

Genji a picture album

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CONSIDERED the world's first psychological novel, The Tale of Genji has captivated audiences around the globe and inspired artistic traditions for a thousand years. This picture alb<u>um presents</u> stunning works derived from the epic account of Japanese court life, welcoming the reader into a world of romance and political intrigue. The engaging text provides an overview of the visual interpretation of *Genji*, from twelfth-century handscrolls to contemporary manga. Accessible and handsomely illustrated, this enchanting picture album wonderfully evokes the artistic tradition inspired by a revered and celebrated work of Japanese literature.

48 pages; 37 illustrations

Genji a picture album

The Metropolitan Museum of Art, New York

THE MET



THE TALE OF GENJI is Japan's most celebrated work of fiction and the single most important narrative in Japanese art. Through evocative storytelling and poetic exchange, it recounts the life and loves of the "Shining Prince" Genji while introducing some of the most iconic female characters in the history of Japanese literature. The tale has captivated audiences and inspired a tradition of illustration that began soon after it appeared in the early eleventh century. Indeed, manuscript copies of the complete tale were circulating in the imperial palace by 1019, meaning that this publication commemorates a millennium of readers' engagement in *Genji* and its art. With its vivid descriptions of the society, gardens, and architecture of the mid-Heian imperial court (794–1185), the tale provides entrée into an unfamiliar and alluring world. But what present-day readers in any language quickly realize is the common humanity of the tale and its capacity to engender new insights about self and society, earning *Genji* its reputation as "the world's first psychological novel."

The art of *Genji* has taken every possible form, from intimately scaled albums, scrolls, and fans to boldly designed hanging scrolls and screen paintings. Scenes from the tale adorned robes, lacquer boxes, containers for grooming tools and writing implements, incense burners, and even palanquins for transporting young brides to their new homes. One might venture to say that the only comparable literary work that has created a common visual language and iconography is the Bible.

Murasaki Shikibu, as the author of *The Tale of Genji* came to be known, was a noblewoman in the early eleventh-century court and served as a tutor to the young empress Fujiwara no Shōshi (later known as Jōtōmon'in, 988–1074), who we can assume was one of the first readers of the tale in progress. Thus, it can be observed, *Genji* was created by a woman author with a female readership in mind. Even the script employed to write the tale, a phonetic syllabary called *kana*, was referred to as the "women's hand," or *onna-de*. This mode of vernacular writing was appropriate for *The Tale of Genji*, which is a *monogatari* (literally "speaking of things"), a genre of fiction rooted in the oral storytelling tradition and firmly associated with women's writing. Deemed a feminine and private form of writing, the *monogatari* proved to be the perfect vehicle for Murasaki Shikibu to fly under the radar, so to speak. By employing

the language of romance tales, she could use references to Chinese classical literature, level subtle and sometimes less-than-subtle critiques against the societal and political system around her, and explore the fallibility of men and women of various social classes. Murasaki Shikibu thereby created a work that in itself represents the strongest possible argument for the power and relevance of the *monogatari* genre. Its female authorship is essential to understanding the tale.

Heian Court Culture and the Transmission of the Tale

The society so vividly represented in *The Tale of Genji* is centered around the imperial court, which is the physical, political, and spiritual essence of the capital city of Heian, present-day Kyoto. That was where the most ambitious individuals aspired to be, and Murasaki Shikibu was in the middle of things. Her tale, diary, and poetry provided the ultimate insider's account of life inside the palace and within the residences of courtiers and provincial officials in the capital. Illustrated handscrolls such as the *Imperial Visitation for the Ceremonial Horserace of 1024* brilliantly capture the splendiferous architecture and gardens of aristocratic mansions in ancient times (pp. 6–7 top). Later multipanel screen paintings of the seventeenth century similarly depict idealized scenes of life in Genji's Rokujō mansion as described by Murasaki (opposite and pp. 18–19).

Until the seventeenth century, when printed versions entered circulation, every copy of *The Tale of Genji* was written in manuscript form. No manuscripts survive today in Murasaki Shikibu's hand. Indeed, the only substantial *Genji* texts from the entire Heian period are the lengthy excerpts that accompany the paintings in twelfth-century *Genji* handscrolls (p. 2). The next oldest handscroll version, dating two centuries later, is known only from examples in the library of Tenri University, Nara, and the collection of The Metropolitan Museum of Art (pp. 6–7 bottom). From the early medieval period onward, the fifty-four chapters of *Genji* almost always took form as separate booklets, which could be circulated and exchanged from one household library to another, sometimes to aid in the transcription of a missing chapter. The earliest surviving complete manuscripts of the tale date to the thirteenth century, while others show how members of the court shared elegant transcriptions on decorated paper.











Ishiyamadera and the Buddhist Veneration of Murasaki Shikibu

Buddhism and references to its sacred texts underlie and permeate the entire *Tale* of *Genji*. The most oft-cited Buddhist scripture of the tale is the Lotus Sutra, which promises karmic reward to anyone who copies or has copied its message of salvation. It comes as no surprise that no expense was spared in the commissioning of lavish illuminated sutras. The example here, with each sacred character of the scripture enthroned on a lotus pedestal—each like a little Buddha—demonstrates the high esteem in which the Lotus Sutra was held during the age of *Genji* (pp. 10–11).

In past centuries, readers of *The Tale of Genji* found creative ways of making their infatuation with the novel entirely compatible with their Buddhist beliefs. One such effort, which exerted an indelible influence on the history of Japanese art, was the creation of a legend describing how Murasaki Shikibu composed *The Tale of Genji* at Ishiyamadera Temple in Ōmi province, present-day Shiga prefecture. The spectacular panoramic vista of Murasaki at that magical moment of creative inspiration, peering through blinds of a temple room to gaze upon the full moon over Lake Biwa, is captured in one of the handscrolls belonging to the set of *Illustrated Legends of Ishiyamadera* (p. 12).

The legend changed with each retelling, but basic elements persisted over several centuries. In brief, a request for a new tale came from Princess Senshi, the Great Priestess of the Kamo Shrine, through Jōtōmon'in, Empress Shōshi, whom Murasaki Shikibu served. Buddhist forces divinely inspired Murasaki, posited as the sole visionary author, at the mystical setting of Ishiyamadera on the night of the full moon, the fifteenth of the eighth month, at which point she commenced writing the tale. Beginning in the sixteenth century, numerous imaginary portraits of Murasaki were made that capture this iconic moment of the genesis, including those by major artists of the Tosa school. Among artists of the Kano school, who expanded their repertory from Chinese to Japanese literary themes, one by the esteemed woman painter Kiyohara Yukinobu of the seventeenth century is still preserved at the temple (p. 13). To this day, the temple's Main Hall contains a "*Genji* Room," where Murasaki was said to have written the tale, and enshrines a portrait of the famous female writer.

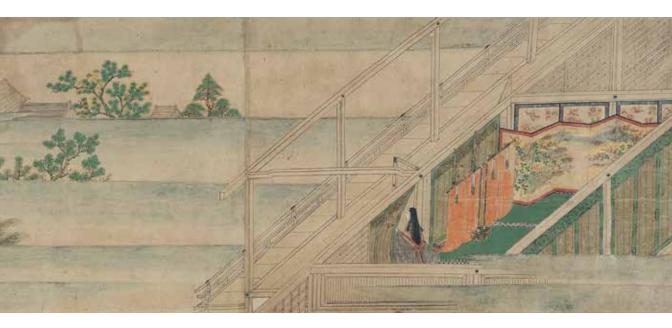
For those engaged in the culture of *Genji*, Ishiyamadera, a Shingon Buddhist temple, became a focal point for religious pilgrimage and worship. Situated on a hill overlooking Lake Biwa and the Seta River, it is one of the most scenic Buddhist temples in Japan. It takes its name (literally "stony mountain temple") from the striking dark gray rocks of wollastonite found on the temple grounds. Numerous pilgrims made the journey from the capital to worship the temple's enshrined deity, a beneficent Nyoirin Kannon. This particular manifestation of Kannon takes its name from the wish-fulfilling jewel (*nyoi hōju*) it was said to possess in combination with the wheel (*rin*) of the dharma, or Buddhist teachings. Ishiyamadera is one of the oldest temples in Japan dedicated to the bodhisattva Kannon, and it housed a sculptural icon of the deity from the time of its founding in the eighth century.

The wish-fulfilling powers of the Nyoirin Kannon were viewed as especially efficacious in granting the prayers of female devotees who turned to the deity for assistance with conception, safe childbirth, and marital harmony. This included women from the highest levels of society and those whose sons might one day occupy the imperial throne. After making the short journey from the capital, women spent more than one night ensconced in the main hall of the temple. If fortunate, they received a symbolic dream heralding conception and a successful birth to follow.

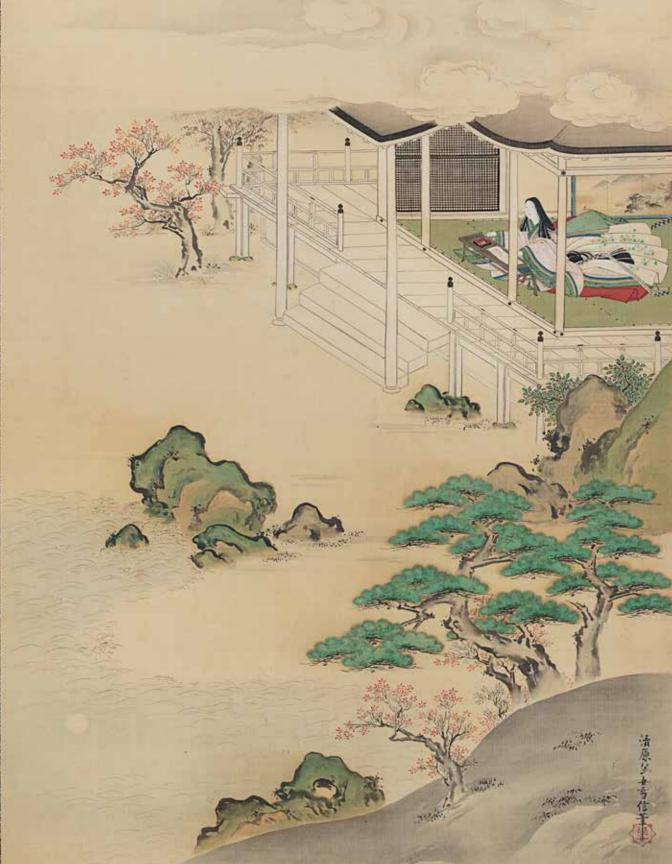
For *The Tale of Genji*, a narrative understood to be written by a woman at the behest of imperial women, there could be no more suitable origin myth than one that framed its literary creation in terms of Ishiyamadera conception narratives. The legend allowed Murasaki's act of authorship, which surpassed all others in its complexity, length, and erudition, and which was widely acknowledged as miraculous, to be notionally circumscribed by a gender-appropriate genesis. The legend neatly aligned Murasaki's literary conception with miraculous Buddhist impregnation stories, but it accomplished substantially more. The myth expanded the capacity of *The Tale of Genji* to function on new aesthetic, political, social, and spiritual registers. It tapped into a history of intertwining the *Genji* text with Buddhist concerns, not merely owing to narrative content but also to debates concerning the value of reading and writing fiction.











Imagining Genji through Tosa-School Paintings

From the moment artists began illustrating *The Tale of Genji* in the early twelfth century, they faced a difficult challenge: how to represent a complex and lengthy work of prose and poetry in a visually powerful manner that suited the demands of their patrons. One approach was to condense the story into discrete, easily digestible units, allowing the fifty-four chapters, each evocatively titled, to be appreciated individually. Artists and patrons together selected which scenes to illustrate, often creating sets of *Genji* paintings that included one image and one text as emblematic of each given chapter. Although an iconography was established early on, over the past millennium *Genji* paintings have evinced tremendous variety, according to artistic vision, the function of the work, and changes in how the tale was read in different eras.

The oldest extant paintings of the tale are in the handscroll medium, as mentioned above. By far, the majority of *Genji* paintings produced during the medieval period took the form of fans and poetry papers (*shikishi*, literally, "colored papers"), which served a variety of purposes. Small-scale paintings were exchanged and appreciated individually or were pasted into albums, as seen in the brilliantly painted leaves still preserved as a set of albums in the collection of the Harvard Art Museums, which depict all fifty-four chapters accompanied by masterful calligraphy in various courtly styles of the day (p. 17). Such album leaves could also be pasted onto folding screens as part of larger composites. Another important form for *Genji* pictures is the fan painting. The screens from the Jōdoji Temple, for example, display the fans against a background painting of kudzu vines, a variation on the formal device known as "fans afloat" (*senmen nagashi*) (opposite). This elegant compositional conceit was used to frame and order the fans according to the tale's narrative or, in the case of the Jōdoji screens, according to season.

The popularity of small-format *Genji* paintings during the medieval period stemmed from various changes in the tale's reception. A condensed and accessible form of pictorialization became a counterpart to textual digests of the tale, which readers turned to for assistance in remembering the many characters and plot lines, and sometimes in lieu of reading the tale itself. Small *Genji* paintings also functioned as mnemonic devices related to *waka* (thirty-one-syllable poetry) composition. Many were, in fact, a form of poem-picture (*uta-e*) meant to visualize the tale's famous





verses, often those related to chapter titles. Finally, these paintings should be understood in the context of the prolific literary gatherings related to *Genji* and its verse. Some of these events were socioreligious in nature while others focused on scholarly lectures. Mounted on screens, small-scale *Genji* works presented numerous, if not all, chapters of the tale for appreciation by large groups.

Many of the small-scale *Genji* paintings from the Muromachi period (1392–1573) and through the early Edo period (1615–1868) were executed by artists of the Tosa school, a hereditary school of painters who monopolized the court-sanctioned position of painting bureau director for most of the sixteenth century (above). As the officially designated painting bureau, the Tosa acquired landholdings that provided a regular source of income and were given priority for court-sponsored painting commissions, although their patrons included courtiers, provincial warriors, Buddhist institutions, and socially prominent commoners. The painting bureau directorship was passed down from Tosa Mitsunobu (active ca. 1462–1525) to his son Mitsumochi (active ca. 1517–72) and then to Mitsumochi's son Mitsumoto (1530–1569). Together they developed a style of painting that subtly blended the rich mineral pigments and gold of Japanese-style painting (*yamato-e*) with the calligraphic ink-line

effects of Chinese-style painting (*kanga*), and they were instrumental in transforming *Genji* pictures from intimate paintings to large-scale works on folding screens and sliding doors.

One of the most spectacular innovations of the sixteenth and seventeenth centuries was the production of large-format screen paintings depicting multiple or individual scenes from *The Tale of Genji*, which allowed viewers to immerse themselves in a golden age of lavish, courtly splendor (pp. 18–19). Sometimes paintings were created for sliding panels that would extend across the entire expanse of a room (pp. 20–21). Usually paintings integrated stylized depictions of characters in ancient court robes into the composition, but other screens employed the device of the "motif of absence," by which viewers can imagine themselves entering into a scene, as in the late sixteenth-century screen depicting a koto in a private chamber alluding to Chapter 2, "Broom Cypress" (pp. 22–23).



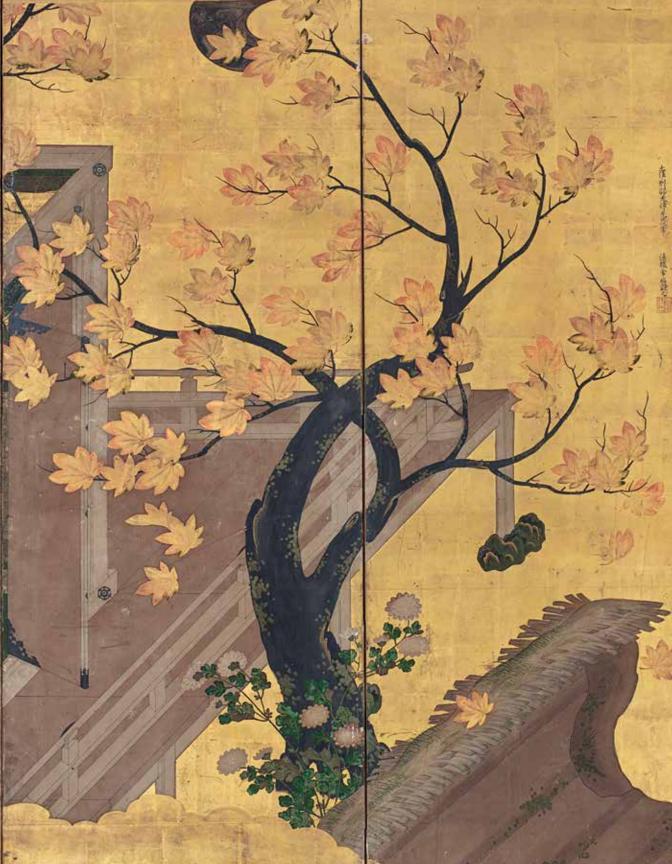














Monochrome Genji Pictures

While *Genji* paintings are rightly associated with bright colors and glittering gold, numerous examples partake of the characteristically East Asian *hakubyō* (monochrome paintings). Subdued works in ink on paper, these monochrome scrolls include both endearing compositions made by skilled amateur artists and polished images by professionals with lines so fine that they may have necessitated the use of a magnifying glass in their making (opposite).

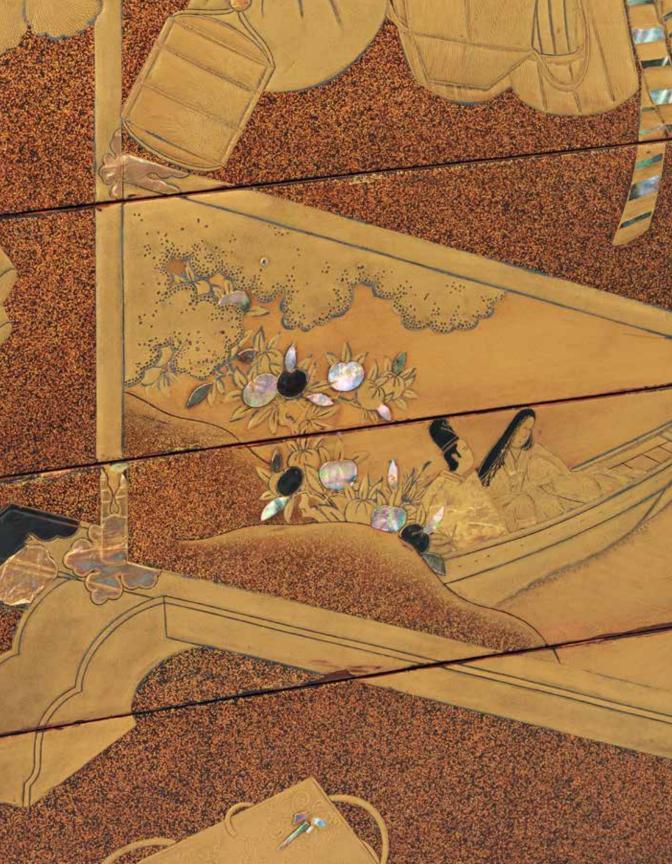
In "Exile to Suma" (*Suma*) and "The Lady at Akashi" (*Akashi*), chapters 12 and 13 of the tale, Genji marvels at the exotic seascape as he attempts to capture his melancholy surroundings in a series of ink drawings and poetic compositions. He works solely in black ink on paper, the medium of the amateur artist, unlike the professional who paints with rich mineral pigments, gold, and silver, media that tend to conceal the hand of the creator beneath their many layers. Genji's heartfelt drawings reveal a heightened intensity due to his status as a political exile, and they recall the tradition of the amateur ideal found across East Asia, which favored individual expressiveness over technical mastery.

The amateur ideal was in part grounded on the notion of artistic or literary creation being a vehicle through which the principles of the cosmos were made manifest. Genji's drawings of Suma and Akashi are characterized in the tale as otherworldly oracles, material objects linked to a destiny that turns on events occurring on those distant shores, and they famously helped him to consolidate his political power. In general, ink painting conveyed cultural values such as eremitism, spontaneity, and asceticism, as well as the idea that the artist is not beholden to any pursuit beyond self-cultivation in tune with universal principles.

Early examples of ink-line paintings related to *Genji* spotlight the rhythmic quality of the line as it thins and thickens, revealing subtle changes in the speed and gesture of the artist's hand. They create quiet, abstract worlds blanched of pattern and texture that focus attention on the essence of the things depicted. Only rarely is the usually intimate medium of *hakubyō* painting used for screens, but in the case of the folding-screen depiction of Genji in exile at Suma, the emotional isolation and poignancy of the episode are dramatically evoked (pp. 26–27).







An Elegant Lifestyle Inspired by Genji: Lacquers, Garments, and Games

Beginning in the early twelfth century, paintings illustrating chapters of *The Tale of Genji* often meticulously depicted beautifully crafted objects, such as black and red lacquer writing boxes, incense burners, lacquer furniture with *maki-e* ("sprinkled picture") decoration, and exquisite twelve-layer silk robes. However, the actual representation of vignettes from Murasaki Shikibu's tale on objects in lacquer and metal did not begin in earnest until the Muromachi period. Such labor-intensive, exceedingly expensive lacquerworks were made for aristocrats and high-ranking samurai who also likely owned luxurious, hand-copied, and illustrated versions of the tale.

The Edo period is considered the golden age for lacquers, textiles, and metalwork with *Genji* decoration. Reflecting the important role the tale played in daimyo weddings, some of the trousseau items were embellished with *Genji* motifs. The wedding sets sometimes included a portable lacquer book cabinet designed to house a full set of the fifty-four volumes of *The Tale of Genji*. Later, even lacquer stacked food boxes for celebratory meals were decorated with scenes from the tale (opposite).

Beginning in the second half of the seventeenth century, *Genji* motifs appeared on garments—such as *kosode* (robes with small sleeve openings) and over robes (*uchikake*)—for aristocrats and high-ranking samurai ladies as well as wealthy merchant-class women. Most of these depict prominent scenes or the tale's key motifs using freehand ink painting or resist-dyeing techniques, sometimes with embroidery. One such example is an elegant, long-sleeved white satin robe with a colorful maple tree, a bamboo fence, and characters reading "young Murasaki" ("Wakamurasaki"), the girl whom Genji raises from a young age and who becomes his ideal romantic partner (p. 31). Woodblock-printed pattern books, the fashion magazines of the day, also contain *Genji* motifs; a volume that included numerous designs associated with the tale was published in 1687. From the late eighteenth century, the new "imperial court style" of *kosode* design, characterized by scenes from *Genji* and other classics hidden in stylized landscapes, became popular among high-ranking samurai ladies.

Genji affected every imaginable art form, from those associated with elegant pursuits such as tea culture, exemplified here by Ogata Kenzan's "Moonflower" tea bowl (p. 30), to parlor games borrowing imagery from the tale. Fragrances are frequently described in the tale, inspiring numerous *Genji*-themed incense utensils and complex games of comparing incense woods identified with specific chapters or other literary works. Similarly, music and the sounds of the koto, *biwa* (lute), and flute are evoked throughout the tale. Musical instruments were not only embellished with *Genji* imagery but also pictorialized on lacquers and textiles.

In response to a longing for refined courtly diversions and the imagined slower pace of life among Heian-period aristocrats, amusements inspired by the tale became popular, including doll plays, snowball making, and board games. Elaborate shell-matching games and card games featuring each of the fifty-four chapters were closely connected to the traditions of poetry contests (*uta-awase*) and painting competitions (*e-awase*). Imagery from the tale appeared as well on sword fittings; in miniature *Genji* books, which could be carried in the sleeve of a kimono; and in sweets with *Genji* patterns.









Innovations and Interventions in Later Genji Painting

Although artists of the Tosa school were considered authorities on *yamato-e* themes and *Genji* paintings in the Momoyama and early Edo periods, by the late sixteenth century Kano-school artists and town painters also began executing *Genji* pictures. Early examples in the style of Kano Eitoku (1543–1590) and Kano Sōshū (1551–1601) rely on the general Tosa approach but create new compositions that seem to have only a tangential relationship to the tale. Others used the preexisting visual language of *Genji* iconography familiar to viewers from Tosa painting as a way of organizing the tale's daunting subject matter. Thus, later Edo-period Kano artists created screens, like the pair in The Metropolitan Museum of Art, that depict scenes from all fifty-four chapters in a highly legible manner (pp. 36–37).

As new audiences for the visual representation of *Genji* emerged, a panoply of artists and painting studios in the early Edo period rose to meet the demand, producing some of the most memorable images of the tale to survive today. An artist such as Tawaraya Sōtatsu (ca. 1570–ca. 1640) used his deep familiarity with Tosa precedents to create radically simplified yet graphically powerful images of Japanese classics, as exemplified by the screens illustrating episodes from Chapter 14, "Channel Markers," and Chapter 16, "The Barrier Gate" (p. 35).

Alongside spectacular and creative developments in *Genji* imagery in the media of woodblock prints and illustrated books from the seventeenth century onward, *Genji* paintings continued to be produced in traditional formats for the duration of the Edo period. Perhaps the most remarkable are the so-called Phantom *Genji* Scrolls, thirteen scrolls and several fragments of which survive from what was once the most comprehensive set of *Genji* handscrolls ever produced. Their illustrations are rendered in a colorful and hyper-meticulous manner, depicting scenes rarely seen previously (p. 34).

Amid the massive modernization and Westernization efforts of the Meiji period (1868–1912) and developments in modern Western-style painting ($y\bar{o}ga$), paintings of classical literary subjects, such as *Genji*, came under a new category called Nihonga. By definition, Nihonga artists wanted to ensure the relevance of traditional Japanese painting in the modern era, which meant that they were trained in using conventional materials (mineral pigments, shell white, ink) and media (scrolls and screens on silk and paper) but sought ways to revitalize the style. For example, they subtly



infused their paintings with Western-style shading and volume or heightened to a new level the effects of texture and transparency seen in earlier *Genji* paintings.

Innovation also occurred in painting formats, which became monumental in the modern era, resulting in part from the demands for public display at the official exhibitions that were initiated in the late nineteenth century. As with *Genji* painting throughout history, these modern works engage with the tale as a literary epic and reflect the new ways that it was being read and politicized in the twentieth century. A pair of screen paintings called *The Uji Princesses*, by the renowned Nihonga painter Matsuoka Eikyū, who was inspired by the twelfth-century *Genji Scrolls*, can be counted among the greatest masterpieces of modern *Genji* painting (p. 32 and back cover).















Genji and Print Culture: From Ukiyo-e to Manga

The popularization of *Genji* imagery went hand in hand with the increased availability of cheaper and more widely accessible woodblock-printed versions of the text in the seventeenth century. The iconography of each chapter, which had for the most part been firmly established by artists of the Tosa school, was reproduced, sometimes with additional new and idiosyncratic scenes, in illustrated volumes such as Yamamoto Shunshō's (1610–1682) foundational printed edition (1650) (p. 40 top). By the end of the seventeenth century, print artists who specialized in *ukiyo-e* ("pictures of the floating world," referring to the realms of Kabuki actors and courtesans of the licensed brothel districts) took the aristocratic subject matter and made it their own. They also created illustrated versions, both conventional and parodic, of the Japanese prose classics and often depicted characters from fictional worlds of the past in the guise of contemporary figures. Ukiyo-e artists, in fact, saw themselves as modern heirs in the lineage of yamato-e (traditional Japanese painting) and often incorporated that designation into their signatures. The experiments of *ukiyo-e* artists played a crucial role in translating the iconography of the classical tradition into the new visual language of early modern times. One of the defining characteristics of ukiyo-e from the outset was the playful juxtaposition of traditional aristocratic culture and contemporary popular culture.

The enduring popularity of the original version of *The Tale of Genji* also meant that imaginary portraits of the author, Murasaki Shikibu, composing her tale at Ishiyamadera Temple would be a favorite subject for *ukiyo-e* artists, since it coupled the idea of a beautiful court lady with the inherent erotic suggestiveness of the tale (p. 40 bottom). She is a fiction writer, weaving a tale, and we share in her literary wistfulness. Images of solitary courtesans seated at desks with literary accoutrements can be traced to this source.

Even as *ukiyo-e* grew in popularity there was no diminution of *Genji* paintings by Kano and Tosa artists, nor by painters of the Tosa offshoot schools such as the Sumiyoshi or Itaya in the eighteenth and early nineteenth centuries. Nor were deluxe paintings in any way supplanted by print material. Rather, single-sheet prints and woodblock prints represent the expanding dissemination of *Genji* imagery to a wide swath of the public, including the elite, and allowed for experimentation with radically innovative compositions, such as the tale resituated into the Edo pleasure





quarters (pp. 42–43). Ryūtei Tanehiko's parodic version of the tale, playfully titled *A Fraudulent Murasaki's Rustic Genji*, engendered a whole new category of *Genji* pictures, seen here in a fan print by Utagawa Kunisada (above).

In modern times, the translations into colloquial Japanese by Yosano Akiko (1878– 1942) made the ancient tale accessible to a new generation of readers. Following in the distinguished tradition of illuminated texts already firmly established by the twelfth century, Yosano's translations were accompanied by illustrations by Nakazawa Hiromitsu (1874–1964) in a thoroughly modern style (p. 38).





Though surely by no means the end of the story of *Genji* imagery, more than twenty *manga* versions of *Genji* have been created in the postwar period. Among them, the multivolume series by woman artist Yamato Waki (b. 1948) titled *Fleeting Dreams* (*Asaki yumemishi*) became a best seller among readers of all ages (opposite). Yamato's adaptation of the tale and dreamlike imagery have brought an ancient tale to a contemporary audience who, like generations before them, enjoy the opportunity to escape into the fantasy world of love, intrigue, and poetry created by Murasaki Shikibu a millennium ago.

A thousand years of undiminished engagement with *The Tale of Genji* by Japanese readers and more than a century of enjoyment by audiences around the globe have earned the world's "first novel" a special place in the annals of world literature. This volume has aimed to shed light on the visual and material culture inspired by *Genji* and to demonstrate how artists of every generation have added their insights and innovative interpretations to how to read the tale.



ILLUSTRATIONS

Front cover (detail)

Murasaki Shikibu at Ishiyamadera Temple, based on the print "The Moon at Ishiyama," from the series One Hundred Aspects of the Moon

Tsukioka Voshitoshi (1839-1892) Meiji period (1868-1912), ca. 1892 Hanging scroll; ink and color on silk Image: 41¹4 × 16 in. (104.8 × 40.6 cm) The Metropolitan Museum of Art, New

York, Purchase, Ryo Toyonaga and Alvin E. Friedman-Kien Gift, 2018

Page 1 (detail)

A Thin Veil of Clouds Isome Tsuna (b. ca. 1640, active late 17th century) Edo period (1615-1868), late 17th century From a set of 54 manuscript books with illustrations; ink, colors, and gold on paper 9½ × 7 in. (24.1 × 17.8 cm) New York Public Library, Spencer Collection

Page 2 (detail)

Calligraphy from *The Tale of Genji Scrolls* Heian period (794–1185), early 12th century Section of a handscroll; ink on dyed paper decorated with gold and silver powder, and cut gold and silver foil H. approx. 8% in. (21.9 cm) The Gotoh Museum, Tokyo National Treasure

Page 5 (detail). See pages 18-19

Pages 6-7 top (detail)

Imperial Visitation for the Ceremonial Horserace of 1024 Kamakura period (1185-1333), 13th-early 14th century Handscroll; ink, colors, and gold on paper 13% in. x 12 ft. 6% in. (34.4 × 38.17 cm) Kuboso Memorial Museum of Arts, Izumi, Osaka Prefecture

Important Cultural Property

Pages 6-7 bottom (detail)

Channel Markers

Nanbokuchō period (1336-92) or Muromachi period (1392-1573), late 14th-early 15th century Handscroll; ink and color on paper

12³/₁₆ in. × 14 ft. 8 in. (31 × 447 cm)

The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.33)

Pages 10-11 (detail)

Lotus Sutra with Each Character on a Lotus Heian period (794–1185), 12th century Handscroll; ink, color, and gold on paper $10\frac{1}{3}$ in. $\times 10$ ft. $6\frac{7}{3}$ in. $(26 \times 322.2 \text{ cm})$ The Museum Yamato Bunkakan, Nara National Treasure

Page 12 (details)

lllustrated Legends of Ishiyamadera, Scroll 4 Attributed to Tosa Mitsunobu (active ca. 1462–1525) Calligraphy by Sanjōnishi Sanetaka (1455–1537) Muromachi period (1392–1573), 1497 One handscroll out of seven; ink and color on paper 13%6 in. × 63 ft. 3%6 in. (34.4 × 1,928.1 cm) Ishiyamadera Temple, Otsu, Shiga Prefecture Important Cultural Property

Page 13

Murasaki Shikibu Gazing at the Moon Kiyohara Yukinobu (1643-1682) Edo period (1615-1868), late 17th century Hanging scroll; ink and color on silk 42¹/₈ × 21³/₄ in. (107 × 553 cm) Ishiyamadera Temple, Otsu, Shiga Prefecture

Page 15 (detail)

Fan Paintings of *The Tale of Genji* Muromachi period (1392–1573), late 15th–early 16th century Pair of six-panel folding screens; ink, color, and gold on paper Each screen: 61 in. × 11 ft. 11¾ in. (155 × 365 cm) Jōdoji Temple, Onomichi, Hiroshima Prefecture

Page 16

An Imperial Celebration of Autumn Foliage Attributed to Tosa Mitsuyoshi (1539–1613) Album leaves mounted as a pair of hanging scrolls; ink, color, and gold on paper Each leaf: 9³⁴ × 8⁷/₁₆ in. (24.7 × 21.4 cm) Harvard Art Museums / Arthur M. Sackler Museum, Gift of the Hofer Collection of the Printed and Graphic Arts of Asia in honor of Mr. and Mrs. Robert T. Paine (1973, 72.1, .2)

Page 17 (detail)

The Tale of Genji Album Tosa Mitsunobu (active ca. 1462–1525) Muromachi period (1392–1573), 1510 Album of fifty-four paired paintings and calligraphic texts; ink, color, and gold on paper Each chapter pair: 9%16 × 14¹/4 in.

(24.3 × 36.2 cm)

Harvard Art Museums / Arthur M. Sackler Museum, Bequest of the Hofer Collection of the Arts of Asia (1985.352)

Pages 18-19

Butterflies

Tosa Mitsuyoshi (1539-1613)

Momoyama period (1573-1615), late 16thearly 17th century Six-panel folding screen; ink, color, gold,

and gold leaf on paper 65 in. × 12 ft. ¾ in. (165.1 × 367.7 cm)

The Metropolitan Museum of Art, New York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 (2015,300.32)

Pages 20-21 (detail)

An Imperial Excursion Tosa Mitsuyoshi (1539-1613) Momoyama period (1573-1615) One of a pair of painted sliding doors remounted as four-panel folding screens; ink, color, and gold leaf on paper 65½ in. × 11 ft. 8 in. (166.4 × 355.6 cm) The Metropolitan Museum of Art, New York, Fletcher Fund, 1955 (55.94.1, .2)

Pages 22-23 (detail)

Broom Cypress Momoyama period (1573-1615) Six-panel folding screen; ink, color, gold, and gold leaf on paper 58³/₁₆ in. × 10 ft. 7 ³⁄₄ in. (1475 × 324.5 cm) Private collection, Japan

Page 24

Scene from The Tale of Genji Tosa Mitsunori (1583–1638) Edo period (1615–1868), early 17th century One leaf from a set of two albums, thirty leaves in each; ink, red pigment, and gold on paper Each: $5^{5}_{16} \times 5^{16}_{26}$ in. (13.5 × 13 cm) The Metropolitan Museum of Art, New

York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation (2015.300.34a, b) Pages 26-27 (detail) Genji in Exile at Suma Momoyama period (1573-1615), late 16th century Six-panel folding screen; ink, color, gold, and silver on paper 58¹/₄ in. × 11 ft. 5 in. (148 × 348 cm) Kimbell Art Museum, Fort Worth, Texas

Page 28 (detail)

Stacked Food Box with "Whose Sleeves?" Design

Edo period (1615-1868), 18th century Lacquered wood with gold and silver hiramaki-e, gold- and silver-foil application, and mother-of-pearl inlay on gold nashiji ("pear-skin") ground

H. 10⁵/₈ in. (27 cm), W. 8⁷/₈ in. (22.5 cm), D. 8¹/₄ in. (21 cm)

The Metropolitan Museum of Art, New York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 (2015;300.288a-e)

Page 30

Tea Bowl with Moonflower (Yūgao) and Poem Ogata Kenzan (1663-1743) Edo period (1615-1868), first half 18th century

Stoneware with polychrome overglaze enamels

H. 3%16 in. (9 cm), Diam. 5% in. (13 cm) The Museum Yamato Bunkakan, Nara

Page 31

Robe with Maple Tree, Bamboo Fence, and Characters from *The Tale of Genji* Edo period (1615-1868), late 17th century White silk satin with silk-thread embroidery and gold-thread couching H. 62% in. (159 cm), sleeve length 24 ¼ in. (61.5 cm) Tokyo National Museum

Page 32 (detail)

The Uji Princesses Matsuoka Eikyü (1881–1938) Taishō period (1912–26), 1912 Pair of six-panel folding screens; color on silk Each screen: 64⁵/16 in. × 11 ft. 1¹/4 in. (163.3 × 338.4 cm) Himeji City Museum of Art

Page 34 (detail)

Broom Cypress, from the Phantom Genji Scrolls

Edo period (1615–1868), mid-17th century Handscroll; ink, color, and gold on paper 14 in. \times 36 ft. 10¹/s in. (35.4 \times 1,123.1 cm) New York Public Library, Spencer Collection

Page 35 (detail)

Channel Markers and The Barrier Gate Tawaraya Sótatsu (ca. 1570-ca. 1640) Edo period (1615-1868), 1631 Pair of six-panel folding screens; ink, color, and gold on paper Each screen: 60³/16 in. × 11 ft. 8 in. (152.6 × 355.6 cm) Seikado Bunko Art Museum, Tokyo National Treasure

Pages 36-37 (detail)

Fifty-Four Scenes from The Tale of Genji Kano-school style Edo period (1615-1868), late 17th century Pair of six-panel folding screens; ink, color, gold, and gold leaf on paper Each: $66^{15}/s_0$ in. $\times 12$ ft. $5^{3}/s_0$ in. (170 \times 379 cm) The Metropolitan Museum of Art, New York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 (2015,300371, .2)

Page 38

A New Translation of The Tale of Genji Translation by Yosano Akiko (1878–1942) Book cover designs and illustrations by Nakazawa Hiromitsu (1874–1964) Meiji period (1868–1912), 1912 (vols. 1, 2), and Taishō period (1912–26), 1913 (vols. 3, 4) Woodblock-printed illustrations; ink and color on paper Each: approx. 6 × 3 % in. (15.2 × 9.2 cm) Collection of Michael Emmerich

Page 40 top

The Illustrated Tale of Genji Yamamoto Shunshō (1610–1682) Edo period (1615–1868), 1650 24 woodblock-printed volumes; ink on paper Each: 10½ x 7½ in. (26.7 × 18.7 cm) The Metropolitan Museum of Art, New York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 (2015,300.39a–x)

Page 40 bottom

Parody of Murasaki Shikibu at Her Desk Okumura Masanobu (1686–1764) Edo period (1615–1868), ca. 1710 Monochrome woodblock print; ink on paper 10% x 14% in. (26.4 x 35.9 cm) The Metropolitan Museum of Art, New York, The Francis Lathrop Collection, Purchase, Frederick C. Hewitt Fund, 1911 (JP682)

Page 41

Mitsuuji with Mountain Roses, from the series Six Jewel Faces Utagawa Kunisada (Toyokuni III) (1786–1864) Edo period (1615–1868), mid- to late 1830s Uncut fan print; ink and color on paper 9 × 11 % in. (22.9 × 29.8 cm) The Metropolitan Museum of Art, New York, Purchase, Alan and Barbara Medaugh Gift, 2018

Pages 42-43

Bellflowers, from the series Genji in Fashionable Modern Guise Chōbunsai Eishi (1756-1829) Published by Izumiya Ichibei (Kansendō) Edo period (1615-1868), 1789-92 Triptych of polychrome woodblock ōban prints; ink and color on paper From the right: 14% × 9% in. (37.8 × 25.1 cm); 14% × 9¾ in. (37.8 × 24.8 cm); 15 × 10 in. (38.1 × 25.4 cm)

The Metropolitan Museum of Art, New York, Fletcher Fund, 1929 (JP1569)

Page 45

The Death of Genji, from Fleeting Dreams (Asaki yumemishi) Yamato Waki (b. 1948) Shōwa period (1926-89), Heisei period (1989-present), 1989 Matted painting; ink and color on paper 13 ½ × 10¹⁄₂ in. (34.9 × 25.9 cm) Collection of the artist

Back cover (detail). See page 32

The text for this book was written by Melissa McCormick, Professor of Japanese Art and Culture at Harvard University: with contributions by John T. Carpenter, Mary Griggs Burke Curator of Japanese Art at The Met; Monika Bincsik, Diane and Arthur Abbey Associate Curator for Japanese Decorative Arts at The Met; and Kyoko Kinoshita, Professor of Japanese Art History at Tama Art University, Tokyo, and Project Associate Curator for East Asian Art at the Philadelphia Museum of Art. It was adapted from the scholarly catalogue published in conjunction with "The Tale of Genji: A Japanese Classic Illuminated," on view at The Metropolitan Museum of Art, New York, from March 5 through June 16, 2019.

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