

The National Treasure Tale of Genji Scrolls



<http://www.japan-guide.com/e/e3303.html>

The
Tale of
Genji
Illustrated
Scrolls

徳川美術館・蓬左文庫開館80周年記念特別展
全点一挙公開

国宝 源氏物語絵巻

11月14日(土)→12月6日(日)

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THE TOKUGAWA ART MUSEUM

休館日：月曜日（但し23日（月・祝）は開館、翌24日（火）は休館）
主催：徳川美術館・名古屋市蓬左文庫・中日新聞社・日本経済新聞社・NHK名古屋放送局
協力：名古屋市交通局・竹田印刷株式会社

蓬左文庫 同時開催 源氏物語の世界—平安の恋物語— 11月14日(土)→12月13日(日)



Part 1

MARRIAGE FROM THE NARA TO THE HEIAN PERIOD

Yoshie, Akiko, and Janet R. Goodwin. Gender in Early Classical Japan: Marriage, Leadership, and Political Status in Village and Palace. Monumenta Nipponica 60.4 (2005)

Bilateral Society

- * Pre-7th century: BOTH your mother and father's family are important.
- * Records kept for both mother's and father's family back 3 or 4 generations.

Who is married?

- * No marriage ceremony!
- * Some couples were duolocal (visiting),
- * some uxorilocal (live with wife's family),
- * and some were virilocal (live with husband's family).
- * Are couples in the Man'yōshū married?
Maybe! Maybe not!

Acceptance of Patrilineal System

- * Taika reforms in 645: “Children born between free subjects belong to their father’s lineage”
- * From the 8th-9th centuries: People claimed their previous records were a mistake and wanted to change their records to their father’s family not their mother’s.

Patriarchy

- * After 9th century: lineage records include ONLY male children and their male ancestors.
- * Women were erased from historical records.

Ie 家 Family Structure

- * Appeared during the Nara period
- * Chinese-based patrilineal, patrinomial structure
- * Stable husband-wife relationship
- * Marriage ceremonies
- * Patrilineal succession to political rank
- * Disappearance of the public role of women, especially wives

Women's Names

- * Post 9th century historical records:
- * Empresses (with male children)
- * Women who never went to court were not recorded in any official document. We have no record of their names.

Murasaki Shikibu

- * The names of women in Genji are all nicknames
- * Shikibu = the name of the office where her father worked
- * Murasaki = nickname given to Shikibu by Fujiwara Kinto after she had begun writing Genji
- * All of the women in the Tale of Genji are named after flowers, where they live (or both), or what order they were born (first, second, third, etc)

Heian Marriage Living Situations

- * By the Heian period, marriage had solidified considerably, but the earlier variety of living situations continued (uxorilocal, virilocal, neolocal).
- * Where the couple lived depended on:
 - * Strength of the couple's relationship
 - * Position of primary wife

Primary Wife Status

- * 1) Parental Consent
- * 2) Publicly Celebrated Marriage Ceremony
- * 3) Children, especially male children, more than any other wives.
- * 4) Male children would receive promotions based on father's rank
- * 5) Female children would be married or sent to court (Empress!)

Heian Marriage Ceremony

- * The man signaled his interest with public poetic courtship
- * The mother/father would respond
- * A date would be set for the wedding according to astrology/numerology
- * The man would visit three nights in a row (leave before dawn).
- * Third night: the wife's family would throw a party and officially welcome the husband
- * Third morning: the husband would see finally see his wife in the morning



Part 2

NATIONAL TREASURE TALE OF GENJI SCROLL

What is the Tale of Genji?

- * Author: Murasaki Shikibu, lady in waiting to Empress Shoshi (wife of Emperor Ichijo)
- * Date: Approx. 1008 AD
- * Legend: began writing at the Ishiyama Shrine
- * Contents:
 - * First Part: Genji's youth and love affairs
 - * Second Part: Genji's family success
 - * Third Part: the love affairs of Genji's descendants

What is the National Treasure Scroll?

- * The Scroll is an illustrated version of excerpts from the *Tale of Genji*.
- * The scroll was probably produced in the 12th century. Not only are these images the oldest images of *Genji*, this is also the oldest version of the written text.
- * Currently there exist about 20 pictures and 37 excerpts along with other small fragments.

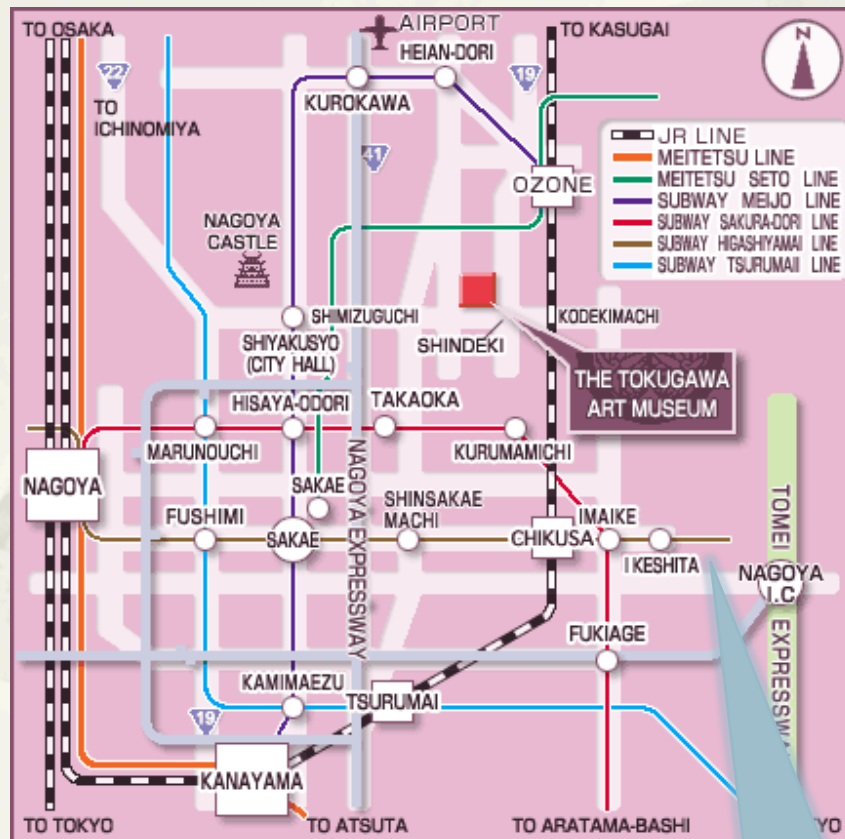
When was the Scroll created?

- * It is believed the scroll was begun in 1119, for Empress Shoshi (Emperor Toba's wife)
- * It is possible that in the 13th c. the daughter of Taira Kiyomori, Kenreimon-In (Emperor Takakura's wife) may have owned the scroll.
- * After that... It is unsure how the scroll came to belong to various museums and personal collections

Where are the parts of the Scroll?

- * The Tokugawa Museum (Nagoya) owns 15 pictures and 28 calligraphy excerpts.
 - * From A Waste of Weeds (15), At the Pass (16), Picture Contest (17, calligraphy only), Oak Tree (36), Flute (37), Bamboo River (44), Maiden of the Bridge (45), Bracken Shoots (48), The Ivy (49), The Eastern Cottage (50)
- * The Gotoh Museum (Tokyo) owns 4 pictures and 9 calligraphy excerpts:
 - * The Bell Cricket (38), Evening Mist (39), The Law (40)
- * The Tokyo National Art Museum owns one picture:
 - * Young Murasaki (5)
- * There are other small fragments in other museums and private collections

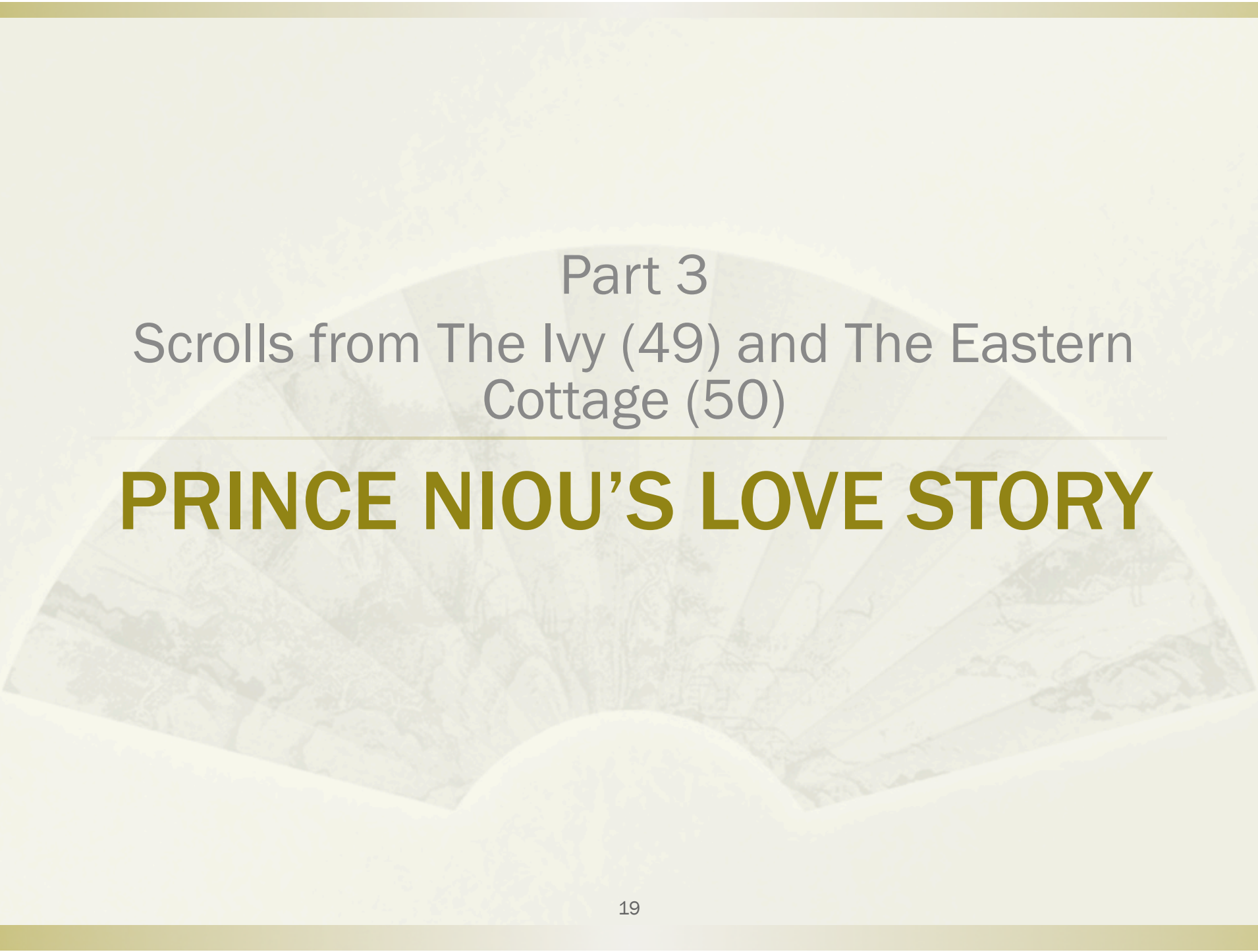
What is the Tokugawa Museum



- * The Tokugawa Museum collection includes over 10,000 items passed down from the Tokugawa Daimyo family and items inherited from the first Shogun, Tokugawa Ieyasu, 9 National Treasures and 59 Important Cultural Objects .

<http://www.tokugawa-art-museum.jp/usage/getting-here/>

Nagoya University



Part 3
Scrolls from The Ivy (49) and The Eastern
Cottage (50)

PRINCE NIOU'S LOVE STORY

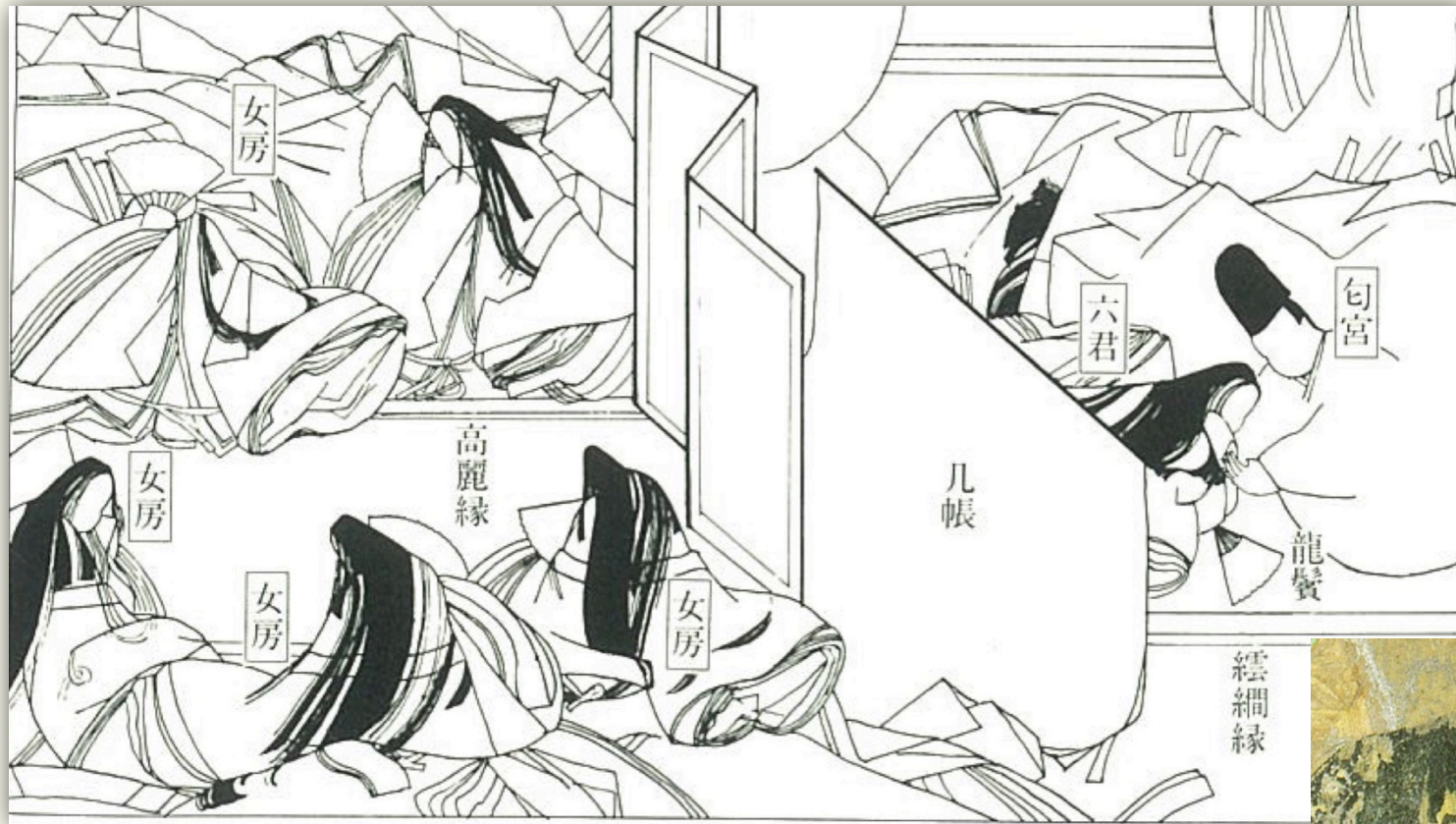
The Ivy, Second Picture (National Treasure)



新版徳川美術館蔵品抄2 『源氏物語絵巻』 1995年

His Highness was still better pleased when he saw his new lady by daylight. Her height was perfect, and the length of her sidelocks and the set of her head struck him as exceptionally lovely. (Tyler, 945)

The Ivy, Second Picture (Explanation)



On the third morning, Prince Niou (Genji's Grandson) finally sees his bride for the first time and he is very pleased with her appearance.



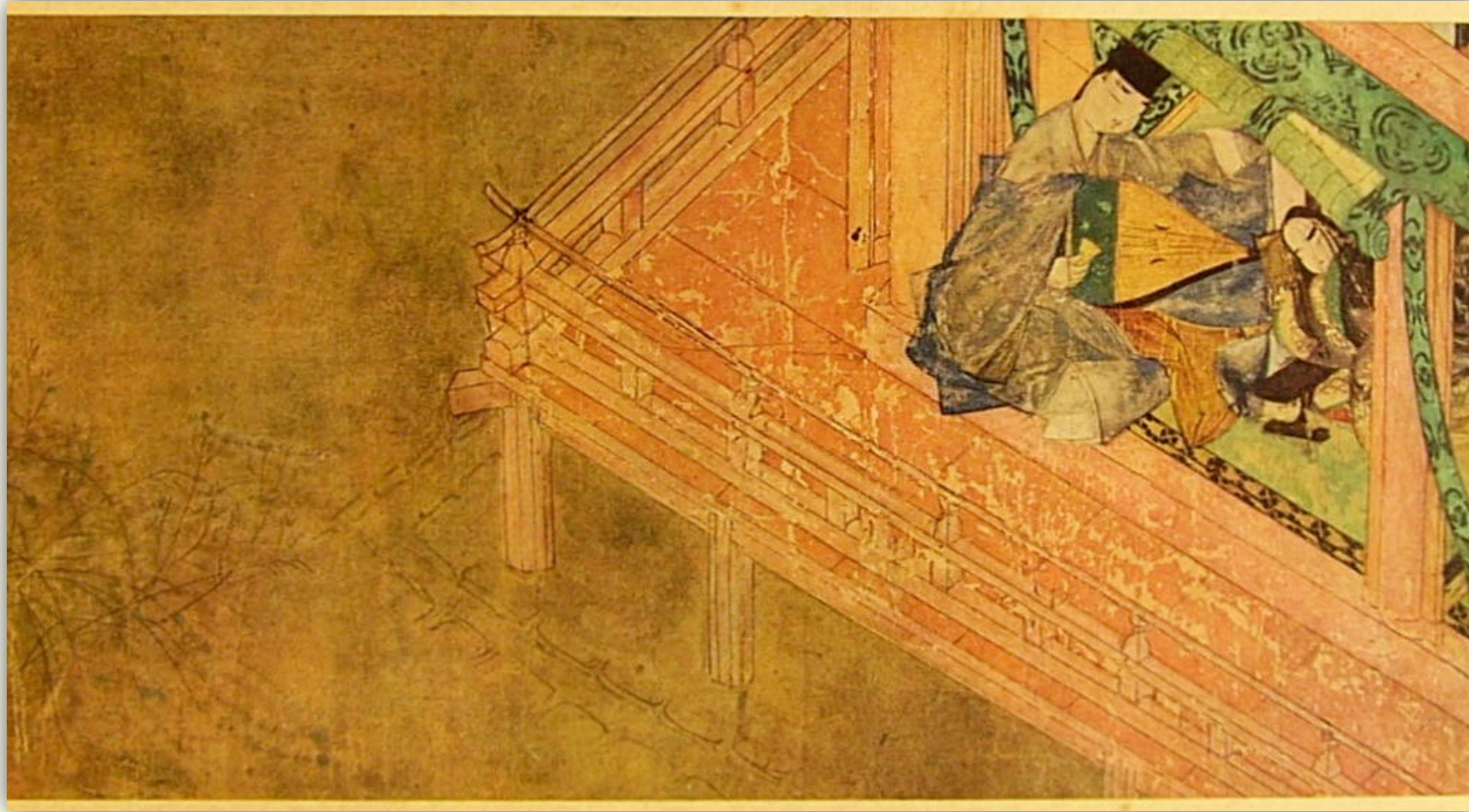
The Ivy, Second Picture (Reconstruction)



『よみがえる源氏物語絵巻 全巻復元に挑む』 三才、2006年

However...
Prince Niou actually has another wife already who is pregnant.

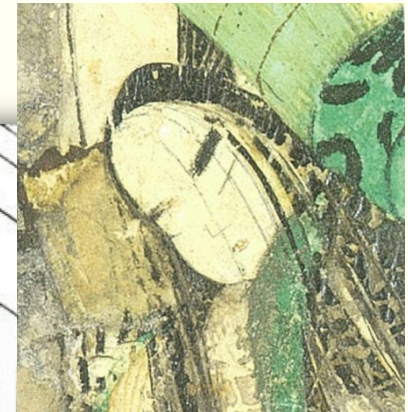
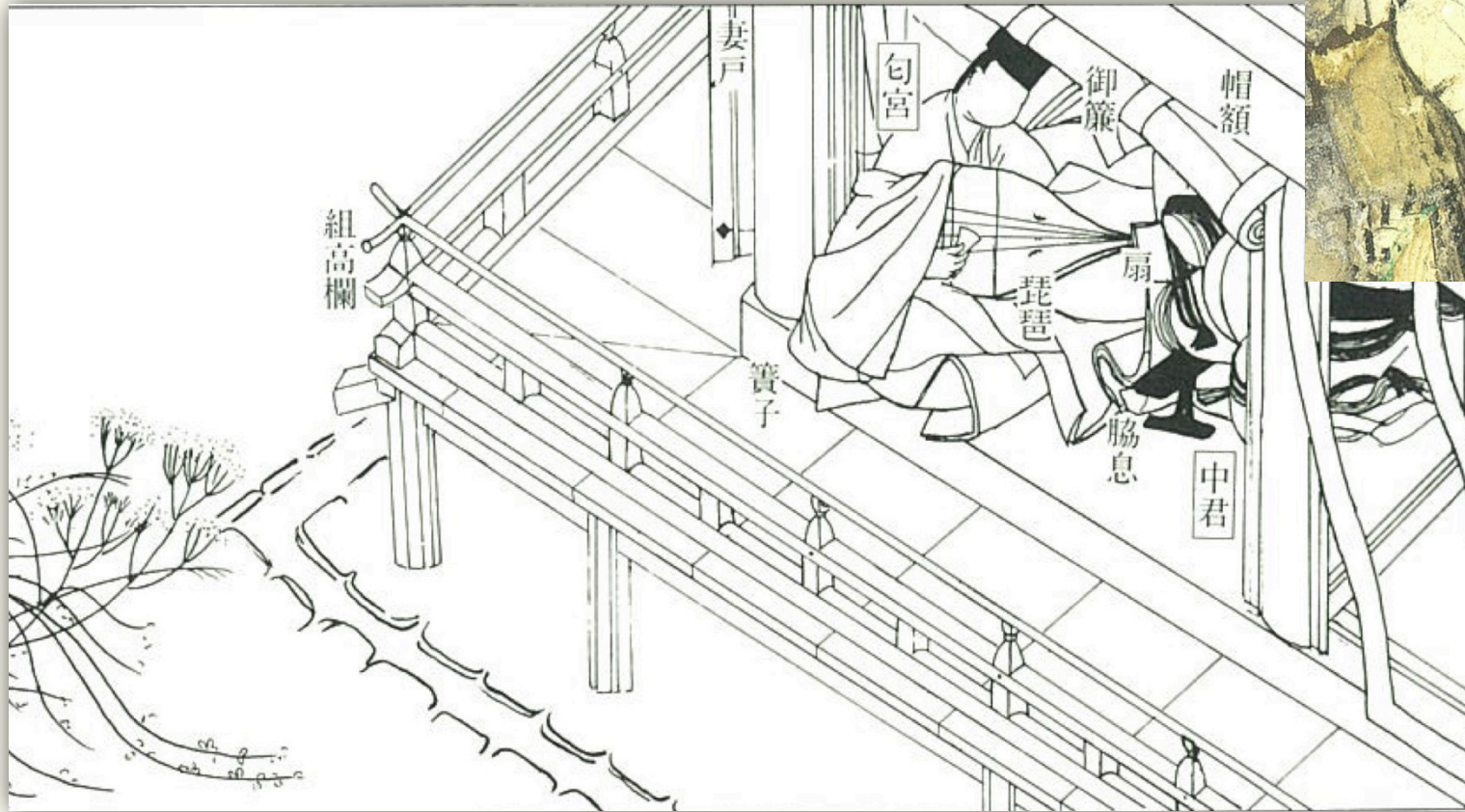
The Ivy, Third Picture (National Treasure)



新版徳川美術館蔵品抄2 『源氏物語絵巻』 1995年

It was a piece in the oshiki mode, one so moving that she, who played the biwa, too, could not long remain angry; instead she leaned on her armrest to peer at him for a moment around her low curtain, in a manner so appealing that one longed to see more (Tyler, 960)

The Ivy, Third Picture (Explanation)



Prince Niou has returned from his three night wedding at the Sixth Princess' home. His first wife, Naka-no-kimi has no family and lives in his own residence and is dependent on him both materially and emotionally.

The Ivy, Third Picture (Reconstruction)



Prince Niou is so charming that though Naka-no-kimi wishes to stay mad at him she is drawn to his mastery of the instrument and leaning on an armrest peers out at him.

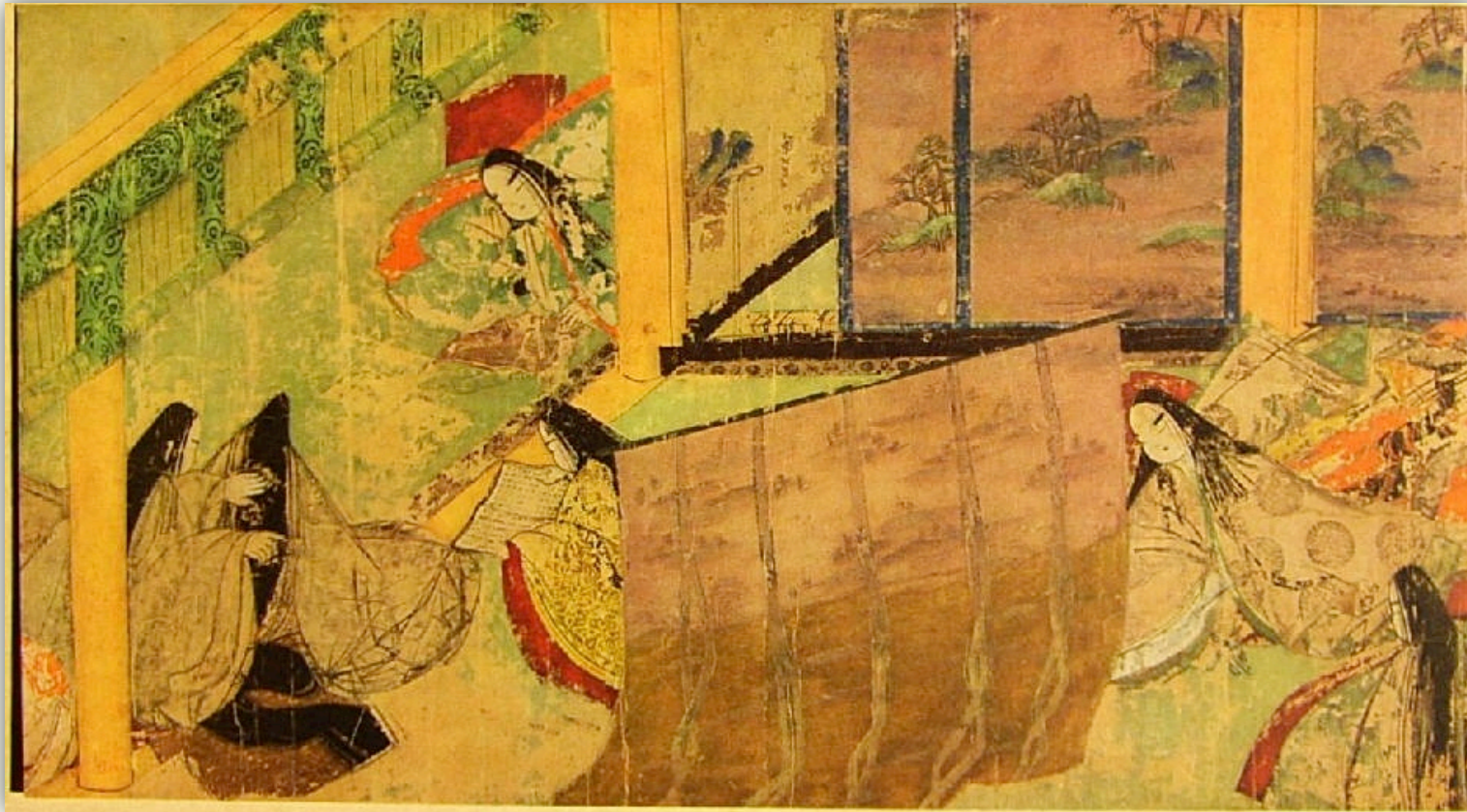
There is a play on words interesting thing (koto) = instrument (koto).

Sixth Princess

Naka-no-Kimi



The Eastern Cottage, First Picture (National Treasure)



新版徳川美術館蔵品抄2 『源氏物語絵巻』 1995年

Her Highness talked to her very kindly. “Please do not feel as though you are a stranger here,” she said. “I have so little forgotten my sister..., but it is a great comfort to see you, who look so like her.” (Tyler, 994)

The Eastern Cottage, First Picture (Explanation)



新版徳川美術館蔵品抄2『源氏物語絵巻』1995年

Ukifune, who had been assaulted the previous day by Prince is reading tales while her sister looks on.

The Eastern Cottage, First Picture (Reconstruction)



『よみがえる源氏物語絵巻 全巻復元に挑む』 三才、2006年

“What a dear face! She thought. How can she possibly be so like her?
She must take after our father...”

The women who knew about the evening before went on whispering
commiseratingly about it. “I wonder what happened.
She’s awfully pretty. No good will come of this for her, no matter how fond of her
Her Highness may be. The poor thing!”



National Treasure Tale of Genji Illustrated Scroll

**THANK YOU FOR YOUR
KIND ATTENTION**

Nagoya University
Michelle Kuhn