatari emaki' 源氏物語絵巻),¹ which were manufactured approximately one hundred years later, sometime between 1120 and 1140. Although the 'Illustrated Handscrolls' presumably encompassed all fifty-four chapters, only a small proportion of them has survived, and today even these remnants are divided between the two museums Tokugawa Bijutsukan 徳川美術館 in Nagoya and Gotō Bijutsukan 五島美術館 in Tōkyō. Picture handscrolls and illustrated books recounting 'The Tale of Genji' remained popular throughout the centuries after the original work was completed and were produced in large number. Some of them still exist today, but I am going to examine only the one mentioned above, henceforth referred to as 'Illustrated Handscrolls,' and only one chapter thereof. Yukio Lippit assumes that the "work originally consisted of ten or twelve scrolls containing more than a hundred excerpts and accompanying paintings, an average of two scenes from each" of the chapters (Lippit 2008, p. 49; cf. Sano 2001, p. 7). The remnant 'Illustrated Handscrolls' comprise nineteen chapters with nineteen paintings² and excerpts of varying length, which were written on extensively decorated sheets of paper by

several teams.³ The pictures are between 21 and 22 centimeters high with some being about 48, others approximately 38 centimeters wide.

Japanese traditions of illustrated scrolls can be traced back to the eighth century. While these artifacts were designed to explain Buddhist sutras,⁴ the 'Illustrated Handscrolls' are usually considered to be the oldest examples of *Yamato-e* 大和絵 (倭絵), i.e. original Japanese painting divorced from any function other than storytelling.⁵ This might be one of the reasons that previous research focused almost exclusively on the paintings. Lippit (2008, p. 52) writes that the “nagging perception of these inscriptions as ‘transcriptions’ has relegated them to a subsidiary status.” However, recent research has taken the relationships between text and picture into deeper consideration (cf. Shimizu 2011) and understands the artifact as a *Gesamtkunstwerk* (Lippit 2008, p. 51) consisting of text (narrative), calligraphy (*kotoba-gaki/shisho* 詞書), ornamented paper (*ryōshi* 料紙), and paintings (*e* 絵) (ibid., pp. 52–71).

The fact that the 'Illustrated Handscrolls' passages are excerpts from the original work opens up two avenues of inquiry, namely an investigation of the relationships between the excerpts and 'The Tale of Genji' (selection, omission, alteration) *and* of the relationships between the text as a coherent narrative and the paintings. However, Lippit's subdivision into four components can only serve heuristic intentions. For example, Sano Midori claims that the style of calligraphy itself can express narrative contents. She exemplifies her point with the fifth sheet of paper of the chapter 'Minori' 御法 ('The Law'⁶), which shows a distinctly different style compared to the preceding four sheets. Lines of strong brush strokes are interspersed with lines of thin brush strokes, and some lines are written partly over other lines in a “clustered writing” (*kasane-gaki* 重ね書き) or “tangled writing” (*midare-gaki* 乱れ書き) (Lippit 2008, p. 59). In Sano's interpretation, the style of writing expresses Genji's confusion at the climax of the episode in which he has to watch his beloved wife Murasaki no Ue 紫上 die. Indeed, 'confusion' is one of the first impressions coming to

mind when taking a look at the calligraphy (cf. Sano 2008, pp. 42–43 and for a comparison of all five sheets Shimizu 2011, pp. 86–90).

If Sano's interpretation is right, this kind of writing can be termed with Eicher and Weimar (1997, pp. 65–67) as semantization of the level of expression ("Semantisierung der Ausdrucksebene"). Other papers, such as the third sheet from the first part of 'Suzumushi' 鈴虫 ('Bell Crickets'), are embellished in such a way that a semantic link with the story or painting is made transparent: grass is painted at the bottom of the sheet, complete with chirping bell crickets; amongst them, the word *suzumushi* ('bell crickets') can be read. The calligraphy corresponds to the content of the poems on *suzumushi* (Lippit 2008, p. 58; Shimizu 2011, pp. 66, 69).

The four aspects, text, calligraphy, ornamented paper, and paintings, which Yukio Lippit analyzed individually but using "a holistic method" (Lippit 2008, p. 51), combine to form a unique work of art. Without any doubt, these aspects warrant further exploration. However, since the present paper aims to elucidate the relationships between text and picture regarding the narrativity⁷ of both separately as well as in cooperation, it does not continue the "synthetic treatment" (ibid.) but approaches instead from a narratological standpoint. In the present paper, not much can be said about the styles of calligraphy, the quality of the decorated papers, or the characteristics of the *Yamato-e*.⁸

This contribution investigates the excerpt and painting from the handscroll chapter 'Yomogiu' 蓬生 ('A Waste of Weeds'), chapter 15 of the original text (SNKBZ 21: 323–355) and first chapter of the remnant 'Illustrated Handscrolls.' The aim is to determine whether a single picture can possess, transmit, or evoke narrativity. In the process, the picture's relationship to the text has to be taken into account. By answering the question as to whether a painting can express or indicate the passing of time, a certain degree of narrativity can be ascertained. For reasons that have to be displayed later the picture from that specific chapter is particularly well-suited to the investigation of these issues, aside from the fact that it is

the one Shimizu Fukuko (2011) uses to demonstrate the relationships between excerpt and original text and between excerpt and painting.

While Shimizu claims that the reception of the 'Illustrated Handscrolls' does not require knowledge of the literary work, Sano Midori (2001) takes the opposite standpoint. She argues that the familiarity with the literary work is a prerequisite for the comprehensive understanding of the 'Illustrated Handscrolls.' I am going to explore both positions and try to bring them together by scrutinizing the potential narrativity of the painting and the possibilities to visually depict or express the passing of time. Interestingly, Shimizu stresses that, in her opinion, the painting has excluded all elements indicating the passing of time, while Sano attempts to illustrate how the picture is an expression of that very concept. On the basis of these opposed positions, it may be hypothesized that the relevance of previous knowledge and the time factor are connected. It might be said that prior knowledge is the precondition for the possibility of depicting the passing of time.

As I have shown elsewhere, the 'Illustrated Handscrolls' turn out to be an intertextual, intermedial, and intercultural product with dense complexity, which nevertheless allows verifying its numerous references of text and paintings concretely.⁹ The excerpts of the remnant nineteen chapters of the 'Illustrated Handscrolls' show different kinds of relationships to the original episodes in The 'Tale of Genji' and the text selections for the excerpts were subject to various criteria and principles such as the number of sheets which the client allotted to the production teams.¹⁰ A comprehensive exploration of all these aspects by far exceeds the scope of a single article, as does the examination of the text-picture relationships and characteristics in general. The present paper is therefore rather to be seen as an attempt to elucidate preconditions and possibilities.

2. Text-Text Relationships

The chapter 'Yomogiu' ('A Waste of Weeds'¹¹) comprises a narrative calligraphed on four lavishly ornamented sheets of paper (*ryōshi*), accompanied by one painting (the painting held by Tokugawa Bijutsukan can be viewed [online](#); a reconstructed version showing what the colors may originally have looked like is also [online](#)). In a first step, the calligraphy was written separately on the four sheets and subsequently combined with the painting. The four sheets together are approximately one meter long, which is about twice the length of the painting. Lippit (2008, p. 54) explains that the excerpts frequently “culminate in an exchange of poetry, with the verse functioning as a highly charged condensation of the narrative.” While the assessment of the relationship between narratives and poems seems to be correct, some excerpts do not have a poem and others, such as the one that is the topic of the following examinations, are not accompanied by a poem exchange but by a single poem only. It must be mentioned here, however, that the original chapter of the literary work encompasses a poem exchange, and I am going to come back to the question of whether the omitted exchange affects the episode of the 'Illustrated Handscrolls' as well, and if so, in what way. As already mentioned, the questions crucial to the text of the 'Illustrated Handscrolls' concern their relationships to the chapter of 'The Tale of Genji' regarding selection, abbreviation or omission, and alteration of passages.

Even more important for the *Gesamtkunstwerk* is the relationship between text and accompanying painting. One can assume that if the texts culminate in a poem or poem exchange, the culmination must be detectable in the painting as well. In this respect, the painting from 'Yomogiu' turns out to be a good example, too, even though the excerpt does not provide an exchange. Before delving deeper into the subject, a detailed understanding requires a presentation of text and painting as a whole. Since the text extends over four sheets of paper, Royall Tyler's translations are subdivided accordingly.¹² After an introduction of the translated part

and a comparison with the original episode, I am going to approach the questions as to whether the painting possesses narrativity, and if so, how this narrativity is achieved, by taking a look at the possible expressions of time.

Sheet 1

In the fourth month, he remembered the village of falling flowers and set out quietly [...]. The last light rain was falling after several wet days, and the moon came out at the perfect moment. [...] and he was dwelling in memory on all of that deliciously moonlit night when he passed a shapeless ruin of a dwelling [...].

Rich clusters of wisteria blossoms billowed in the moonlight from a giant pine [...].

Sheet 2

[...] a weeping willow's copious fronds trailing unhindered across a collapsed earthen wall. I have seen this grove before, he thought; and he recognized His Late Highness's. [...] Koremitsu was with him on this as on all his secret expeditions. [...]

[omission 1 and 2]

[Koremitsu] entered and roamed about in search of human sounds [...] when by a burst of moonlight he saw two raised lattice shutters with the blinds behind them moving. The idea of

Sheet 3

having found the inhabitants after all actually gave him a shiver of fear, but he approached and coughed politely, to which an ancient voice replied after a preliminary clearing of the throat, "Who is this? Who is there?"

[...]

The voice was weaker and more tremulous now, but he recognized in it an old woman he had heard before.

[omission 3]

[...] They [the women at the window and the lady] seemed all too willing to talk.

"Very well." [...] "I shall inform my lord." He returned to Genji.

"What took you so long? [...] Is it only a wormwood waste, and is nothing left from the past?" [Genji asked.]

[...]

Koremitsu described all that he had found.

Genji was quite upset and wondered what it could have been like

Sheet 4

for her all this time amid such thickets. He regretted the cruelty of having failed so far to visit her. [omission 4]

Genji murmured to himself,

"Now that I am here, I myself shall seek her out through her trackless waste, to see whether all these weeds have left her as she was then";

and he alighted after all, whereupon Koremitsu led him in, brushing the dew from before him with his riding whip. "I have an umbrella, my lord," he said, because the drops from on high recalled cold autumn showers; the dew beneath these trees really is wetter than the rain." ('The Tale of Genji,' trans. Tyler, pp. 308–310)

The clarification of the relationships of the excerpts to the literary work requires the consideration of the passages which are selected, omitted, abbreviated, or re-written. However, Shimizu Fukuko's analysis encompasses only the excerpt written on the four sheets of the 'Illustrated Handscrolls' and not the omitted text preceding and following the corresponding passage in the original episode (cf. Shimizu 2011, pp. 171–172; verified by 'Genji monogatari,' SNKBZ 21: 325–355). Tyler's translation of the chapter of 'The Tale of Genji' starts on page 301 and finishes on page 312; the selected section of the 'Illustrated Handscrolls' concerns only the passage from the line 12 on page 308 to the first line on page 310. That means that the part chosen covers less than two pages, and when considering the ellipses, not even one page.¹³ Other episodes in the 'Illustrated Handscrolls' are significantly longer, such as 'Kashiwagi' 柏木 ('The Oak Tree'). It comprises thirteen sheets of paper and three paintings, but the proportions seem somewhat unbalanced since eight sheets of text precede the second painting alone. This unequal division once more proves the fact that a comprehensive understanding of the 'Illustrated Handscrolls' as a whole demands an examination of all chapters. Shimizu compares the excerpt with the relevant passage from the original chapter 'Yomogiu.' The following shows the omissions and alterations:

Sheet 1

- 1 In the fourth month, Genji's memories of the village of falling flowers and his secret outing.
- 2 Short omission (marked by '[...]' [Genji asks Murasaki for permission to set out.]
- 3 The last rain after several wet days.
- 4 Short omission [The moon comes out and brings back memories of the secret outings in earlier days.]
- 5 Memories in the bright moonlight.
- 6 Short omission and alteration: The passage through a grove near a ruined residence.
- 7 Wisteria vines which are hanging from a tall pine tree and swaying gently in the moonlight.

Sheet 2

- 8 Short omission [The scent of wisteria vines wafting on the breeze brings back sweet memories.]
- 9 Short omission [As if it were mandarin orange trees (which bring back memories), Genji leans out of his carriage.]
- 10 A weeping willow's copious fronds trail unhindered across a collapsed earthen wall.
- 11 Short omission and alteration: Seeing the grove brings back memories of the old residence.
- 12 Short omission [Deeply moved, Genji asks to stop his carriage.]
- 13 Koremitsu is with Genji as on all his secret expeditions.
- 14 Longer omission 1 [Dialog between Genji and Koremitsu.]
- 15 Longer omission 2 [Remembrances of Suetsumuhana, the poem.]
- 16 Omission and alteration: Genji sends Koremitsu to the residence to gather information.
- 17 Koremitsu roams about and searches for human voices.
- 18 Short omission [Koremitsu is about to give up and go back.]
- 19 The moonlight breaks through, and Koremitsu detects movements behind the two lattice shutters.

Sheet 3

- 20 As he approaches, he can hear the voice of an old lady.
- 21 Short omission [Koremitsu announces himself, a brief conversation.]
- 22 Longer omission 3 [Explanations on the situation of the people living in the collapsed residence.]
- 23 Omission and alteration: Unsolicited Stories by the old woman, Koremitsu goes back to the carriage.

24 Genji asks: "What took you so long? [...] Is it only a wormwood waste, and is nothing left from the past?"

25 Omission and alteration: Koremitsu explains the situation.

Sheet 4

26 Genji blames himself for being careless.

27 Longer omission 4 [Genji's hesitation in going in, Koremitsu tries to hold him back.]

28 A poem by Genji, descent from the carriage.

29 Koremitsu brushes the dew from before him with his riding whip.

30 Falling dew, compared to the cold autumn rain.

31 Short omission [Genji's clothes get soaking wet.] (Shimizu 2011, pp. 171–172)

After this comparison, Shimizu (2011, p. 174) subdivides the textual omissions into six types. Type A refers to descriptions of the passing of time and the changing of emotions (4, 6, 9, 14). Type B concerns places or events that are not depicted in the painting (2, 12, 15, 21, 22). Type C refers to facts which would contradict the picture (18, 27, 31). Type D and E are omissions of things being impossible to paint (8, 9, 31) and descriptions from another perspective (15, 16, 18, 21, 22, 23), and finally, type F classifies repetitions (4, 11, 25). Furthermore, Shimizu subdivides the elements of the text which are included in the picture or affect the painting into three groups. These are the depicted elements (5, 7, 10, 19, 20, 29, 30), the aspects that are essential to the understanding of the painting (1, 3, 11, 13, 17, 23, 24, 25), and passages supporting the recipients' understanding of Genji's motives for moving towards the old residence (5, 26, 28). There is, it appears to me, another type of omission that Shimizu seems to have failed to recognize, namely the pictorial omissions of excerpted text. For example, sheet 1 contains the phrase "the moon came out at the perfect moment," but a comparison with later paintings of the same scene calls attention to a noteworthy difference between them: the one found in the 'Illustrated Handscrolls' does not show the moon.¹⁴ On the other hand, considering that the painting represents a scene taking place at night, the visibility of all the details and the vividness of the colors are

only explicable by the fact that the moon is shining brightly. Furthermore, the open lattice shutters allow a view into a room of the house. It is painted in light yellow colors to represent illumination, which, again, implies a night-time scene. In regard to one of Shimizu's assessments, i.e. the one that Genji's soaking wet clothes (31) were impossible to express in a painting, I have to disagree. Especially the reconstruction of the original colors distinctly shows a slightly darker color at the lower parts of Genji's clothes, which undoubtedly indicates wetness from the contact with the plants, and is detectable even in the remnant painting (cf. NHK Nagoya 2009, p. 27 for the reconstructed painting and Sano 2008, p. 5 or Shimizu 2011, p. 189 for the extant paintings).

3. Text and Picture: Taxonomy and Ekphrasis

In his influential examination of the 'Correlations of Japanese Literature and Painting' ('Nihon bungei to kaiga no sōkansei'), Katano Tatsurō (1975, pp. 6–7) establishes four different 'cases' ("baai 場合") of relationships between the two media. The first case is an external combination ("gaibu-teki ketsugō 外部的結合") in which text and painting merely coexist ("heizon suru 並存する"). Examples given by Katano include screen paintings with poems written on a piece of paper attached to the screen (*shikishi* 色紙),¹⁵ illustrated handscrolls (*emakimono* 絵巻物), hanging scrolls (*gajiku* 画軸) with painting and text (*san* 賛), or illustrations inserted within prose text (*sashi-e* 挿絵). Katano does not pursue this kind of external relationship any further, but of course, the two media may additionally establish internal links. This is the second type in his taxonomy. His internal combination ("naibuteki ketsugō 内部的結合") encompasses the literariness of paintings ("kaiga no bungeisei 絵画の文芸性"), in which elements of literature are melted into a painting, and the pictoriality of literature (*bungei no kaigasei* 文芸の絵画性), in which literature includes passages that are connected to pictorial elements. Speaking of the *emakimono* as an example of the former type, he maintains,

The case in which paintings supplement the text and take partial charge of the literary expression or the problem of the consciousness of scene selection when a single [...] picture of an *emakimono* [shows] how a particular view [such as a landscape] is selected from the passages of the original work (literature) [...]. (Katano 1975, p. 7)

The latter type concerns the questions of how paintings influence literature and how the world of literary imagination can carry pictorial associations. Judging from Katano's examples, the coexistence of the two media is a requirement for the second case, but in the next two cases, text and painting exist separately. The third case deals with the developments of literature and art within a certain age. Even if the appearances are independent, Katano assumes mutual relations such as styles or the reflection of the spirit of the era. A good example is the European baroque style, which shows similarities in architecture, music, and art and is characterized by "ornate detail" ('Oxford Dictionary of English,' digital). Finally, the last case assumes that this phenomenon applies to individual artists as well, for example, an artist who is an author of literature and also a painter.

Relevant for the present examination is Katano's second case, the coexistence of two media as an internal combination. However, since coexistence of this type is further divisible into subtypes, this model alone is not suited to distinguishing painting-text relationships in different media, e.g. the two kinds of handscrolls, the sequential (*renzoku-shiki* 連続式) handscroll and the intermittent (*danzoku-shiki* 断続式) handscroll. In this regard, Manfred Pfister provides a more suitable model:

1. Text and painting do not coexist in one work. That is the case when, for example, a poem deals ekphrastically with a painting or a picture absorbs a literary subject.
2. Text and painting coexist in one work but in separated parts as it is the case with the [medieval] emblem [...].
3. Text and picture blend mutually, for example when text is written into a painting [...]. (Manfred Pfister 1993, 'The Dialogue of Text and Image,' quoted from Rippl 2005, p. 54)

Of course, the intermittent handscroll belongs to Pfister's second type and the sequential one to the third type, but here again, both kinds are just a heuristic measure, and there might be exceptions in both forms.

Let us now take a closer look at the elements of the painting by conducting an ekphrasis. The bottom left corner shows Koremitsu 惟光 going ahead, followed by Genji. Koremitsu reaches out with his right arm and uses his riding crop to brush the dew off the plants. Genji holds an umbrella with his left hand. We can see neither Koremitsu's feet nor Genji's left foot nor the most of his back. It is as if they are stumbling into the frame of the depicted space. The old residence's partly collapsed veranda stretches diagonally from the bottom right corner to the middle of the top edge of the painting. In the top right corner are the two opened lattice shutters and behind the blinds—mere bamboo curtains, which are partially broken and hang askew—can be seen the silhouette of the old women, painted in light yellow colors. The top left corner shows the branches of the pine tree with wisteria vines, and between Genji's umbrella and the branches two willows are painted, done in thin brush strokes and unrealistically small, about the size of the weeds in the center of the painting. Although the text twice mentions the high and dense growth of the weeds, the plants are rather small and grow thinly. Between the weeds the open ground is visible. The weeds take up the center of the picture, and the other elements that are arranged along the edges of the painting and in the corners frame them. Thus it can be said that the 'waste of weeds' is the central theme of the picture.

The word *yomogiu* ('waste of weeds') represents the growth of a plant named *yomogi* 蓬, i.e. Japanese mugwort, *artemisia princeps*, a plant of the daisy family, but the expression *yomigiu* is a *pars pro toto* and not restricted to a single kind. It is important to mention that that these plants grow where they are unwanted. The "shapeless ruin of a dwelling" (sheet 1), the "weeping willow's copious fronds trailing unhindered across a collapsed earthen wall" (sheet 2), and the waste of weeds described in the

prose text and the poem are all not supposed to be in the described condition. They stand in contrast to elements that are where they are supposed to be, to be precise, the pine tree with wisteria vines, the weeping willows, and the inhabitants of the residence. The repeatedly mentioned dew is a universal natural phenomenon, but in classical court poetry, 'dew' (*tsuyu* 露) is a seasonal word restricted to autumn.

On the other hand, while *shigure* 時雨, translated by Tyler as "cold autumn shower" (sheet 4), in court poetry means a 'winter shower,' willow (*yanagi* 柳) and wisteria (*fuyu* 藤) represent the spring. One has to ask why it was so important to bring these symbols for different seasons together because their combination produces a semantic overdetermination. Another relevant detail which Shimizu also seems to have overlooked is the phrase "he saw two raised lattice shutters with the blinds behind them moving" (sheet 2) since there is evidence of an attempt to depict the movement of the blinds in the painting as well. I am going to come back to this point, which, however, has to be seen in connection with other depiction techniques used in several pictures of the 'Illustrated Handscrolls.'

4. Exclusion of Time

Shimizu begins her explanations of the 'Form of the 'Illustrated Handscrolls"' (Shimizu 2011, pp. 168–169) with a short comparison with other medieval pictured handscrolls and reconfirms an important difference. Pictured handscrolls are usually divided into two major types, the intermittent type (*danzoku-shiki*) and the sequential or continuous type (*renzoku-shiki*). In the first type calligraphy and painting are separated distinctly, such as it is the case in the 'Illustrated Handscrolls,' whereas the latter type does not possess distinct dividing lines. In some cases, text and painting are blended, or text appears as frameless insert within the picture, or clouds and fog (*kasumi* 霞) function as a kind of liminal space between written text and painting. Another option is that the whole handscroll comprises one continuous painting with inserted text passages. One

has to keep in mind that during the process of reception at that time only a certain part was visible because the handscroll had to be read from right to left, and to achieve this, needed to be unrolled on the left side while simultaneously being rolled up on the right.¹⁶ In this way of reading, only a limited section is visible at one time, and the handscroll might even possess marks denoting how far the next part has to be unfurled (Ogawa 2010, p. 265). It is essential to consider the differences between these two types as they clearly affect the expression of time. Shimizu writes:

[...] illustrated handscrolls [of the sequential type] present the paintings on a big screen, and it occurs that this screen includes things that [show the passing] of time such as *iji dōzu* 異時同図 [literally 'different time, same painting'] etc. In contrast to this 'sequential type,' the 'Illustrated Handscrolls,' which [in one picture] show just one single emotional landscape (*ichi jōkei* 一情景) from the tale and almost do not include any flow of time, take the form which is called the intermittent type. (Shimizu 2011, p. 168)

'Emotional landscape' (*jōkei* 情景) is a common and convenient term to refer to the paintings of handscrolls but its meaning is usually not explained. In this passage Shimizu still writes 'almost no time,' and she goes on to quote two scholars who claim that some paintings in the 'Illustrated Handscrolls' 'express skillfully the passing of time' (ibid.) although it belongs to the intermittent type. Both scholars refer particularly to the painting from 'A Waste of Weeds.' However, Shimizu mentions their stance purely as a means to lead up to her argumentation in support of the opposite opinion. After the examination of the links between the excerpt and the original text as well as between the excerpt and the painting, which was described above, she concludes that the painting only contains elements such as 'Genji, Koremitsu (riding whip), the umbrella, the weeds, and things that do not change in time such as the broken residence, the rain, the moonlight, the pine trees, the wisteria, the old woman, and the bamboo blinds.' The text of the excerpts depicted in the painting presents 'exclusively visible things' and contains 'only things that stopped moving in time' (Shimizu 2011, p. 174).

This notion is questionable enough. The remark that the broken residence, the old bamboo blinds, and especially the courtyard are 'things that do not change in time' is hardly tenable. On the contrary, they function as symbols for transience and represent conditions which are different from those in the past: the residence used to be in a good state of repair, the blinds unbroken, and the courtyard free of wildly growing things. These elements might be one of the reasons why the scholars quoted by Shimizu chose to build their claim of the visual expression of time on this particular painting. Contrary to Shimizu's standpoint, Sano Midori (2008, p. 91) asks rhetorically whether the paintings of the 'Illustrated Handscrolls' indeed show a 'world where the time is fixed.' As already mentioned, Sano also claims that the previous knowledge of the literary original is a condition *sine qua non* to understand the 'Illustrated Handscrolls.' Once again, the arguments by both scholars point to the assumption of mutual dependence between the two aspects time and prior knowledge.

Before coming back to these points, another aspect has to be mentioned. Shimizu (2011, p. 176) regards the complete omission of olfactory descriptions as the deciding difference between the 'Illustrated Handscrolls' and the corresponding passage of the literary work. That is an important observation because it seems to be difficult, if not impossible, to express scents and fragrances in paintings. However, they might be said to be implied since the pine tree and wisteria vines are elements of the painting, and without any doubt, their fragrance is deeply rooted in Japanese cultural memory as is the very combination of pine trees and wisteria vines. It is in fact the object of many *waka* 和歌 poems, and indeed—as the picture under discussion indicates—pine trees were components of many gardens as well.¹⁷ Besides, the image of the scent of pine trees carried by the wind is another motif of classical poetry.¹⁸ If a literary text can evoke a synesthetic impression, a painted picture possibly can do so as well. Nevertheless, Shimizu's observation is correct in so far as the excerpt deliberately excludes any explicit notions of fragrance and scent, which

are conspicuous in the original chapter. Therefore, one can assume that an additional function is intended for the painted pine trees and wisteria vines.

5. Vectors of Time

To explore the narrative structures of *monogatari* ('tale') and painted picture, Sano Midori devises a complex model. Especially helpful for the present study is the inclusion of time. Another component of the model is *suji* 筋, literally muscle, tendon, or string, which Japanese narratological discourses use as a metaphor for plot or storyline. Sano (2001, p. 3) explicates *suji* as a chain of events or incidents (*dekigoto* 出来事), and *dekigoto*, on the other hand, is something that has occurred ("okotta koto 起こった事") as well as something that is expected to happen, something anticipated ("kitai sareta koto 期待された事"). Consequently, *monogatari* brings time 'in front of our eyes' and storytelling, as well as reading, is nothing else than the experience of time. Sano's explanations are detailed and not always easy to follow. Crucial for the present observations are the two directions of time which she describes, metaphorically, as vectors. These two vectors have their point of origin in the painting, and while one stretches into the past, the other one is heading into the future. The former is carried by remembrance or memory, the latter directed by expectation or anticipation.

Sano ascribes this time structure not only to the narrative but to the reception of an illustrated handscroll as well. That recalls Günther Müller's double-time structure consisting of *erzählte Zeit* ('narrated time'), the time during which the story takes place, and *Erzählzeit* ('narrating time'), the time that it takes to recount the events (Müller 1968, pp. 247–268).¹⁹ The handscrolls have to be read from right to left in an active process that needs time and involves the body while the narrative is unfolding in time, too.²⁰ Consequently, the reception of the handscrolls means to follow its 'time axis [...] right = the past, left = the future' (Sano 2008, pp. 90–91).²¹

The narratives of sequential type handscrolls do not only unfold to the left with regard to time. Depicted actions and movements are usually directed to the left, too: 'the directionality of action [*kōdō* 行動, also 'activity' etc.] from right → left.' In contrast to the painting of the sequential type handscroll, which can consist of one long screen with inserted text, the paintings of the 'Illustrated Handscrolls' are each restricted to one single sheet of paper that is divided from the text and easy to grasp in one glimpse. Therefore, time does not seem to be an important factor, and Sano explains the common opinion that the 'emotional landscape' of the painting of the intermittent type handscroll depicts 'a world being at rest which in principle does not include the unfolding of time.' Although the viewer of the painting needs time to realize and enjoy the details and to combine them with the information from the previous text within the relatively small format of the painting, the depicted emotional landscape is brought into 'explicit present tense.' However, Sano does not agree with this established opinion. She maintains that by gazing at the painting and connecting it to the preceding narrative, the elements of the painting 'jump over' the boundaries of present tense. The viewers, Sano continues, realize the chronology of what has happened before and what might follow, and the process of reception lures their minds into the flow of time within the tale (*monogatari*).

What Sano describes as 'jumping over' the boundaries of the present tense corresponds to her concept of vectors reaching into the two different directions of time. Both explanations she exemplifies with the painting from 'A Waste of Weeds,' and in this respect, the most relevant part from the preceding text is the following passage:

Rich clusters of wisteria blossoms billowed in the moonlight from a giant pine [...] a weeping willow's copious fronds trailing unhindered across a collapsed earthen wall. I have seen this grove before, he thought [...]

Genji notices the pine tree and willows from his carriage window, and their sight triggers his memories of the old times. The plants, which thus

function as a memory cue, evoke in him a desire to enter the residence's court and to move through the wet weeds towards the partly collapsed house of Suetsumuhana 末摘花, the woman he used to visit there in the past. The pine tree with blooming wisteria and the willows function as what Sano describes as a vector reaching back into the past. Similarly, the waste of weeds that are not supposed to grow there, the old and damaged residence, which was in much better condition in the past, and the old woman in the window, who was once younger, too, are nothing else than points of origins of vectors reaching into the past. We have to keep the first sentence of the whole passage in mind—"In the fourth month he remembered the village of falling flowers and set out quietly"—to realize that remembrance might be the leitmotiv of the whole passage. That much is clear even for a reader without knowledge of the original work, but it is only the reader who possesses knowledge of the previous chapters in 'The Tales of Genji' who can establish appropriate connections (see chapters 6 'Suetsumuhana' 末摘花 ['The Safflower'] and 11 'Hanachirusato' 花散里 ['Falling Flowers']). So far, Sano's hypotheses are convincing, but what about the other vector reaching into the future? In her earlier article, Sano writes that the 'Illustrated Handscrolls'

are not an object addressing a reader who has not read [the whole literary work]. That means that they expect a reader who knows 'The Tale of Genji' very well and therefore can take delight in the way how the text is converted into illustrated handscrolls and how the world of the narrative is visualized. (Sano 2001, p. 7)

For a reader who does not possess detailed knowledge of 'The Tale of Genji,' i.e. the reader Shimizu Fukuko has in mind, the painting contains only vectors pointing obscurely into the past. In contrast, for a recipient who knows what is going to happen at the end of the encounter between Genji and Suetsumuhana, the future is involved as well, and the vector pointing into that time direction is also represented by the branches of the pine tree and the wisteria blossoms. Thus, the pine with wisteria flowers is

not only a memory cue for past events but also a memory cue for future events. Tyler translates the passage at the end of the encounter, which is not included in the 'Illustrated Handscrolls' and which comprises the poem exchange, as follows:

The pine on her grounds had not been intentionally planted, but it touched him by the height it had reached over the years, and his musings of life's dreamlike quality moved him to say,

*"What so caught my eye, when the rich wisteria tempted me to stop,
was your pine that seemed to speak of someone pining nearby."*

So many years have passed [...]. I gather that you have no one but me to hear you complain of the suffering you have borne, season by season, through the years. It is so strange, you know."

*"Year after long year I have pined, always in vain—are those flowers, then,
all that made you look this way and at last notice my home?"*

she replied [...]. ('The Tale of Genji,' trans. Tyler, pp. 310–311; footnotes omitted)

In the footnotes, Tyler explains the allusion to a poem from the *waka* anthology 'Gosen wakashū' 後撰和歌集 ('Later Collection of Japanese Poems,' 951–958), and his translation brings the play on *matsu* まつ with the double meaning 'pine' (*matsu* 松) and 'to pine' (*matsu* 待つ) perfectly into English. By reading the expression "season by season" (*haru-aki no kurashi* 春秋の暮らし), literally the passing of spring and autumn in circular time (SNKBZ 21: 351), one finally understands also the semantic overdetermination that results from the textual and pictorial representation of three different seasons. The depiction of a garden with seasonal elements, which is a crucial part of several paintings of the 'Illustrated Handscrolls,' is an essential index of the passing of time, in this case not linear but circular time (Wittkamp 2014b, p. 159). However, the painting's references to the poem exchange, which are thus also references to the future, are only understandable to a reader who possesses knowledge of the original work.

6. A Typology of Potentially Narrative Paintings

In his examination of the excerpted texts, Yukio Lippit discusses some aspects of the chapter 'Yokobue' 横笛 ('The Flute') and comes to the following conclusion:

For viewers unfamiliar with *The Tale of Genji*, the passage and its accompanying painting indicate nothing more than a purely domestic slice of daily life, a genre scene from an important work of literature. For viewers familiar with the tale, however, the excerpt reverberates with the aftermath of Yūgiri's dream sequence. [...] Small details from the excerpt included in the painting [...] take on an added significance. [...] The beginning of the "Yokobue" excerpt is located so precisely, therefore, that it establishes a stratigraphy of levels of engagement with the passage, depending on the reader's degree of familiarity with the parent text. [...] The precise moment at which the excerpt ends is no less significant. (Lippit 2008, p. 55)

Besides the different contents of the chapters discussed by Lippit, his conclusions are relevant to the episode 'Yomogiu' as well and, what is more, corroborate Sano's assumption that the 'Illustrated Handscrolls' demand a reader who possesses knowledge of the original narratives of 'The Tale of Genji.' Lippit, however, implies that the lack of previous knowledge does not equal an inability to enjoy the handscroll chapters as separated narratives, regardless of their representing only slices of daily life. The problem of previous knowledge is not restricted to the literary work but involves the whole cultural and educational background of the readers of that time. Within the boundaries of this paper, the implications cannot be discussed in sufficient detail; it would require a far-reaching consultation of cognitive narratology. Instead, the final section of the present contribution introduces a different approach to the painting with the aim to add some more concepts to the 'tool-bag' and to enable the paintings' appropriate observation concerning the problem of time. Moreover, these tools or concepts can help to elucidate the narrativity of the painting in 'Yomogiu' depending on the conditions and possibilities of reception.

Since the remnant 'Illustrated Handscrolls' comprise nineteen paintings, the problem of possible relationships does not only concern the individual excerpts but the other pictures as well. A model that sheds light on these problems is Werner Wolf's typology of potentially narrative paintings (see Wolf 2002, pp. 53–57 and for a summary of Wolf's model, as well as all aspects mentioned in the present section, Wittkamp 2014b, pp. 123–128). The first of his distinctions concerns picture series (*Bildserien*) such as manga or comics, and single paintings (*Einzelbilder*).²² Picture series can depict a single continued action or several actions carried out by one, two, or by several actors. Wolf subdivides the term 'strands,' which corresponds to Sano's *suji*, into mono-strand (*einsträngig*) and poly-strand (*mehrsträngig*) picture series respectively (see the model in Wolf 2002, p. 56).²³ In respect of the single paintings, he distinguishes the mono-phase single painting (*Monophasen-Einzelbild*) from the poly-phase single painting (*Polyphasen-Einzelbild*). The mono-phase single painting is usually the case with paintings in which time seems to be 'frozen,' i.e. the depiction of a single moment. Wolf illustrates the latter giving an example from European arts, but examples of this type are found in Japanese handscrolls as well. The second scroll (*maki* 巻) of 'Shigisan engi emaki' 信貴山縁起絵巻 ('Illustrated Handscroll of the Foundation of Mount Shigisan') from the later twelfth century, for instance, which belongs to the sequenced type, comprises a single painting in which the same actor appears in five different positions. As already mentioned, this technique is known as *iji dōzu*, literally 'different time, same painting.'

Conversely, the technique repeatedly depicting the same character in front of different sections of the same background—such as a mountain chain, hinting at the character's movement—is known as *hanpuku byōsha* 反復描写, literally 'repeated depiction,' and the 'Shigisan engi emaki' provides examples for this type as well (for *iji dōzu* and *hanpuku byōsha* see Sakakibara 2012, pp. 120–121). Once again, it is crucial to keep in mind

the fact that during the reception of the handscroll, i.e. the process of unrolling the left side and rolling up the right side, only a restricted part is visible. Therefore, the description as *hanpuku byōsha* only applies to these relatively narrow sections of sequenced handscrolls but not to the handscrolls in their entire lengths, the way they are usually displayed in museums, which, of course, would turn almost every sequenced handscroll into the *hanpuku byōsha* type.

Keeping these differences in the mind, the nineteen individual paintings of the 'Illustrated Handscrolls' should be considered mono-phase single paintings, whereas all of them together form a poly-strand picture series. The fact that the paintings belong to the same set of handscrolls necessitates that readers connect them in accordance with their reading memory.²⁴ It would be intriguing to reveal the pictorial relationships between the nineteen remnant paintings. An interesting question would be, for example, how recurrent characters such as Genji or the ladies-in-waiting are made to be identified as the same characters although their faces consist only of *hikime kagibana* 引目鉤鼻, i.e. the stereotypic single brush strokes for the eyes and noses characteristic of *Yamato-e* (cf. Wittkamp 2014b, pp. 151–152, 157–160). This, however, goes beyond the scope of the observations discussed here.

The question I would like to address next concerns Sano's two vectors heading into the two directions of time. Wolf discusses these problems as well and brings another vital concept to bear: the pregnant moment (*prägnanter Augenblick*, Wolf 2002, p. 70), i.e. a moment full of meaning. This concept, which might go back to Gotthold Ephraim Lessing's *fruchtbarer Augenblick* in his famous essay 'Laocoon: or, The Limits of Poetry and Painting' (1766, first English translation 1836), can be understood as the vertex of an action strand that contains hints of the immediately preceding and following actions. Therefore, Sorensen (2012, p. 10) explains the term as "the narrative impulse of the painting." The painting in the chapter 'Yomogiu' provides a perfect example with the depiction of

Genji and Koremitsu whose movements are, as we have seen, frozen in the moment of entering the depicted space. It shows how minimal the range of time is. However, in this case, references are made beyond the immediate past and future, i.e. Genji putting his foot on the ground and Koremitsu hitting dew off the weeds. The reader without knowledge of the original work will at that point have obtained sufficient information from the previous excerpt to understand how the situation came to be, while the reader who possesses knowledge of the original work will additionally know what is going to happen after Genji and Koremitsu arrive at the old residence.

Consequently, the range of the pregnant moment differs in both directions—past and future—according to the extent of prior knowledge. Without any previous knowledge, this pregnant moment and its hints of past and future cover only a short period of time. The same is true for other elements of the painting, such as the blinds and the branches of the willow, which seem to be caught in movement, too.²⁵ At the end of his typology of potential narrative paintings, Wolf concludes that

[s]ingle-phase paintings alone cannot be narrative in the meaning of presenting a story. At best, they indicate a story from a [single] plot-phase [*Plot-Phase*]. Therefore, the grade of narrativity is relatively low. (Wolf 2002, p. 73)

Nevertheless, Wolf attests a general tendency to read single-phase paintings as narratives, but he does not consider that a mere result of cognitive scripts (*kognitive Schemata*). A single-phase painting such as the painting of 'A Waste of Weeds' contains elements which Wolf calls 'stimuli' (ibid.) and which become accessible only through the inter- and transmedial references of the depicted elements to the vernacular narrative preceding the painting.²⁶ In other words, the reader who possesses previous knowledge has access to more stimuli, and, as a result, the degree of narrativity of the painting increases.²⁷ The narrativity of paintings depends on cognitive scripts such as reader memory and reading memory as well as on stimuli. These observations can be combined with Sano's assump-

tions. To elucidate the inter- and transmedial references, her concept of vectors may serve as a supplement to the idea of the pregnant moment since the time range of a vector is longer. Pregnant moments such as the pitcher in a manga panel who is just about to deliver the ball to the catcher can be detected from the painting alone, but the identification of a possible vector of time requires previous knowledge.

The application of concepts such as cognitive scripts, frames, or stimuli to Japanese handscrolls leads to the assumption that the title alone, here 'Genji monogatari emaki,' raises expectations of a specific type of narrative medium. As we have seen, however, the narrativity in Shimizu's and Sano's readings differs significantly, and a final remark has to address this problem again. Lippit (2008, p. 56) writes that it would be interesting to scrutinize the question of how "readers bridge the empty space between neighboring excerpts." The remnant handscrolls contain blocks of connected chapters from 'The Tale of Genji,' but even within these blocks, almost no narrative connections, such as causal or temporal links between the episodes, are detectable.²⁸ Cognitive narratology explores the hermeneutic interplay between top-down (frame-determined) and bottom-up (data-determined) narrative activities,²⁹ i.e. previous knowledge, education, or cultural background serve as frame, and information from the text as data. It seems realistic to conclude that the greater the top-down connections, the greater the degree of narrativity of the 'Illustrated Handscrolls.'

To borrow once again the two concepts from recent research on television narratives, one could say that Shimizu reads the 'Illustrated Handscrolls' as a series, whereas Sano reads them as a serial. Sarah Kozloff defines:

Series refers to those shows whose characters and setting are recycled, but the story concludes in each individual episode. By contrast, in a *serial* the story and discourse do not come to a conclusion during an episode, and the threads are picked up again after a given hiatus. (Kozloff quoted from Allrath [et al.] 2005, p. 5)

The information received from the individual chapters of the 'Illustrated Handscrolls' is insufficient to lead to a connected and coherent narrative. Consequently, the conversion from 'The Tale of Genji' does not only perform transmedia storytelling but a transformation from a serial to a series as well. Taking this distinction exclusively as a modern phenomenon would be a misunderstanding. As narratological approaches to medieval literature in German studies have proved, storytelling in the series form was common in the European Middle Ages,³⁰ and remarkable milestones in Japanese literature such as the 'Ise monogatari' 伊勢物語 ('The Tales of Ise,' 10th c.) or Matsuo Bashō's 松尾芭蕉 (1644–1694) 'Oku no Hosomichi' おくのほそ道 ('Path through the Deep North,' 1694) show comparable patterns of storytelling.³¹ It is very likely that in the twelfth century, when the 'Illustrated Handscrolls' were manufactured, the series pattern was part of the frames (top-down) of the contemporary readers. Comprehensive narratological examinations of these connections and relationships remain an intriguing objective for future research.

Notes

- 1 Lippit (2008, p. 49) translates the title as 'Genji Scrolls.' The abbreviated title is attractive but lacks the information 'illustrated' and might cause confusion.
- 2 The Tōkyō National Museum (Tōkyō Kokuritsu Hakubutsukan 東京国立博物館) preserves another painting from the chapter 'Wakamurasaki' 若紫 ('Young Murasaki') (cf. Sano 2008, p. 84). Also, there are fragments which were "cut out of the original scrolls for inclusion in calligraphy albums" (Lippit 2008, p. 52).
- 3 Sano (2008, pp. 86–87) distinguishes between five variants (*rui* 類).
- 4 Famous is the eighth-century scroll referred to as 'Kako genzai inga-kyō emaki' 過去現在因果経絵巻 ('The Illustrated Sutra of Cause and Effect,' cf. Sorensen 2012, pp. 45–47), in which Murashige (2012, p. 20) sees the origin not only of *emakimono* (illustrated handscrolls) but of *Yamato-e* (paintings in Japanese style) as well.
- 5 Lippit (2008, p. 63) considers the label *Yamato-e* rather meaningless. For "small-scale paintings," such as those found in the 'Illustrated Handscrolls,' he sees the term "women's picture" (*onna-e* 女絵) as "more appropriate." However,

er, neither do the paintings show only women, or more women than men (besides *nyōbo* 女房, the women who served at court), nor is the identity of the artists clear. The term, which is as questionable as *onna-de* 女手 (‘female hand’), a synonym for *hiragana* 平仮名 phonographs of the Heian period (794–1185), could be the basis of a case study in the field of gender studies.

- 6 All translations of the chapter titles are by Royall Tyler (‘The Tale of Genji’ 2003).
- 7 The term *narrativity* is used here to refer to “the quality or condition of presenting a narrative” (‘Oxford Dictionary of English,’ digital edition). For a comprehensive overview see Abbott 2011.
- 8 For analyses of the original colors, papers, the used materials, painting techniques, *Yamato-e* characteristics, perspectives, etc., and reconstructed paintings see NHK Nagoya 2009, for calligraphy and paper see also Sano 2008, pp. 42–45. The reader without access to works written in Japanese is referred to Lippit’s article.
- 9 Cf. Wittkamp 2014b, pp. 78–102, 128–177. To give examples: the original chapter ‘Kiritsubo’ 桐壺 (‘The Paulownia Pavilion’) tells of the mourning emperor looking at pictures showing scenes from the Chinese epic poem ‘Chang-henge’ 長恨歌 (Japanese ‘Chōgonka,’ 806) by Bo Juyi 白居易 (Haku Kyoī, 772–846). The painting in the first part of ‘Azumaya’ 東屋 (‘The Eastern Cottage’) in ‘Illustrated Handscrolls’ shows a group of ladies-in-waiting: one of them is reading a text while another one is looking at a sheet of paper with landscape paintings. Behind the reading lady are sliding paper doors with landscape paintings. The left side of the ‘Yokobue’ 横笛 (‘The Flute’) illustration shows another sliding door with paintings, and there is a discussion about whether the depicted landscape is of Chinese or Japanese origin (see Naruse 1989, pp. 50–53 and for the reconstructed paintings NHK Nagoya 2009, pp. 18–19, 30–31). Katano (1975, pp. 5–6) asserts that poetry and *Yamato-e* (‘Japanese-style painting’) are firmly tied together, and the same applies to the relationship between *monogatari* prose literature and *waka* 和歌 poetry.
- 10 For a general survey of the relationships between the original chapters and the excerpts of the ‘Illustrated Handscrolls’ see Lippit 2008, pp. 52–56.
- 11 Washburn translates the chapter title as “A Ruined Villa of Tangled Gardens” (‘The Tale of Genji,’ 2015, p. 340), but Tyler’s translation ‘A Waste of Weeds’ is closer to the original and, as shall be shown soon, seems to better fit the central theme of the painting.

- 12 The original text, which consists exclusively of *hiragana* phonograms, has been omitted here. For analysis and presentation of the texts on the four sheets refer to Shimizu 2011, pp. 12–17.
- 13 The original text in SNKBZ 21 comprises pages 325 to 355, including headnotes and translation into modern Japanese. The 'Illustrated Handscrolls' excerpt concerns pages 344 to 348.
- 14 Picture No. 78 in 'E-iri Genji monogatari' 絵入源氏物語 ('The Tale of Genji with paintings') by Yamamoto Shunshō 山本春正 (1610–1682) presents the same scene but with distinct differences. The upper part of the woodblock print shows clouds, but one part has broken up and reveals the clear sky with a crescent moon (see Kobayashi/Sen 2013, p. 282). However, a sickle moon like this one does not shine brightly enough to put the whole scene into a resemblance of daylight as is the case in the painting from the 'Illustrated Handscrolls.'
- 15 For examinations of the possible relationships between screen paintings (*byōbu-e* 屏風絵) and screen poems (*byōbu-uta* 屏風歌) see Sorenson 2012 and for an introduction Bowring (1992, pp. 410–412), who discusses three "various ways in which such a poem might relate to a picture."
- 16 It can be misleading when museums or book illustrations present the handscrolls unrolled completely. Sometimes, they are too long for the display cabinet and therefore not wholly unrolled, which can cause disappointment among visitors. Not only is the effect the handscrolls have on the viewer different, but the characteristics of the handscrolls may change as well.
- 17 The imperial garden in Heijōkyō 平城京, the Japanese capital from 710 to 784, was called Shōrin'en 松林園, literally 'Pine Grove Garden' (Ueno 2000, p. 23).
- 18 For example, see 'Man'yōshū' 萬葉集 ('Collection of Ten Thousand Leaves,' compiled in the second half of the 8th century) poem No. 1042 and the explanations in Wittkamp 2014a, p. 98.
- 19 Previous to Müller, Thomas Mann had already described "zweierlei Zeit" in his novel 'Der Zauberberg' ('The Magic Mountain,' 1924) (Martínez/Scheffel 2016, p. 33). Seymour Chatman (1990, p. 9) describes the phenomenon as "chronologic" and "doubly temporal logic."
- 20 Incidentally, in the 'Illustrated Handscrolls,' story and plot unfold together. There are no analepses or prolepses. A comparison with the original work concerning these aspects seems to be promising.
- 21 The illustrations given by Sano show examples for the two different types of handscrolls and a drawing of someone reading a handscroll by rolling up the right side and unrolling the left side.

- 22 My translation of Wolf's concepts considers the distinction between series and serials, a differentiation commonly made to distinguish narrative strategies in television storytelling (cf. Allrath [et al.] 2005, pp. 5–6).
- 23 Wolf (2002, pp. 58–70) exemplifies the mono-strand picture series with William Hogarth's 'Marriage A-la-Mode' (1744), and as an example of a poly-strand picture series, he refers to the *tapisserie* 'La Tenture de Saint Rémie' from the early sixteenth century.
- 24 Reading memory (*Lesegeächtnis*) means the memory which a reader develops during the actual process of reception. The concept must be distinguished from reader memory (*Lesergeächtnis*), i.e. previous knowledge, education, experience, or cultural background (Humphrey 2005).
- 25 A remarkable example of this frozen dynamic is the painting in 'Minori' ('The Law'), the last one of the extant handscrolls. The autumn plants, which cover almost half of the painting, and the blinds at the windows are being moved by a strong wind. The blinds are the border between garden=movement and the inner part of the building=no movement, and they thus represent the liminal space between movement and standstill. The symbolism is connected to the central theme of the painting, the death of a woman, which can be understood as another liminal space (NHK Nagoya 2009, pp. 44–45; Wittkamp 2014b, p. 155).
- 26 For examples of stimuli see Wolf 2002, pp. 43–53. Examples from Japanese literature are the opening phrase *ima wa mukashi* いまはむかし ('once upon a time') in classical storytelling literature (*monogatari*) or the word *monogatari* in the titles of these works such as in 'Taketori monogatari' 竹取物語 ('The Tale of the Bamboo Cutter,' early 10th c.). Wolf explains that the application of cognitive scripts and frames (*Rahmen*) relies on these stimuli (ibid., p. 43).
- 27 The basis for Wolf's analyses of the scalability of narrativity (cf. Wolf 2002, p. 38) are the so-called 'narrems,' the smallest units of narrativity and narrativeness (cf. ibid., pp. 37–51).
- 28 A reconstruction of the remnants reveals the blocks of chapters belonging together, to be precise, chapters 15, 16, 36 (3 paintings); 37, 38 (2 paintings); 39, 40, 44 (2 paintings); 45, 48, 49 (3 paintings); 50 (2 paintings) (cf. NHK Nagoya 2009, pp. 138–144). Not included are the fragments of excerpts which survived only partially and are without paintings (chapters 5, 17, 18, 19, 20, 26) and the painting of chapter 5, which is without excerpt (cf. Sano 2008, p. 123). While passing time is an absolute condition for a narrative, the problem of causality is discussed controversially (cf. Martínez/Scheffel 2016, pp. 113–125).

- 29 The two concepts by Manfred Jahn are quoted from Zerweck 2002, p. 221; for an introduction to cognitive narratology see also Martínez/Scheffel 2016, pp. 169–173.
- 30 Of course, the terminology is different, and Haferland and Schulz (2010, pp. 8–11) speak of 'paradigmatical-metonymical storytelling.'
- 31 Gabriele Rippl (2005, pp. 25–26) distinguishes pictorial from ekphrastic representations, and the distinction is relevant for the reception of the 'Illustrated Handscrolls' as well. Since the medium is an *emaki*, an illustrated handscroll, the reader is pre-adjusted to expect paintings, and the process of reading the text is a pictorial reading, which already evokes a picture in the reader's mind. However, it is also possible that the text is a kind of 'preceding ekphrasis,' and an interesting aspect of the reception could be the question of how the succeeding painting fits the cognitively produced image. On the other hand, a reception of the text after taking a look at the painting would turn it into an ekphrasis, but the pictorial character of Japanese poetry—the importance of landscape poetry—has to be considered as well. For the relevance of ekphrasis in Japanese arts see Sorensen 2012, pp. 1–12. The Japanese aristocrats were familiar with this dual nature of written narratives from poetry as well. A poem could be a *byōbu-uta* ('screen poem') painted on a screen or assembled under this category in a *waka* anthology, but the same poem could also be submitted to a poem contest (*uta-awase* 歌合) without any references to a screen. The former would be ekphrastic, the latter pictorial (Wittkamp 2014b, p. 52).

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Abbreviations

SNKBZ Shinpen Nihon koten bungaku zenshū 新編日本古典文学全集

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