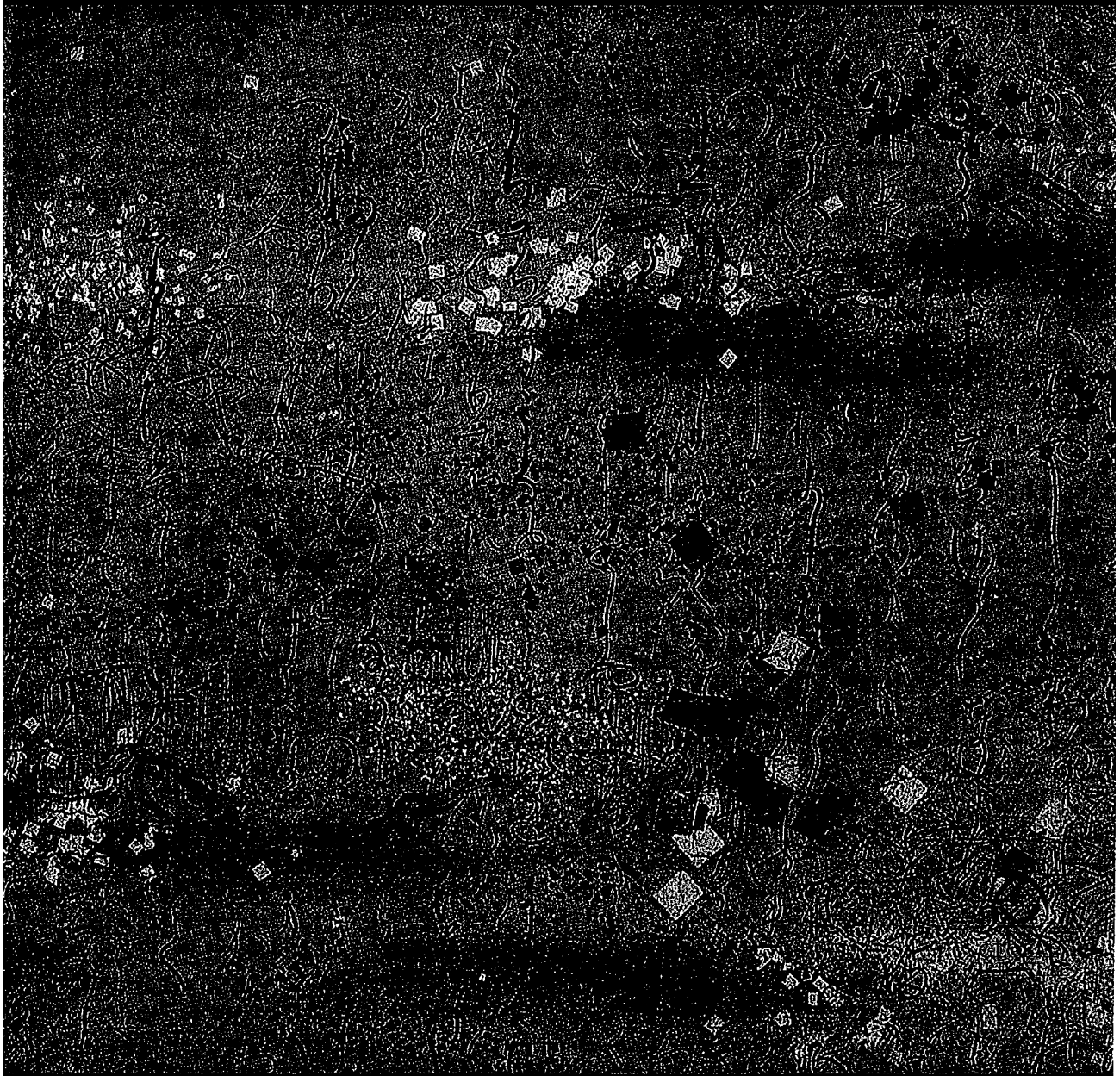


Reading the

# Tale *of* Genji

ITS PICTURE SCROLLS, TEXTS AND ROMANCE

Richard Stanley-Baker, Murakami Fuminobu, Jeremy Tambling



*READING THE TALE OF GENJI*  
ITS PICTURE-SCROLLS, TEXTS AND ROMANCE

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SCRIPTING THE MORIBUND:  
*THE GENJI SCROLLS'*  
 AESTHETICS OF  
 DECOMPOSITION

REGINALD JACKSON



OVERTURE

The Intendant knows his days are numbered. Having been possessed by a spirit, he has become gravely ill, and no remedy exists.<sup>1</sup> He realizes what little time remains, and must write – now. The ailing noble bolsters his gaunt body upon an armrest, and, taking up a brush, he stumbles out a letter. ‘His tears flowed faster now, and he wrote his reply lying down, between bouts of weeping. The words made no sense and resembled the tracks of strange birds.’<sup>2</sup> The letter’s script has splintered, interrupting his effort to convey meaning in its loathsome refraction of his faltering body: ‘... he wrote, but his hand was trembling badly, and he gave up saying all he wished’.<sup>3</sup> The disease has taken its toll: Kashiwagi can now manage to produce only a withered script. Moreover, the scroll composed to reproduce his plight is also fraught with injured scribble.<sup>4</sup> Sobbing, he composes a desperate poem to his lover:

When the end has come, and from my *smouldering pyre smoke rises at last*, I know  
 this undying flame even then will burn for you.<sup>5</sup>

Like the pyre smoke from his poem, death looms dark and close: along the scroll’s surface, clouds of swarthy silver prowl towards the bedridden Kashiwagi as he wastes away.<sup>6</sup> Disgusted by the sight of his broken strokes, the Oak Intendant abandons his brush forever.

*Within a fortnight, Kashiwagi is dead.*

READING INFIRM DEPICTIONS: PORTRAYALS OF ILLNESS AND CALLIGRAPHIC  
DISTENSION IN THE *GENJI* SCROLLS' *KASHIWAGI* AND *MINORI*

I think that illness does violence to language, and, by extension, to written and pictorial representations. As a motif, it taints several sheets of the *Genji Scrolls*, distending the calligraphic script brushed upon its sheets and plaguing their lavish patterns. My aim here is to investigate the mechanics of that distension. Over the course of this section, I will argue that illness is not only linked to specific modes of writing, but, moreover, that in certain textual and pictorial contexts, illness also manifests itself within that writing. Two central questions to be posed along those lines are: 'what elements constitute textual and pictorial portrayals of illness in the *Genji Scrolls*?' and 'What is the nature of illness' relationship to certain calligraphic techniques?' These are both facets of the larger question I will be addressing in this section, which is: what and how does illness signify in the contexts of the *Genji Scrolls*? Specifically, the primary goals of this exploration are to illustrate what role illness plays in writing and to demonstrate how illness alters and compels calligraphic writing in the *Genji Scrolls*. I will demonstrate the extent to which illness as a motif informs, directs and even *infects* the composition and choreography of certain textual and pictorial portrayals.

Although my discussion will be based upon the *Genji monogatari emaki* 源氏物語絵巻 (*The Tale of Genji Picture Scrolls*),<sup>7</sup> I will also refer frequently to passages from *The Tale of Genji* in order to link my analysis of the calligraphy and paintings in the *Genji Scrolls* with their most immediate textual source.<sup>8</sup> My hope is that my analyses of picture, paper and calligraphy will create an assemblage that resists exclusive classification as solely 'art historical' or 'literary' to the extent that it performs a mode of reading that undermines the narrowed interpretive scope of such a bifurcation. Like the *tangled-script* explored herein, these critical manoeuvres will necessarily disorient somewhat, but, hopefully will have a worthwhile outcome.

Illness is suffused throughout *Genji*: it taints the text and shades the *Scrolls*. In the pictorial, calligraphic and textual representations for 'Kashiwagi', in particular, its pervasive presence is undeniable.<sup>9</sup> As such, that is where I will concentrate my diagnosis. We will begin at the start of the chapter:

The Intendant of the Right Gate Watch remained as ill as before, and meanwhile the New Year came. He saw his parents' grief and knew that willing himself to go would not help, since that would be a grave sin, but where was he to find the desire to cling to life?<sup>10</sup>

These are the chapter's first two sentences, and they highlight Kashiwagi's distress as well as his sickly condition. That illness appears here at the very start speaks to the motif's importance in the chapter as well as in the *Genji Scrolls*; its mention sets the tone for the rest of the 'Kashiwagi' chapter. Kashiwagi's affliction mounts gradually, consuming his body and psyche as it unsettles the people in his sphere of influence. It is, in fact, this ability of illness to unsettle, disturb, disrupt and injure – to inflict both corporeal and representational

injury – that has captivated me most, and so, that will be the focal point of my analysis.

We learn very early on in the chapter that Kashiwagi does not have long to live. He decides to write a letter to Onna San no Miya, one of Genji's wives, with whom he has had a secret liaison and fathered a child (and who, by the way, has also been struck with illness):

You must have had occasion to hear that everything may well be over for me soon. The news means so little to you that you do not even ask how I am, and I understand that, but still, your silence is bitterly unkind!' *he wrote, but his hand was trembling badly, and he gave up trying to say all he wished.*

When the end has come, and from my smouldering pyre smoke rises at last, I know this undying flame even then will burn for you.<sup>11</sup>

In addition to his keen anxiety over preceding his parents in death, Kashiwagi is also troubled by his love's callous response to his sickly condition. This depression heightens the fatigue wrought by Kashiwagi's ailment, kindling the deterioration of his script, in turn. In this moment, Kashiwagi becomes physically incapable of an inscription characterized by gentility because his hand has betrayed his frayed, moribund constitution. What we observe in Kashiwagi's trembling hand, then, is more than an instance of emotional agitation: it represents his illness' incipient threat to writing manifested in physical terms.

We get a sense from the above quoted passage about Kashiwagi that he is troubled. (He is, after all, upset that Onna San no Miya has not inquired after him.) But we also discover that Kashiwagi's illness, in addition to Onna San no Miya's cold-hearted response to it, has marred his writing into nearly indecipherable scrawl. In trying to compose another poem, his hand falters further:

...いとど泣きまさりたまひて、御返り、臥しながらうち休みつつ書いたまふ。  
言の葉のつづきもなう、あやしき鳥の跡のやうにて<sup>12</sup>

His tears flowed faster now, and he wrote his reply lying down, between bouts of weeping. *The words made no sense and resembled the tracks of strange birds ...* He felt even worse after this confused effort at writing.<sup>13</sup>

Before, Kashiwagi's writing merely quavered; now, it has splintered completely. This failed inscriptive attempt occurs after the first-quoted composition, and time has elapsed since then. Kashiwagi's sickness has worsened accordingly, and, consequently, his ability to write has deteriorated further over the course of this temporal shift. Note in particular here that the words Kashiwagi writes, 'made no sense and resembled the tracks of strange birds' [*ayashiki tori no ato*]. This detail is interesting, in part, because it implies that Kashiwagi has become dehumanized by his illness, as his writing takes on animalistic traits (and 'strange' ones at that).<sup>14</sup>

In the *Shichiyō seishin betsugyōhō* (1204), we find a pictorial reference roughly contemporaneous with the *Genji Scrolls* that suggests that the 'bird foot' motif coded specifically for the mental and physical impairments caused by illness.<sup>15</sup> Locating in this volume pictures of 'The Ogre causing fear of darkness and loss

of control of the limbs' and 'The Ogre causing paralysis and constipation', we see that both ogres have chicken feet. Specifically, the 'Ogre of Darkness' has bird legs, while the 'Ogre of Constipated Paralysis' is painted with both bird legs *and* arms: there is clearly something about bird traits (and their feet in particular) that denotes sickness. Along these lines, we should also consider that 'a further distinguishing feature [of the ogres] is an arrow which is shot into the forehead of practically every figure. Their repulsive subhuman appearances together with the arrow may be interpreted as symbolic of the disease they carry with them.'<sup>16</sup> These figures' penetrations provide a telling hint of the pejorative significance of bird-like characteristics when used in reference to humans, and help us grasp better the derogatory import of those pedal traits' mentioned in 'Kashiwagi'.

Furthermore, a glance at the polyvalent possibilities of '*ato*' yields several relevant resonant options: bird *tracks*, *stains* of silver on the sheet, the spirit that has *remained* in Kashiwagi's body the *mark* of disease that the possessing spirit deposits in Kashiwagi's body, and the corporeal *pain* (suggested by the homophonic variant 痕 'scar' or 'wound') Kashiwagi no doubt feels, as well as the inscriptive injury represented in the ragged calligraphic columns found in the *Genji Scrolls*.<sup>17</sup> I see all of these valences as circulating within the signifying field surrounding and suffusing the 'Kashiwagi' chapter, as well as the calligraphic and pictorial interpretations produced, by extension.

Turning to the *Scrolls*, we see that the sub-humanity implied by the bird-foot reference evinces itself *in writing*. In other words, the boundary between humanity and inhumanity is drawn – and crossed – with the ink of Kashiwagi's simulated brushwork.<sup>18</sup> Note, too, that just as the sickness has wounded Kashiwagi's writing, his subsequent perception of that wounded writing worsens his condition, harming him more as a result of his 'confused effort'. More significantly, the phrase tells us that the illness that has rent Kashiwagi's ability to write has in turn ruptured that writing's signifying capabilities: the ailment has annihilated the very meaning writing is meant to convey. His writing 'makes no sense', its mutated materiality having alienated both the implied reader and Kashiwagi himself. This fracturing of linguistic coherence is a telling consequence of illness' inscriptive injury. In order to understand better the nature of the disruption that occurs when Kashiwagi attempts to write his letter, we should pause to consider further the nature of illness' injurious effect on language's representational capacity.

In *The Body in Pain*, Elaine Scarry outlines a typology of pain based upon its violent effects on language. Although Scarry's analysis is based primarily on the economies of pain that circulate between torturers and their victims, some of her insights are still applicable to this exploration of illness – and to Kashiwagi's case, in particular. As Scarry explains: 'A fifth dimension of physical pain is its ability to destroy language, the power of verbal objectification, a major source of our self-extension, a vehicle through which the pain could be lifted out into the world and eliminated.'<sup>19</sup> I think it appropriate to consider illness, as an experience of prolonged agony or psycho-somatic hurt, in relation to Scarry's

model; therefore, I would like to posit illness as a sub-category within her rubric of pain.<sup>20</sup> Although Scarry comments upon a violence done to verbal objectification here, her insight can apply aptly to a discussion of writing, and of Kashiwagi's fractured script in particular.<sup>21</sup> Examining the *kotobagaki* 詞書き ('narrative calligraphic prefaces') of the *Kashiwagi* sets will provide us a better sense of how this linguistic collapse manifests itself in calligraphic terms.

#### ART HISTORICAL BACKGROUND

Prior to the Meiji Period, *The Tale of Genji Scrolls* (源氏物語絵巻) were known as the *Takayoshi Genji* 隆能源氏, after a late-twelfth-century imperial court artist named Fujiwara Takayoshi 藤原隆能 who was believed to have been the sole creator of the scrolls. However, analysis of the painting and calligraphy styles used in the scrolls indicated that several different artists had produced them.<sup>22</sup> The *Genji Scrolls* were produced by painters, calligraphers and paper designers affiliated with the *e-dokoro* 絵所 (Imperial Painting Bureau) during the mid-twelfth century.

Although art historian Sano Midori suggests a date of circa 1140 for the *Scrolls*, Gotō Museum Curator Tagoya Akira lists their date of production at roughly 1160.<sup>23</sup> Depending, then, on when we posit the *Genji Scrolls*' making, we might understand them either as foreshadowing the political and social upheaval of aristocratic society caused by the Hogen and Heiji Insurrections (保元の乱, 1156; 平治の乱, 1160), or as having been wrought in their aftermath. Significantly, Sano contextualizes the production of the scrolls within an imperilled, deteriorating social milieu; as she explains it, 'the *ritsuryō* legislative framework had already lost its form and the system of *kampaku* governance, which attempted to effect a consolidation of the most powerful court families' wealth and influence, had encountered its demise'.<sup>24</sup> Over the course of this chapter I will explore the multiple ways in which this 'death is encountered' (終焉を迎え) in the context of the *Genji Scrolls*, and I will return to reconsider Sano's point at the chapter's close.

Most of the scroll sections have been lost, but it is thought that at one time, sections that corresponded to each of *The Tale of Genji*'s fifty-four chapters existed. Each scroll section consists of a painted interpretation of one scene from a particular chapter from *Genji*. Each of these is preceded by a calligraphic excerpt of the *Genji* text that relates the scene depicted in the painting. These *kotobagaki* were done in five different hands, with the most skilled calligrapher writing for the most famous scenes.<sup>25</sup> Sponsored by competing aristocrats, groups of artists worked closely as an ensemble to produce the scrolls; a head artist, or *e-shi* 絵師 would see to the *shita-gaki* 下書き or 'under-sketch' (basically an outline of characters and architectural shapes) for each scene and then other painters who proceeded to overlay the pigments (e.g. crushed-shell white, malachite green, ferrous red, etc.).<sup>26</sup> There were also craftsmen who designed various papers upon which the specific calligraphy for each scene would be choreographed.



These papers could involve special dying techniques with substances such as pomegranate juice, or indigo, and often included striking overlays of mica powder (*unmo* 雲母), or any number of sprinklings or placements of cut gold or silver foil (*kiri-haku* 切り箔), 'wild hairs' ('*noge*' 野毛 also made of silver), or silver dust ('*mijin*,' 微塵 which oxidizes quickly, turning a dark-grey colour). These materials were coordinated to suit the thematic and emotional tenor of the chapter (as decided amongst the artists), and could be likened to the visual equivalent of a movie soundtrack, non-diegetic, but still crucial for setting the visual mood of the calligraphy and conveying meaning in ways more diffuse and less linearly communicative than the calligraphic script itself.

Each painting in the *Genji Scrolls* was originally preceded by a *kotobagaki* (narrative prefaces of varying lengths introducing their subsequent pictorial scene) and each *kotobagaki* provided a framing narrative to contextualize and foreshadow the scene depicted in the painting.<sup>27</sup> In the case of the *Genji Scrolls*, the *kotobagaki* represent the earliest extant version of the text of the *Tale of Genji*. The textual portions were excerpted by the craftsmen's patrons for their emotional interest, entertainment value, poetic and aesthetic appeal, and then the principal artisan would decide on how best to depict the scene described in the writing in pictorial form.<sup>28</sup> The patron would also select a particular calligrapher to write the text. In terms of paper design and the use of metallic elements, the *Genji Scrolls* take their cue from works like the *Honganji-bon sanjūrokunin kashū* 本願寺本三十六人歌集 (ca. 1112; Fig. 1-1: *Sanjūrokunin kashū*), and the *Heike Nōkyō* 平家納経 (1164) (Fig. 1-2: *Heikenōkyō jōbon*).<sup>29</sup>

Five calligraphic hands have been identified and both *Minori* and the three *Kashiwagi* sections are categorized together as having been done by the same person – considered by scholars like Akiyama Terukazu to have been the most skilled calligrapher of the group.<sup>30</sup> The *Kashiwagi I kotobagaki* is comprised of three sheets of dyed paper, each with an average height of 22 centimetres, and with a total length of 68.1 centimetres.<sup>31</sup> *Kashiwagi I* and *Kashiwagi II* are both believed to have been done by the same calligrapher, Fujiwara Sadanaga 藤原定長 (1139?–1202, also known later as the monk Jakuren 寂蓮),<sup>32</sup> and have been grouped together accordingly.<sup>33</sup> This calligrapher's style has been classified as belonging to the *Sessonji* 世尊寺 school lineage, founded by master calligrapher Fujiwara no Yukinari 藤原行成 (972–1027),<sup>34</sup> whose calligraphy is generally taken to represent the most archetypal example of the 'classic Japanese-style' (上代和様) of Heian *kana* 仮名 script.<sup>35</sup>

The sections *Kashiwagi II* (Fig. 1-15, sheet five) and *Minori* (Fig. 1-26, *The Law*, sheet five) stand out for the *midare-gaki* 乱れ書き, or 'tangled-script' that occupies their final sheets. This special type of writing, characterized by extremely rapid brushwork in which the brush rarely leaves the paper to create long sequences of connected characters whose vertical columns overlap such that they seem to 'tangle', represents a distinctive feature of the *Genji Scrolls*. Although this particular mode of writing is most pronounced in these sections of the *Genji Scrolls*, it should be seen as fitting within a broader context of other late Heian calligraphic texts such as the *Sekido-bon wakanrōeishū*

関戸本和漢朗詠集 (ca. 1050); *Katsura-bon manyōshū* 桂本万葉集 (ca. 1050; Fig. 1-4); and *Tōshi-gire* 通切れ (ca. 1120) by Fujiwara Sadazane 藤原定実 (1077? – 1120?), with which it shares perhaps the closest resemblance.<sup>36</sup> Significantly, all of these examples derive from the calligraphy style of *Kōya-gire* 2 style (高野切れ二種; Fig. 1-5), which is marked by a heightened velocity, greater propensity toward consecutive linking of individual characters, and a strong diagonal inclination of characters within columns.<sup>37</sup>

Although scholars have tended overwhelmingly to emphasize the *midare-gaki*'s significance as a major component of characters' 'psychological portrayal' (心理描写),<sup>38</sup> insofar as this reading relies most readily upon problematic assumptions about the status of *The Tale of Genji* as a work of 'romanticist literature' (ロマン主義の文学) and other inapt characterizations,<sup>39</sup> I have resisted its pull here. Instead, I have sought to shift the interpretive stress from the characters' minds to their bodies as a means of focusing more on the dynamic production of representations rather than any simple 'expressions' of interior emotion by subjects already posited and known. In this vein, reading and writing will be featured as a practice of self-constitution conditioned by ideological forces that exert pressures upon corporeal beings.

One of the primary goals of this investigation will be to highlight the ways in which the materiality of texts and bodies is perpetually configured, disfigured and refigured through the operations of apprehending ideological subjects and objects. From this point of introduction, I will now move to discuss the actual *Genji Scrolls*' paper decoration and calligraphy.

#### PAPER DESIGN / CALLIGRAPHY

On the second sheet of the first 'Kashiwagi' chapter section (*Kashiwagi I*; Fig. 1-6: *The Oak Tree I*, sheet two), the slivers of scattered *noge* 野毛 ('wild hairs') are roughly the same thickness as the lightest weighted script, which makes discernment of the lighter characters of the last seven lines of text more difficult, particularly in the upper hemistiches. Compare, for example, the calligraphy brushed over the *noge* in the first five lines of the sheet and notice that although that part of the sheet also has an area of *noge*, since the line weight of the calligraphy is thicker, the characters are more legible.<sup>40</sup> In the final several lines (beginning with the column that starts: '*heki nari ohomu me*') there appears to be a shift in line weight that interacts with the paper design in such a way that the calligraphic strokes in these columns blend in with the decorative elements more than those of previous columns. This is due to the lighter line weight and the coincidence of lightly brushed lines with a thin, loose array of comparably thin hairs. This blending also happens to occur at a point where the columns begin a downward slide towards the leftmost edge of the paper. One way to understand this slight decline is as a brief transitional shift onto the next sheet. The slant on this sheet (Fig. 1-6: *The Oak Tree I*, sheet two) foreshadows the steeper, more dramatic slope on sheet three (Fig. 1-7:

*The Oak Tree I*, sheet three): there, the columns' descent begins immediately – with the first line – and continues until the third-to-last line of the sheet.

This descent coincides with an increase in brush speed and a more sporadic weighting of characters. The first sheet's columns were all aligned parallel to the uppermost horizontal edge of the paper and the spacing between them – a periodic interstice of about a centimetre – was also consistent. After the fourth column of sheet two, however, the inter-columnar spacing scheme observed on the first sheet of *Kashiwagi I* falters, as does the regularity of line weight.<sup>41</sup> The heads of the columns are generally heavier in tone than the tails, which means that the tendency of the bursts' is to occur at the start of a line and then gradually taper in force as the brush plummets.<sup>42</sup>

In addition to the attenuation of line weight that occurs within some columns, we should also note the striking jump in the numbers of columns from sheet one to sheet two: there is an increase from thirteen columns to twenty (Figs 1-8a, 1-8b: *The Oak Tree I*, sheets one and two.).

In order for these extra seven columns to fit onto a sheet the same length as sheet one, the space between them must contract. We see, for instance, that this contraction in column width does not have to be uniform across all columns, and, in fact, sheet two does not depict a trend of even attenuation. In the first five columns of sheet two (Fig. 1-8b: *The Oak Tree I*, sheet two) the characters are wider and spaced farther apart than those of the subsequent lines. Moreover, from the fifth line on, a shift begins towards columnar superimposition, which, incidentally, also coincides with the intermittent pulses of ink-tone.

Part of this fitful rendering of the text has to do with the calligraphic convention in the *Genji Scrolls* of effecting a differentiation in tightly packed or superimposed columns by arraying them in groups (of three or four, usually) and augmenting the first line of each grouping (Fig. 1-9: *The Oak Tree I*, sheet two, columns four–eight).<sup>43</sup> In addition to making the cramped columns more distinct in their mutual contrast to one another, this technique also gives a sense of depth to the calligraphy, positioning the bolder lead lines with the foreground as the lighter columns seem to recede both below and behind them. The calligraphy is indeed rhythmic, and the dominant tempo appears to pulse with a triplet feel. The sheet begins with every other column made bolder, but near the middle of the sheet – with column seven – there are two consecutive units of three, followed by a swollen unit of four, and then another triple unit as the sheet closes. A simple chart of the oscillating column accents would look like this:<sup>44</sup>

20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

This suggests that the sheet's implicit calligraphic rhythm involves a triple metre, with an occasional columnar beat added for good measure. The bold oscillation of the lines' tonal force and their movement both suggest a certain musicality. This echoes the textual references made earlier in the chapter to the religious rites taking place at Kashiwagi's bedside: 'The Great Rite and the

chanting of the scriptures went forward amid a tremendous din' (T. 676), and 'The tall, fierce ascetic chanted the *darani* with wild and fearful power' (T. 676). Another possibility related to this one is that the muddle comes from Kashiwagi's consternation. For instance, Kashiwagi is shaken by all the noise around him: 'The patient just suffered from vague fears and at times only sobbed' (T. 676). Perhaps the most plausible reason for this disruption, however, is the mounting disruption attending Kashiwagi's illness.

Peeping a little farther ahead, we see that the beat kept on the previous sheet has been tempered slightly, but that the columns then collapse into the calligraphic landslide we witness on the third and final sheet of the *Kashiwagi I* set (Fig. 1-10: *The Oak Tree I*, sheet three).<sup>45</sup> The final sheet of the set sticks to the triplet pattern with a bit more regularity than the preceding sheet:

17 16 15 ~ ~ 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Here, the heavier characters seem more dramatic than their counterparts on the previous sheet because they are moving in more than one dimension: their positions simultaneously change not only with respect to the x-axis, but to the y-axis as well. This accentuates the staggered decline of the columnar landslide.

Since the height of the first fourteen columns falls as we look leftward, the darker lines of characters seem to regulate the speed of the dive, marking its path like points along a parabola. In this case, the intervallic consistency of the emboldened columns' weight mitigates the pitch of the dive because it helps syncopate the columns' steady descent.<sup>46</sup>

One last point I would like to make here with regard to the columnar collapse and the increasing rapidity with which the *midare-gaki* surges ahead is the use of ditto strokes. Comparing sheets one, two and three of *Kashiwagi I*, we find that whereas the first two sheets had a combined total of five ditto marks, sheet three alone has *nine* of the marks. The presence of these stokes is important because it coincides with the increasing speed of the brushwork: the characters written in the *midare-gaki* mode displayed on sheet three are brisk. Consequently, their skimming script abbreviates repeated *kana* with a brief *ten* mark – indicated here with horizontal lines along the right side of the excerpted column – especially near the end of the sheet.<sup>47</sup> Certainly, this kind of abbreviation would be impossible without the allowance provided by certain words. Specifically, in column thirteen, we have: 'かかるところすすむるや' ('kakarū kokoro susumuru ya') (Fig. 1-10: *The Oak Tree I*, sheet three, detail of column thirteen). We might romanize the ditto-marked phrase as: 'ka^ru ko^ro su^muru ya,' which gives more of a sense of this section's snippety appearance. Rather than the precise delineation of linguistic units, the rush of this ending *midare-gaki* passage signals the use of a brusque brushwork concerned more with displaying the writing's pained rapidity than a clear individuation of characters.

In terms of the paper design, the first sheet of the set is calmer in tone than the sheet that follows it. Although the overall pale greyish colour predominates and gives a dreary air to the sheet, the clusters of gold leaf brighten it a bit. There are three areas of gold leaf sprinkled on this first sheet, which appear to

be arranged linearly (Fig. 1-11: *The Oak Tree I*, sheet one). If we were to crop the sheet after the ninth column (there are thirteen on the sheet altogether) and trace a line from the lower right-hand corner to the upper left-hand one, we would find that the clusters fall along that rough 45-degree line at comparable intervals. Each cluster corresponds to a point along that line: the first cluster of gold is the most compact and contains the largest pieces of leaf; the next, medial cluster has the smallest flakes and looks like a fairly dense atomized globe of gold; the line's terminal point is comprised of flakes roughly the same size as those of the first point, but their arrangement is more diffuse than the original clumping.

There are several (I count six) large square-shaped pieces of silver leaf drifting along the top of the sheet.<sup>48</sup> Besides the topmost cluster of gold flakes, these dark silver squares are the design element that is most conspicuous in the upper half of the first sheet; the bottom half is smoked in swaths of silver *mijin* 微塵 ('pulverized dust'), and therefore considerably darker in tone. The sheet is pretty plain, actually – despite the sparkles of gold. The main reasons for this are the overriding pale grey tone of the sheet, the neat regularity of the calligraphy, and the capacious gap that yawns between the areas of oxidized silver spread at the sheet's base and ceiling. That this sheet adjoins one of the most threateningly busy sheets in the entire *Genji Scroll* set flatters it even less, and this juxtaposition highlights the palpable shift in design (and thus mood as well) that takes place along the boundary of the sheet.<sup>49</sup>

A general observation to start with is that sheet two is just more striking than sheet one: the constellations of gold and silver are composed of larger foil flakes, there is much greater variation in the calligraphy's line weight and column height, and there is even a painting of two craggy, sagging, willow branches just to the lower left of centre-sheet (Fig. 1-12: *The Oak Tree I*, sheet two).

Another point of comparison, which was touched upon in the previous paragraph, has to do with the use of open space. There is a vacuum on sheet one that spans the entire length of the sheet and ranges from about ten to sixteen centimetres in height (Fig. 1-11: *The Oak Tree I*, sheet one). I think of this emptiness as the calm before the storm that breaks on the next sheet. There, the vacuum is suddenly filled with significantly darker clouds of silver oxide, massive chunks of gold and silver leaf, hairs, and even painted branches and boulders. There emerges an anticipatory clarity in the design of the first sheet, one that is shattered and sullied once the paper's leftmost border is crossed.

Also note the more crowded vertical orientation of these pieces of leaf in contrast to the amply spaced horizontal bearing of the silver squares at the top of sheet one (Fig. 1-11: *The Oak Tree I*, sheet one). While those of the previous sheet snubbed the pull of gravity, here, the squares of foil leaf seem to fall from the sky. Because these chunks' tumble overlaps with the sudden calligraphic stir that occurs around line five, I read it as an analogous representation of disorder and physical decline.

The area covered by the topple of *kirihaku* squares is also the area in which

the calligraphy's columns fall out of line: from 'noshi tamahu' (line four) to 'miki tehu sukoshi' (line nine), the columns and the metallic squares succumb. The constrained bundle of columns echoes the awkward cluster of sliced silver and gold upon which it is brushed. Moreover, the superimposition of the infirm calligraphy over those squares heightens their muddled quality. A quick glance at the column just to the right of the jumble suffices to demonstrate this: since the *kirihaku* clog the gaps between these columns (five through nine), a visual friction is produced that retards a fuller line and inhibits legibility.

Looking at the lower hemistiches of columns six, seven and eight, we see that this sense of visual impediment has an actual material corollary. Specifically, the 'te' of 'mairite' (column six), the 'bito' and 'tsu' of 'hito-bito tsukurohi' (column seven) and the 'shi-ta' joint of kana from 'oroshi-tatematsuru' (column eight), are barely visible because the foil over which they've been brushed has refused their ink. (Fig. 1-12: *The Oak Tree I*, sheet two, detail columns five to nine).<sup>50</sup>

Unlike the surface of unadorned paper, whose plant fibres will absorb ink readily, the surface of metallic materials like the gold and silver *kirihaku* found here are not porous enough to allow ink to permeate easily: they subtly resist inscription. As a result, ink applied to such a surface is not as secure as that which has seeped into the paper, and in this case, it appears that the ink of the particular characters mentioned has been ghosted over the foil leaf squares to leave only the faintest surface trace (if any at all). The coordinated effect of these elements makes for a disturbing spectacle that, as we'll soon discover, is linked to 'Kashiwagi's' emphasis on illness.

The calligraphy's stammering character might also be attributed to the influence of the impinging billows of pulverized silver particles advancing from the sheet's right border. Columns one, three, five and seven of sheet two (Fig. 1-6) are all in contact with the dark grey masses of *mijin*; if the characters brushed over these clouds are to be seen, they must be written with more force than those written over a lighter pigmented background. Moreover, the increase in brush pressure must also be gauged in relation to the perceived impediment of the thicker paper surface. Decorative elements such as *noge*, *unmo* 雲母 (mica powder) and, in this case, *mijin* striations of varying densities, all alter the texture of the paper surface. In turn, they influence both the way ink reacts with the paper as well as the way the calligrapher reacts to the design the elements comprise upon that paper.

Whatever the reason for their emphasis, the characters near the heads of these lines resist the clouds' eclipse by virtue of their audacity. The boldest 'ya' of the entire three-sheet set, for example, is singularly poised directly in the centre of the cloud – the fourth character of the first column (Fig. 1-12; Fig. 1-13: *The Oak Tree I*, sheet two: 'ya-mi'). It is dark and wide, with a broad crossbeam, tight diagonal upswing from its cincture, and a terminal vertical stroke that stands perfectly erect.<sup>51</sup> Since the return stroke of the first 'ya' is a continuous diagonal sweep rather than a halted inward curl, it is more angular than the others, and therefore more commanding. Interestingly, this bold initial

'ya', besides being the strongest character of its kind on any of the sheets of *Kashiwagi I*, also happens to be a component of the first mention of illness to occur on sheet two.

The term sickness ('wazurai' 患ひ) was mentioned by Genji on the previous sheet, and now, here on sheet two, 'illness' ('yami' 病み) is reiterated (Fig. 1-13: *The Oak Tree I*, sheet two).<sup>52</sup> The two relevant phrases referring to illness here are:

わつらひたまふさま  
(患ひ給う様)  
'ailing appearance' (last line)

and

ことにおもきながやみ  
(ことに重き長病み)  
'particularly burdensome, prolonged illness'<sup>53</sup> (Fig. 1-8a, last line, sheet one, first line, sheet two, Fig. 1-8b)

Illness is a salient theme in the 'Kashiwagi' chapter, and we see here that it has infected the calligraphic array of the *Kashiwagi* scroll sets. These mentions of illness herald the progressive breakdown of the calligraphic order observed on other, more sound, sheets. The ink slackens sharply after the appearance of these phrases: the writing mirrors the protagonist's suffering.<sup>54</sup>

The word 'yowari' is important to note in analysing the calligraphy's visual character here. Its meanings can include 'to exhaust', 'enfeeble', 'break down' and 'weaken'. Looking at the last four characters of sheet two's first line ('yohari [tama]', (Fig. 1-6: *The Oak Tree I*, sheet two),<sup>55</sup> we see that the characters have faded in strength in a very short time; it was just ten characters prior that we glimpsed the vaunted *uber*-Ya. As if taking its cue from the meaning of the word 'yohari', the brushwork has itself weakened considerably. There is, for instance, an obvious discrepancy in line weight between the upper hemistiches of columns one and two, a discrepancy that has been incited with 'sickness' ('yami') and maintained with 'weakness' ('yowari').

Interestingly, the techniques used to accentuate 'yami' call attention to the destructive force of illness on two types of characters: the *kana* and the protagonists themselves (in other words, 'ji' 字 and 'jin' 人). On this point, we should note that 'mi' homophonically marks the character '身,' which means 'body'. Via semantic overlap, this loosened 'body' is itself a 'character corpus' (*jitai* 字体) that has been altered and riven in response to the gangling body of the 'character' (*jinbutsu* '人物') described in the text. Seen from a polysemic perspective, that the 'み/身' has been broken here is not as strange as it might otherwise seem, because this is precisely the moment at which Onna San no Miya's body shifts to a more sickly state in the narrative depiction of her.<sup>56</sup>

Both the calligraphic techniques used to produce these characters and the style in which they have been written harmonize to highlight the corporeal damage wrought by illness. Instances such as this represent graphic moments at which the semantic and calligraphic registers of words coincide to produce a

dramatic visual effect. In 'yami' and 'yowari's' case, we observe this phenomenon clearly.

#### SOUNDING OUT THE SCRIPT

Art historian Egami Yasushi notes about the paper of *Kashiwagi II* that sheets three to five (Figs 1-14a, 1-14b, 1-15, 1-17: *The Oak Tree II*, sheets three and four, sheet five) have been treated with the same scented dye (*kazome*) and that all three sheets also exhibit roughly the same sizes of sprinkled gold and silver leaf.<sup>57</sup> He goes on to account for the presence of the silver hairs (*gin noke*) by suggesting that they represent a boisterousness amidst an otherwise quiet scene; this is symbolic of the commotion caused by *Kashiwagi's* constant visitors, in Egami's opinion.<sup>58</sup>

Although I find his interpretation of the *noke* here quite interesting, I have difficulty accepting it, mainly because his characterization is inconsistent. Specifically, whereas in his discussion of the first two sheets of *Kashiwagi I* (Figs 1-8a, 1-8b: *The Oak Tree I*, sheets one and two), the silver hairs are part of a decorative ensemble that 'adds a flamboyance [to the sheet]', when the same material is used on sheet three, its connotation switches to one of disturbance.<sup>59</sup> I do not mean to suggest that Egami's interpretation is implausible; it is merely that by including *noke* among all of the design elements on sheets one and two, and then designating *all* of those different elements as fitting under a single heading, its specific change of use ends up being unaccounted for and its particular relationship to the themes of the chapter is erased.

However, having said that, I do think Egami's characterization of this particular decorative motif in *sonic terms* is both helpful and appropriate. Even the most casual glance at the *kotobagaki* for *Kashiwagi II* reveals a gradual change in mood. To characterize this shift in terms of sound does not seem at all inappropriate to me, but does it not make more sense to attribute this change not to the clumps of *noke*, but instead, to the more brazen bits of gold and silver? After all, these design elements are considerably stronger than the comparably light, measly slivers of silver. They are, for instance, much larger and more reflective than the hairs, so their capacity to alter a sheet's luminescence far outweighs that of *noke*: their visual effect is simply more intense and immediately perceivable. I do believe there is a gradually building discord presented in the *kotobagaki* sheets, but it seems to be more the result of the change in *luminosity* – specifically as a result of the deployment of gold and silver leaf, and cloud-patterned silver powder – than the use of *noke*.<sup>60</sup>

By the third sheet (Fig. 1-16: *The Oak Tree II*, sheet three), as Egami points out, there is a sort of disturbance, and the presence of *noke* in the sheet may in fact be connected to this disturbance; but perhaps not in the way Egami suggests. I think a better way to read the relationship between the wild hairs and the disturbance Egami posits they symbolize involves an examination of the text of the second sheet (Fig. 1-18a: *The Oak Tree II*, sheet two).<sup>61</sup> The pertinent passage is found beginning in column nine of the third sheet with the



fourth character, 'hi' (Fig. 1-16; *The Oak Tree II*, sheet three). It runs as follows:

ひころかさなるまへには  
 かみひけもみたれものむつかし  
 うけはひかはるわざなるをいよ~  
 やせさらほひたまへるしもしろ  
 くものきよけになるさまして[ま]  
 くらをそはたてふしたまへり

Hi koro kasanaru mama ni ha,  
 kami hige mo midare, mono muzukashiu,  
 kehai kawaru wazanaru wo, iyoiyo  
 yasesarahohi tamaheru shimo, shiro-  
 ku mono kiyokenaru sama shite,  
 makura wo *sobadatete* hushi-tamaheri<sup>62</sup>

As the days wore on one after another, *his hair and beard grew dishevelled*. This would normally be an *unsightly change in appearance*, yet although Kashiwagi had *gradually languished to a frightful thinness*, he was attractively pale, and as he *inclined his pillow a bit [to listen to Yūgiri] ...*<sup>63</sup>

To begin, I think that if one were going to read the presence of 'wild hairs' on the sheet surface as being indicative of some sort of disturbance, it would make sense to link the silver *noge* 'hair' with the hair of the ailing Kashiwagi's beard. Invoking the figure of *midare*, the text notes that Kashiwagi's 'hair and beard grew dishevelled' ('kami hige mo midare'), which seems to be a condition particularly well-suited for representation with 'wild hairs' (Fig. 1-16: *The Oak Tree II*, sheet three).

Another possible *noge* allusion might be to the *noyama* (fields and mountains) mentioned at the beginning of the 'Kashiwagi' chapter in *Genji*. In the passage above, Yūgiri comments on the dishevelled appearance of Kashiwagi's hair and beard; at the start of the chapter, Kashiwagi muses on his disillusionment and his stifled desire to roam the wilderness ('*noyama ni akugaremu michi*').<sup>64</sup> In both instances, there is perturbation of some sort, whether physical or emotional. By tying Kashiwagi's mental discord at the beginning of the chapter and his ill-kempt physical appearance with the rough resonance of the character 'no' ('野' field/wild), we get a clearer idea of the associative overlap of the materiality of a particular substance and its role in assisting the artistic depiction of a textual quotation. This interpretation is thus attractive because it involves both associations of angst and a linguistic link (e.g. 野毛 and 野山) between a particular artistic technique, a concrete textual reference and the mood of the chapter's protagonist. In so doing, I think we get a fuller sense of how textual mood and allusion interact with specific modes of visual artistic representation.

Moving back to *Kashiwagi I*, we glean further meaning from an examination of the paper designs. The last thing I would point out along these lines are the *shita-e* 下絵 ('under-drawings') on the second sheet of *Kashiwagi I* (Fig. 1-6). At the upper right, adjacent to the two clouds of silver, are paintings of mountains;

at the lower left area of sheet two is a painting of craggy tree branches. Both of these pictures fall in accord nicely with the notion of wildness or wilderness discussed just above. The rocky masses near the top of the sheet and the battered branches of the willow tree (柳) pictorially recapitulate the chapter's opening reference to 'fields and mountains' ('noyama' 野山). In the context of the first several lines of the 'Kashiwagi' chapter, it is important to note that these components refer to a landscape that holds unpleasant connotations for Kashiwagi. Early in the chapter, Kashiwagi ponders his past, reflecting:

... All of life turned to disappointment. I longed more and more to prepare for the life to come, except that *my parents' distress would then seriously hinder me from wandering moor and mountain*, and I managed one way or another to put the idea aside. Whom but myself have I to blame, if knowing I can never show my face in the world again has brought me in the end to the last pitch of despair?<sup>65</sup>

I quote this passage to show that Kashiwagi's desolation is linked to the 'moor and mountain,' that is, landscape elements that are also depicted on sheet two. In addition, the sagging willow found on the sheet is a melancholic symbol, and as a tree, it also resonates with our ailing protagonist, Kashiwagi, whose name means 'Oak'.

Another applicable arboreal reference in the text involves a pine tree. Kashiwagi muses, 'No one in this world is a thousand-year pine, no one lingers forever' (T. 675). Here, Kashiwagi accepts his fate, and characterizes his impermanence in contrast to the enduring pine, a classic symbol of unwavering fidelity and longevity. In pairing the scroll sheet with the textual references from *Genji*, we have garnered a set of pictorial and textual *engo* 縁語 ('associative words') that serve as an 'adhesive mechanism' linking word and image.<sup>66</sup>

The phrase 'unsightly appearance' ('mono muzukashiu kehai', from the tenth and eleventh columns), used to describe Kashiwagi, could refer just as well to the willow tree painted as part of the bleak, withered landscape backgrounding the sheet of calligraphy, and the phrase would also be applicable to the declining columns of calligraphy that fall within the branches' span (Figs. 1-6, 1-8b: *The Oak Tree I*, sheet two).<sup>67</sup> From 'kotachi no sou' (column ten) to the last column of the sheet, the calligraphy mimics the tree's limp posture: the tops of its columns droop down towards the sheet's edge, halting right where the willow's tip also ends.

We should also stay mindful of the possibility for the 'unsightly' indication to characterize the splotches of silver *mijin* smeared in the upper right quadrant of the sheet.<sup>68</sup> These blots are certainly no more fetching than the gimpy hemistiches of calligraphy they support. Moreover, though, the first horizontal swath of *mijin* coincides exactly with the vertical column containing the 'ya' of 'yami' ('sickness').

This intersection deserves special reiteration because it signifies one particularly resonant locus of the proliferation of valences occurring throughout the graphic terrain of the sheet. Specifically, the 'nakaYami' (prolonged illness) reverberates adjacent to the 'noYama' (fields and mountains), the calligraphic

‘や’ even referencing calligrammatically the ‘山’ whose shape shadows it; these terms in turn resound against and, indeed, *re*-sound the ‘YAnaki’ (willow) image in the bottom-left quadrant of the sheet, their sounds echoing amidst the visual landscape configured by illness. Heard and viewed in concert, the sonic image of the focal term *nayami* (illness) dives diagonally along a twisting multivalent arc: from the symbolic, hefty peak of rugged mountain to the gravely peaked image of the willow tree.

What has happened immediately after the writing of this particularly potent ‘YA’ character is remarkable: with the mention of ‘sickness’, *the calligraphy begins to look sickly* (Figs. 1-13, 1-6: *The Oak Tree I*, ‘yami’, first column of sheet two). Looking at the first two lines of sheet two, we observe that right after the brazen ‘ya’, the characters pale, thinning considerably to a weight roughly half that of the ‘kinakaya’ that begins the column and sheet (Fig. 1-6: *The Oak Tree I*, sheet two). *This shift is so striking because it happens in an instant. This attenuation, after all, occurs not over the course of a few characters, but immediately – splitting the word ‘yami’ in half with the sudden lapse in brush pressure.*

Two characters; two very different impressions. The ‘ya’ is both much broader and darker than the ‘mi’ below it. We should also notice that whereas the ‘ya’ is brushed with the *jibo* ‘字・母’ (‘maternal glyph’/ ‘source *kanji*’) ‘山’ (which engenders a *hiragana* form), the ‘mi’ is based on the *kanji* ‘三’ (the basis for a *katakana* form).<sup>69</sup> Although we can only guess at the calligrapher’s reason for not using the *hiragana* character ‘み’ to follow the *hiragana* ‘ya,’ we can however examine the visual effects caused by the juxtaposition.

For example, there is a clear break between the two characters; the ‘mi’s’ initial stroke is attached to ‘ya’ with less than a hair’s breadth of ink. The ‘mi’, in turn, stands apart from the ‘ni’ below it, furthermore, but with less power than the ‘ya’ above it. Also: that ‘ya’s’ terminal vertical stroke spikes downwards in aim towards the middle of the ‘mi’. Along these lines, I would submit that the ‘yami’ signifying illness (病み) should be read at this juncture as effecting a calligraphic ‘interruption’ (*yami* 止み) as well. Importantly, these two meanings literally overlap here in the ‘darkness’ (*yami* 闇) of the silver cloud that begins the sheet. I think this is a crucial intersection of meanings because it signifies the dramatic manner in which the multivalent term ‘*yami*’ performs a pivotal role in interweaving the figurations of ‘interruptive darkness’ and ‘illness’ that contour the calligraphic performance of *midare-gaki*.

To give a bit more visual context for this ‘dark break’, a comparable approximation of the line might look like this:

... きなかやミもはへらす ...

The separation effected between the two characters is salient here as well as in the original example. As if having taken a cue from the semantic content of the phrase ‘prolonged illness’ (なかやみ・長病み), the calligraphy has responded by shifting immediately to another form and thickness. The rest of the line then remains in that weaker register for the duration of the column and the next, switching in its unstable weight from line to line from then on.

In examining the calligraphy with the paper upon which it has been brushed, we observe a double movement: as Kashiwagi's physical body becomes thinner, the silver-powdered clouds fatten up (Figs 1-18a, 18b, 18c: *The Oak Tree II*, sheets two, three and four).

As the viewer moves leftwards, progressing forward in time along the horizontal axis of the scroll, the dark clouds of the paper design gradually swell and proliferate to display a constricted temporality before the tangled-script eclipses normative parameters of time and space on the last sheet. The increase here in the number and size of these markers of darkness signifies the mounting toll of the *yami* steadily consuming Kashiwagi: their tumescence grows in proportion to his degeneration.

Dark grey is the colour of mourning and mourning's shade pervades the sheet's design scheme, evoking the ephemeral hue of Kashiwagi's future at the same time that it symbolizes the stain of his sexual transgression. The sooty masses of smoke mentioned in each of the section's early poems render in concentrated bursts of minced foil the wracking disquiet saturating the section; they make their way into the *kotobagaki* as the material trace of the 'funeral pyre' shading the sheets of *Kashiwagi II*. Within the *Kashiwagi* sections' design scheme, these dark clouds help intimate visually the unsettling subtext and soundtrack that permeates the calligraphy, while at the same time indexing the tensioned temporal deceleration foreshadowing the rapid declines that end the sections. Echoing the split *YA-mi* mentioned earlier, then, these clouds can be thought of as the 'breaking' *ha* (破) that follows the introductory *jo* (序) and ushers in the cadenza-like *kyū* (急) of the section. While I do not want to sidetrack the current discussion of 'Kashiwagi', I think it is important to mention at this juncture that in the section 'Minori', too, the pre-cadenza break arrives swathed in shadow.

Here, on the third of five sheets (Fig. 1-25: *The Law*, sheet three), the ascending step-like horizontal clouds literally foreshadow the spectacular downward *midare-gaki* spirals of the final frame. Extended as the hinge between the glittering bombast of the section's start and the dismal melancholy of its end, this shadow both signifies the nocturnal setting of the deathbed scene and also suggests a protracted temporal interval against which the final calligraphic performance of the characters' desperate poetic exchange can be juxtaposed to most striking effect.

There is, moreover, another overlapping proportionality: the thicker the clouds become, the wider the range of line-weight variation. The calligraphy of the second and third sheets of *Kashiwagi II*, for example, which both exhibit traces of the silver powder cloud arrangements (albeit in fainter form than those of the subsequent sheets), is overall much more uniform in weight than the calligraphy of the fourth sheet. From the fourth sheet on, there is a noticeable change in both the density and size of the characters: the fourth sheet's characters are, on the whole, lighter than those of the previous sheet, and they are slightly smaller as well.<sup>70</sup>

This minute wane in character size results in a slight increase in the number

of characters fitted within the columns of the fourth sheet. Specifically, whereas only three columns exceed fourteen characters on the third sheet, there are twice as many 'fourteen-plus' columns on the following sheet. Also, this sheet contains thirteen columns whereas the previous sheet had only twelve. We can understand this jump in character quantity as a calligraphic downshift – the writing is speeding up. Moving onto the next two sheets (the fifth and sixth), this acceleratory trend continues, and the brushwork's speed has risen yet again; what is more, this is evident in thrice the number of columns: eighteen columns now contain greater than fourteen characters.

I mentioned earlier that there was an inversely proportional relationship between the thickening clouds and the thinning calligraphy; I would like to turn to discuss that thinning calligraphy now. Compare, for example, the robust characters of sheet three with the sickly scribbles on the last sheet of the set.<sup>71</sup> As we move from right to left time passes and, over the course of those five sheets, Kashiwagi's condition has worsened considerably. There is a plainly discernible transformation that occurs, one that is manifested in part within the calligraphy of sheets four to eight. The cause of this shift – illness – is clear, and by looking closely we can even pinpoint its onset. This is where it starts:

... いよいよやせさらほひたまへるしもしろ  
 ... iyooyo yasesarahohi tamaheru shimo, shiro<sup>72</sup>

Recall the excerpt quoted earlier, in which Kashiwagi was described as languishing with an unkempt beard and leaning up from his pillow to talk with Yūgiri.<sup>73</sup> The phrase just reiterated is key to our understanding of the way in which the Oak Intendant's illness affects the calligraphy in the *Kashiwagi* scroll sets.

This phrase appears in the last two columns of the third sheet of *Kashiwagi II* (Fig. 1-16: *The Oak Tree II*, sheet three). The italicized portion of the phrase represents the hiragana occupying the complete last line of the sheet (the plain 'iyo-iyo' begins from the second to last column). The term I am most concerned with here is *yase-sarahohi* (indicated here with a pair of vertical lines above the relevant columns). The verb stem 'yase-' means 'to become thin' and to this base is added 'sarahohi', which means 'to slim severely'.<sup>74</sup> Together, the two pieces combine to form a forceful compound verb that underscores Kashiwagi's progressive frailty: Kashiwagi is not just thin, he is *emaciated*, and this bodily deterioration advances 'bit by bit' ('iyo-iyo').<sup>75</sup> Remarkably, this bodily attenuation coincides with the gradual attenuation of the script's thickness.

If there were to be any doubts about the central significance of this descriptor of physical deterioration, the artists themselves quell them by *encircling it with silver clouds*. Note in the above image that the key phrase is surrounded by horizontal slivers of darkness, thus focusing the viewer's gaze upon the calligraphically simulated body of the emaciated Kashiwagi. Within the presentational lexicon of the calligraphic preface the dusky ovular design, abetted by a moderately increased brush pressure for the characters, says in fairly unsubtle terms: *Linger over these words*. In short, this juncture, in which

the ailing body of Kashiwagi is transfigured into graphic, calligraphic form, represents one site at which shadows and ink collude engrossingly to enact corporeal deterioration.

The last detail I would mention here is that sheet four (Fig. 1-20: *The Oak Tree II*, sheet four) contains one more column than sheet three. As discussed earlier, this increase in the number of columns corresponds to the writing's acceleration. But there is another aspect of this shift: since each sheet is equal in length, the addition of an extra column means that the spacing between columns has been compressed – which happens when the calligraphy's width contracts. This slight horizontal contraction dovetails the 'bit-by-bit' increase in column number, as well as the corresponding thinning of Kashiwagi's body as his illness mounts. This kind of correlation between bodily deterioration and the attenuation of calligraphy is central to an understanding of the inscriptive injuries that occur in the *Genji Scrolls*. We can now begin to get a better grasp of what the terms 'healthy' and 'sick' might denote in calligraphic terms.

Two major criteria for diagnosing inscriptive infirmity are line weight and column width. Just as many diseases cause their sufferers' bodies to wither, we see here that writing too can shrivel in response to its author's ailment. The relationship manifested in the *Genji Scrolls* between body and script becomes more palpable when viewed via the thematic rubric of illness: nowhere else in the *Scrolls* is that link more salient than in *Kashiwagi*.<sup>76</sup> Note that there are only twelve columns on sheet three, as opposed to a staggering twenty-one columns on sheet eight (Fig. 1-19: *The Oak Tree II*, sheet eight). I pointed out above that the increase of one column could affect the width of the calligraphy – just imagine how much more compressed it must become in order to accommodate an extra nine lines. Such a leap in column number would necessitate a collective lateral trimming of characters across the entire sheet, one that coincides with the characters' gradual attenuation of line weight, and their sympathetic thinning in parallel with the ailment's advance.

In more concrete terms: 'yase' is weighted heavier than 'tamahite' in a manner that demonstrates the oppositional interplay between the semantic and symbolic registers of the calligraphy. It is as though the calligrapher is compensating for the word's 'skinny' valence by applying more pressure to his brush, thus making the characters that form 'thin' look **thick**. It is at junctures like this one that we perceive a trace of the calligrapher's kinetic presence through the ink, wherein a particular coordination of presentational and representational registers of the *Genji Scrolls*' calligraphy glints to the foreground not to 'mimic' the thinness of the body, here, but rather to draw the viewer's attention to this calligraphically enacted exposure of that body's sinew.

We might also consider the alternation of ink-weight in combination with specific textual references.<sup>77</sup> For example, Kashiwagi strains to hear Yūgiri at his bedside (the scene depicted in the painting), which may coincide with the tonal wane of ink. The end of sheet three, continuing through sheet four (Fig. 1-14: *The Oak Tree II*, sheets three and four) contains the description of Yūgiri's bedside visit with Kashiwagi (Fig. 1-3: *The Oak Tree*, painting):

One saw how very weak [Kashiwagi] was when he raised his pillow and spoke, and one noted the pitiful faintness of his breath. 'You have deteriorated very little, considering how long you have been unwell. Actually, you look even better now than before.' The Commander wiped his eyes nonetheless. 'We promised ourselves that neither of us would go before the other. This is a terrible thing! I cannot even make out why you are so ill. We are so close, and yet I still do not know!'<sup>78</sup>

This passage carries a melodramatic touch. We see in the third column that after the mention of illness ('watsurahi', in this case), the characters grow gaunt for the rest of the hemistich and the following column as well (Fig. 1-20: *The Oak Tree II*, sheet four). But perhaps the most mawkish example of calligraphic display occurs centre-stage (in the middle of the sheet): this line is part of the sentence wherein Yūgiri starts sobbing about Kashiwagi's impending demise. The ink faded as Kashiwagi struggled to lift his pillow, and now, at the moment when Yūgiri's tears start to fall ('namita otoshite'), there runs a melodramatic swell of ink right in the middle of the sheet emphasizing the moist poignancy of the scene – like the calligraphic equivalent of a calligraphic close-up.<sup>79</sup> Although it is usually the most identifiably 'pictorial' sections of the *Genji Scrolls* that we tend to think of as being in some way 'staged', we observe clearly in passages such as this one, that the calligraphy too bears an actively *affective*, performative quality.

Turning to the *shita-e*, we are presented with a further embellishment of this charged portrayal of Kashiwagi's increasingly dire condition. Considered in reference to the 'bird tracks' ('tori no ato') discussed previously, we find that the birds painted onto the sheet (Fig. 1-21: *The Oak Tree II*, sheet six) are indeed tracks of a sort, in the sense that they are inscriptive traces of a literary image lifted from the pages of *Genji* and then translated to the background of sheet six's own picture-scape:<sup>80</sup> Their sharp wings prick the upper third of the sheet with an insistence of ill portent: they are components of the sinister design that orchestrates Kashiwagi's physical decline and heralds his demise.

On this point, in his book *Medieval History of Physical Appearance and Gesture*, Kuroda Hideo notes the significance of dogs and birds, in particular as 'boundary-like animals' (境界的動物), that both mark spatially the borders between human and inhuman in their movement and, by the same token, often symbolize states of physical or spiritual transition.<sup>81</sup> The birds swoop down from the upper right, tracing two parallel paths. Although the column heights on this sixth sheet are all level, we see that the lines implied by the birds' movement coincide with the plunging columns two sheets later (Fig. 1-19: *The Oak Tree II*, sheet eight). In this sense, the bird design motif serves as a kind of pictorial foreshadowing in that its diagonal movement of decline anticipates that of the calligraphy.

Two sheets later, the 'chicken-scratch' ('tori no ato') mentioned in the text of the chapter – which then resonates further with the placement of the birds on sheet six – manifests itself calligraphically in the snarls of *midare-gaki* plotted across the final sheet. At this point we should return to the 'tori no ato' reference to consider its significance in the context of our discussion of Kashiwagi's

calligraphy.<sup>82</sup> A glance at the polyvalent possibilities of 'ato' yields several resonant options: bird tracks, the sheet's stains of silver, the spirit that has remained in Kashiwagi's body, and the corporeal pain (suggested by the homophonic variant 'ato' 痕, meaning 'scar') Kashiwagi no doubt feels – as well as the inscriptive injury represented in the ragged calligraphic columns shown here.<sup>83</sup>

Cleaved from the lofty horizontal standard upheld on every other sheet of its set, sheet eight's calligraphy sprawls down at jagged intervals. The columns' crumble begins from the very start of the sheet: there is a clear, gradual, slump that takes place over the span from 'nomi kikoyuru koto' (column one) to 'mama ni ito kokoro' (column eleven). Then there is an upward surge: the twelfth column ('nari masareha') starts roughly four centimetres higher than the line before it – in an ink toned several shades darker. This drive barely lasts the length of the line, though, and the next three columns plummet at a steeper angle than the previous ten did. The following two groups of calligraphy, arranged in three-column units, are cramped and scraggly – mashed (just barely) against the leftmost edge of the sheet. If we move to examine 'Minori', another chapter in which illness (this time, Murasaki's) is at work, we get a fuller understanding of the ways in which it commands text, calligraphy and painting in the *Genji Scrolls* (Fig. 1-22: *The Law*, painting).

Like 'Kashiwagi', 'Minori's' very first sentence also concerns the deleterious effects of illness. The chapter opens in the following manner:

Lady Murasaki's health remained very poor after her serious illness, and she had suffered ever since from a vague, lingering malaise. It was not especially threatening, but all those months and years did not bode well, and by now she was so frail that Genji felt very anxious indeed.<sup>84</sup>

We learn here that Murasaki's body has become weaker as a result of her battle with disease. Looking at the *kotobagaki* that corresponds to this episode in *The Tale of Genji*, we get a sense of the possible effect of such an illness on the calligraphy used to assist in its depiction (Fig. 1-23: *The Law*, sheet one).

The 'no's' of the second sheet have begun to buckle, losing the robust circularity exhibited by their counterparts on the first sheet. (Fig. 1-24: *The Law*, sheet two). There is less of an effort to complete the circular finishing section of the character here. Compare, for example, the 'no' (ノ) of the set's title, *Minori* (Fig. 1-23: *The Law*, sheet one) and the same character found in the fifth column, fifth row, with the 'no' in the last column of sheet two (the second character). The 'no's' of the first sheet are rounded perfectly and poised singularly within their immediate contexts; the other 'no', meanwhile, sags inward with its sides compacted slightly.

Part of this difference in appearance can be attributed to the linkages between 'no' and the characters that follow it. For example, in columns five and six, of sheet two, the 'no's' are followed (in order) by the characters 'shi', 'yo' and 'ni', all of which are conventionally lined up in the middle of the column. (Fig. 1-24: *The Law*, sheet two). This means that their vertical component, if linked from above with the tail of the 'no' loop, will snag that tail stroke before



it can pass the column's centre. As a result, a 'no' in this context will tend to have less circularity and will tilt more to the left than one that is autonomous or connected to a character that originates on the left-hand side of the column.

The 'no' of the excerpt's title, *Minori* (御法・みのり), for example, is not tethered to the 'ri' below it; it stands alone as an autonomous linguistic unit. The calligrapher could have used a *renmentai* 連綿体 ('connected character') approach for the three *kana*, yet chose not to. This detail is interesting because it suggests something about the semantic intent of the calligraphy and its choreography in the context of the progressions (temporal and physical) of the scroll.

Clarity seems to be the governing principle behind this kind of writing. This is a commonsensical point to make, certainly, but it has implications for other modes of writing that may not be clear initially. For instance, we need only compare this column (the very first of the *Minori* set) with the last column of the set, to see that the last line, scraggly, cramped, and tilted as it is, was perceived as being radically different in character than this 'mi-no-ri'.<sup>85</sup>

A transformation has gradually taken place over the course of *Minori*'s five sheets, one that I would argue involves a growing prioritization of visual impact over semantic transmission. This is not to say that one kind of calligraphy is more communicative than another. Rather, I mean to emphasize that the visual character of the *midare-gaki* calligraphy of *Minori*'s final sheet (Fig. 1-26: *The Law*, sheet five), by virtue of its rapidity and stricture, is so snarled that the writing's representational capacity pales compared to its presentational dynamism. In other words, I think that *midare-gaki* primarily *performs* for the viewer certain physical conditions depicted in *Genji*, rather than merely *denoting* them. In this regard, *midare-gaki* is more about show than tell, more about the kinetic calligraphic enactment of certain affective and physical conditions than simply their fixed representation.

Using this understanding of *midare-gaki*'s resistance to representational writing, we might then move further to say that in disrupting calligraphy, illness has in turn done injury to the normal signifying order (or at least refigured its contours to impel an altered relation with the reader). Murasaki's sickness affects not only the calligraphy, then, but it also commits towards us, the so-called 'readers' of the *kotobagaki*, a certain violence as well: it impairs our ability to cull semantic content smoothly from the script, relegating us to the position of mere 'viewers'. Our powers of discernment are impaired by this injury, and we are – to some extent – blinded by the writing's intensified figural cant.

Scarry explains this phenomenon in the context of elements of physical pain. She points out:

A sixth element of physical pain, one that overlaps but is not quite coterminous with the previous element, is its obliteration of the contents of consciousness. Pain annihilates not only the objects of complex thought and emotion but also the objects of the most elemental acts of perception. It may begin by destroying some intricate and demanding allegiance, but it may end (as is implied in the expression 'blinding pain') by destroying one's ability simply to see.<sup>86</sup>

Here, 'destroying one's ability simply to see' should not be taken literally, but read more along the lines of the 'annihilation of objects of complex thought'. In the *Genji Scrolls*, the *midare-gaki* passages are not invisible, but I would like to suggest that their tangles resist a facile legibility. The difficulty a reader might experience when confronting the scrolls stems from the fact that the 'objects of complex thought', that is, the syntactically arranged kana logographs have been enfolded by the illness that has spurred their use in the first place.

Though this semantic impediment may to some extent alter a reader's relation to the calligraphic text, this is not necessarily to suggest a consequential repugnance on the part of the reader.<sup>87</sup> To be sure, the very sight of his own *midare-gaki* calligraphy disgusts Kashiwagi, causing him to '[feel] even worse after this confused effort at writing', but, ironically, what is depicted as grotesque writing in the narrative comes to be stylized as enthralling in the context of the *Scrolls*. In fact, I would argue that this breakdown of the *midare-gaki* 'characters' bodies' (字体) encourages an aesthetic appraisal of the text, one that is based upon (and may in fact depend), on the mirrored deterioration of Murasaki and Kashiwagi's own physical bodies. In this sense, textual, calligraphic and pictorial depictions all permeate one another. Moreover, the 'disruption' or 'mutation' (valences for '*midare*' I here find most pertinent) that occurs to both types of bodies possesses a distinct aesthetic appeal.<sup>88</sup>

Descriptions of *midare-gaki* in *Genji*, for instance, often pose the calligraphic mode as beautiful or striking (in a positive – yet still somewhat destabilized – sense), with examples ranging from an 'uncertain hand' ('ote mo uchi wana nakaruru ni midarekaki') being 'extremely beautiful' ('ito utsukushige nari'), to a 'disordered hand' that is 'quite exquisite' ('ito okashige nari').<sup>89</sup> With these calligraphic characterizations in mind, then, consider the following portrayal of the ailing Murasaki from the 'Minori' chapter:

She was extremely thin, but her infinitely noble grace gained from precisely that a wonderful new quality, because where once the overflowing richness and brilliance of her looks had evoked the magnificence of worldly blossoms, her beauty now really was sublime, and her pensive air – for she knew that her time was nearly over – was more sorrowful and more profoundly moving than anything in the world.<sup>90</sup>

I would argue that, in a way not unlike that of the calligraphic passages brushed in *midare* mode, this textual excerpt, too, derives its power from a presentational impetus: namely, a desire to display, in this case, the languishing body of Murasaki for the onlooker's scopic pleasure. Certainly, this pleasure depends on our comprehension of the words deployed to convey it, but, even so, there is a sense that this 'telling' is predicated upon a particular mode of 'showing' that is intertwined with and, indeed, predicated upon the force of the illness motif. We should now move to consider the significance of the pictorial portrayal of Murasaki's illness that corresponds to these textual depictions of sickness.

The *onna-e* 女絵 ('woman picture') or *tsukuri-e* 作り絵 ('built picture')<sup>91</sup> style consists of thick pigment use and the overlay of opaque colours to build

up a solid, more tactile surface. Colours are stacked and designs are superimposed upon one another.<sup>92</sup> Because of this, in terms of visual mobility, this is a style whose heavy pigments weight the viewer's movement, in turn, clogging progress along a linear axis. Additionally, via the predominantly interior settings and the walls, screens and pillars that comprise them, an incapacitating gauntlet of architectural impedimenta similarly inhibits quick progress through the pictorial realm of the scroll. The *Genji Scrolls* are a prime example of the so-called 'onna-e' style.<sup>93</sup>

In contrast, the *otoko-e* 男絵 style, of which the *Shigisan-engi* 信貴山縁起 (ca. 1176: *Legends of Mt Shigi*, scroll one) represents a prototypical example, is less weighted: lighter in pigmentation, more fluid ink lines, fewer obstructive architectural elements, and the presence of characters who are scantily clad (if they are even clothed at all); all of these facets contribute to the *otoko-e* handscrolls' emphasis on linear leftward movement and a faster viewing pace.

Akiyama Terukazu writes that in *emakimono* such as the *Genji Scrolls*, 'there is hardly any inclusion of temporal progression within the pictures'.<sup>94</sup> The *Genji Scrolls*' pictures are essentially static. The *Genji Scrolls* are *onna-e* handscrolls structured by a particular textual narrative antecedent and, as such, they were designed to hone in on particular scenes and to stay viewers at each of those scenes, rather than propel them continually forward in time. The painterly techniques used to represent these scenes account for this structured visual hindrance.

For the most part, Akiyama's claim appears to be true, but we do get the sense in the *Minori* picture that there is a hint of mobile temporality even within this stifling, fraught, frame.<sup>95</sup> The painting (Fig. 1-22: *The Law*) depicts Murasaki, Genji and the Akashi Lady grieving within Murasaki's chamber. Murasaki is marked with a curtain tinted purple, to match the plant she is named after, and supports her frail frame upon an armrest, a key symbolic accoutrement in both Murasaki's sickly portrayal and Kashiwagi's. Murasaki is aligned with a downward canted rafter that mimics her feeble tilt, while at the same time suggesting her declining health and the bodily deterioration that ensues. Interestingly, the vector traced by this beam, when juxtaposed with the *midare-gaki* passage that begins the final sheet of the *kotobagaki*, matches the angle of the falling columns' descent.<sup>96</sup> In this case, the *architectural* echoes the *textual* to reinforce archi-textually the tenor of collapse.

Genji too leans forward in anguish, but while both he and his lover loathe their inevitable parting, his grief does not involve the physical affliction that Murasaki's does. Perhaps the most disconcerting aspect of the frame is the upward jutting curtain edge paralleling the pointed shape of the Akashi Lady's head near the middle of the room. This article of furniture interrupts the slant of Murasaki's beam and slices into the otherwise unperturbed visual space she shares with Genji; it displays in pictorial terms the emotional discord among all three characters, as well as the cognitive dissonance evinced in the calligraphy's pitch. Such a juxtaposition between the uneasy silence of the painting and the garrulous *kotobagaki* seems ironic, since the *midare-gaki* calligraphy, in contrast

to this muted space, is anything but laconic: something must be said – now, before Murasaki fades away.

There is not the same type of sweeping lateral motion in this painting that we would find in a scroll such as *Shigisan-engi*, but time does indeed pass within this sheet – it just does so at a snail's pace.<sup>97</sup> The key to understanding the temporal shift that occurs in *Minori* lies in the composition's division. The picture is effectively split along a vertical axis by the pillar against which Genji leans.

To be sure, this structure serves as a hindrance to horizontal visual motion along the sheet, and it breaks the sheet into two separate halves. This split denotes a binary of interior versus exterior and, by extension, a temporal binary of before and after: while the interior space depicts the tense, final visit between Genji and Murasaki, the exterior space of the garden depicts the wind-flayed bush clovers (*hagi*) which symbolize Murasaki's demise.<sup>98</sup> This scenic bifurcation, then, splits both the spatial and temporal aspects of the frame into halves of present (left) and future (right) and delineates a border between life and death, as well.

Furthermore, this division effects a visual caesura that echoes the poetic cleft found in the scene's coinciding textual passage. The *kami no ku* ('upper stanza') of Murasaki's final poem reads:

おくと見る	ほどぞはかなき	ともすれば
'oku to miru	hodo zo <i>hakanaki</i>	to mo sureba'

The word 'hakanaki' ('evanescent/fragile/short-lived') is the main term of the upper stanza, and it denotes the fragility of Murasaki's health and her impending demise; that is, it modifies her *present* condition. The *shimo no ku* ('lower stanza') reads:

風に乱るる	萩のうは露
'kaze ni <i>midaruru</i>	hagi no uha tsuyu'

Here, in the lower stanza, the main term is the verb 'midaruru' ('to disturb/disrupt/tangle/shake') which we might render in the following way:

'kaze ni *midaruru*': 'disturbed by the wind'  
'hagi no uha tsuyu': 'dew atop the bush clover'

What we have, then, is a temporal shift evinced in both *Minori*'s visual and poetic representations. The 'before' depicts a *frail* Murasaki who *is* on the edge of death, weeping to the right of the pillar; the 'after' is the dew that *has been flung* from the bush clover by the wind, on the pillar's left.

Once we have crossed the veranda into the garden (having traversed the vertical pillar boundary), Murasaki has died. Although the interior setting with Murasaki, Genji and the Akashi Empress was undoubtedly hushed, the garden scene seems even more silent. The scene is dour: none of the colour of the interior setting finds its way into this area of the frame. The *hagi* are curved towards the veranda, their wide bend suggesting the wind's forceful influence. Over these long lines of ink is spread a frost of pulverized silver topped with mica

powder. This can represent the dew that has dispersed in the wind, or signify that this scene takes place at night.<sup>99</sup> The deployment of this colour also echoes the emotional tenor of the text, in that ‘the numbing grief made the world itself seem *like a twilight dream*’.<sup>100</sup> While Seidensticker’s translated phrasing here catches the drift of the sad scene, his ‘twilight’ is a bit misleading. The Japanese phrasing, 明け暗れの夢 maintains some of the shading of the term, but underscores the liminal transition exhibited in the *Scrolls* insofar as it casts Murasaki’s death, more accurately, as a ‘dream on the dim cusp of dawn’. In addition to its conspicuous dearth of pigment, this side of the sheet also looks desolate because it is a nocturnal scene completely devoid of human presence; only the wind-whipped *hagi* exist in this section:

Also relevant to this split between inside and outside is the juxtaposition, by extension, of private and public. Murasaki’s bedchamber is an interior space within which she, Genji and the Akashi Empress share their most intimate moments (and poems) together. The garden, on the contrary, is in contact with this space, yet is external to it, open to view, and thus lacks privacy. The verging of these two locales at the veranda is interesting to consider in terms of Elaine Scarry’s notion of representations of pain. She writes:

This dissolution of the boundary between inside and outside gives rise to a fourth aspect of the felt experience of physical pain, an almost obscene conflation of private and public. It brings with it all the solitude of absolute privacy with none of its safety, all the self-exposure of the utterly public with none of its possibility for camaraderie or shared experience. Artistic objectifications of pain often concentrate on this combination of isolation and exposure.<sup>101</sup>

Here, Scarry describes the private and public spheres’ conflation within the context of literary representations of pain. Interestingly, in this case, we see that the distinction’s collapse occurs in the visual artistic context of the *Genji Scrolls* as well. One way to understand this blend of spaces is as the result of illness’ penetration of Murasaki’s body. What makes the two places merge, or, perhaps more accurately, interpenetrate one another, is illness’ capability to radically exceed physical boundaries: the logic of contagion according to which it travels undercuts any effort to cordon it off. In this case, disease’s violence, while exerting a transformative influence on language, is kinder to spatial perimeters, merely perforating and permeating them in lieu of destroying them completely.

Expanding upon Scarry’s notion of pain’s power to de-border or collapse interior and exterior zones, we see that an ether of infirmity pervades both this external, natural space, as well as the sheet of calligraphy that precedes it.<sup>102</sup> Both the *hagi* and the handwriting have been disturbed, and a second look at Murasaki’s final poem helps us solidify their interlaced connection:

‘oku to miru            hodo zo *hakanaki*            to mo sureba  
kaze ni *midaruru*      hagi no uha tsuyu<sup>103</sup>

‘Alas, not for long will you see what you do now: any breath of wind may spill from a *hagi* frond the last trembling drop of dew.’<sup>104</sup>

First of all, it is important to note that Murasaki is symbolized by the dewdrops poised upon the bush clover.<sup>105</sup> The poem begins with the word 'oku' which is homophonous with the two contradictory verbs for 'wake up' or 'rise' (起く) and 'put down' or 'settle' (置く). This *kakekotoba* (pivot word) coincides resonantly with Murasaki's precarious, liminal existence: on the brink of death, she hovers tenuously between this world and the next, neither rising into the afterlife nor settling fully within this realm. The term also marks a disjointed temporality in which the moribund body – made prominent by tangled-script – effects a brief hitch in the otherwise smooth transition from past to future in which the immediacy of the present interval of dying is amplified calligraphically.

The ephemerality of Murasaki's life is emphasized further with 'hakanaki', which has valences including 'fragile', 'fleeting' and 'impermanent'. The *kakari-joshi* ('emphatic linking particle') 'zo', which has altered the ending syllable of the adjectival 'hakanashi' to become 'hakanaki', adds a hard consonant stress to the end of the word, anticipating in the moment of composition the cut to come. What is fascinating about these highlighted phrases is that while they refer ostensibly only to Murasaki's sickly condition, they can also be used to characterize the ailing calligraphy arrayed upon the sheet preceding her.

Like Murasaki, the calligraphy we see on the final sheet of the *Minori kotobagaki* is feeble (Fig. 1-26: *The Law*, sheet five). Its columns rise and fall in an oscillation of height implied by the opposing valences of 'oku'. The mention of 'hakanaki' underscores this debility, and its 'infirm' valence, in particular, resonates with both the subtext of sickness and the script's overtly enacted *instability*; it connotes insubstantiality, transience, weariness, fragility, frailty and sickness as well. Finally, the verb 'midaruru' (乱るる), the connective stem of which forms half of the term 'midare-gaki' (乱れ書き), is perhaps the most significant word in the poem inasmuch as it codes for Murasaki's death (symbolized by the dew tossed from the bush clover), and because it suggests simultaneously disruptions of bodily and of calligraphic substantiality. 'Tangled-script' is an apt translation of 'midare-gaki', but instead of 'tangled', other acceptable renderings of 'midare-' would be: 'unkempt', 'disturbed', 'corrupt', 'chaotic', 'confused', 'distorted', 'distressed' and even 'afflicted'. Viewed in combination with Kashiwagi's related condition and read within a calligraphic context, it becomes clear that Murasaki's poetry can disclose as much about her failing health as it can about the analogously ailing script employed to reproduce and strategically foreground that atrophy.

It is precisely in *midare-gaki* passages such as this one that Scarry's notions of pain's destructive influence on language become most pertinent. Illness engenders and sustains a physical and psychological anguish that pervades 'Minori' and 'Kashiwagi', marking the text of *Genji* with scars that consequently manifest themselves in the wounded calligraphy witnessed in the *Genji Scrolls*. This calligraphic damage, though evocative of the psycho-somatic injury endured by its fictional authors, simultaneously represents an aestheticized depiction of the characters' ailing situations as it proffers before our eyes the symbolic scripted bodies of the ill.

This performative artistic display reveals at its marrow an aesthetics of hurt premised on a coaxed voyeurism, one that invites our sympathetic viewing of the sick bodies – both somatic and calligraphic – even as those signifying forms *infirmitly resist* facile semantic appraisal. Not only in the calligraphy, but behind it (in the *shita-e*), and beside it (in the painting), as well, are these bodies portrayed in all their engrossing and meticulously staged decay. All of these registers of meaning – although articulated through differing textual, pictorial and calligraphic techniques – are mutually contingent and, as a result, they contribute symbiotically to a choreography of text and image that tangles towards a spectacle of artistry compelled by the force of illness’ inscriptive injury.

## NOTES

1. I mention the influence of spirit possession (*mono no ke* 物の怪) here because it is cited in the text as being the cause of both Kashiwagi and Murasaki’s afflictions.
2. *The Tale of Genji*, translated by Royall Tyler, 677 [hereafter T]. The relevant Japanese passage is: ‘itodo naki-masari-tamahite, ohon kaeri, fushi nagara uchi yasumi tsutsu kaitamahu. Kotonoha no tsuzuki mo nau. Ayashiki tori no ato no yau nite’ (*Nihon koten bungaku zenshū*, vol. 15, 286). Henceforth, all references to this series will use the acronym NKBZ before volume and page numbers (e.g. ‘NKBZ 15: 286’). English excerpts will be taken primarily from Royall Tyler’s translation; thus a number that follows an excerpt from *Genji* in English denotes its location in Tyler’s translation (T. page). Any English renderings that follow an NKBZ reference without the ‘T’ designation are my own translations.
3. T. 676. The Japanese phrase is: ‘imijiu wananakeba, omohu koto mo mina kaki sashite,’ NKBZ 15: 261.
4. Here, I refer to the *midare-gaki* 乱れ書き (‘tangled writing’) found on the eighth sheet of the *Kashiwagi II* section of the *Genji monogatari emaki* 源氏物語絵巻 (*The Tale of Genji Picture Scroll*), henceforth referred to as the *Genji Scrolls*. See *Genji monogatari emaki: Tokugawa Bijutsukan zōhinshō*, Vol. 2, p. 45.
5. T. 676; emphasis mine.
6. See sheet six of the *Kashiwagi II* section of the *Genji Scrolls* in the *Genji monogatari emaki: Tokugawa Bijutsukan zōhinshō*, 源氏物語絵巻: 徳川美術館蔵品抄, #2 [hereafter GMETBZ], 43. All references to the *Genji Scrolls* will be based primarily on the images in this book, with occasional recourse to the Gotō Museum’s *Kokuhō genji monogatari emaki* 国宝源氏物語絵巻 (English title: ‘The 40th Anniversary Exhibition: The Illustrated Handscroll of the Tale of Genji’), henceforth referred to as ‘Gotō.’ The ‘swarthy clouds’ are dense areas of *gin mijin* 銀微塵 (‘silver dust/dust-like sprinkles’) arranged in cloud-patterns. They travel to the left, which is where Kashiwagi rests in the painting seen three sheets later; GMETBZ, 46.
7. For images, I will be referring to GMETBZ. All references to the *Genji Scrolls* will be based primarily on the images in this book, with occasional recourse to the ‘Gotō’.
8. A few notes about transcription: throughout this chapter I will give the transcribed calligraphic text of pertinent sections of *kotobagaki* 詞書き in both un-spaced hiragana format and romanized Japanese; the first is in an attempt to represent (although only to a decidedly limited extent) the actual Scroll text; the second version is given for ease of reading. In the hiragana portion, I will not include diacritical *nigori* marks, which signal that the syllable is voiced, but I will render the voiced syllables in the romanized version of the text. Each calligraphic column will get its own row in these pages whenever a passage is excerpted, and the romanized version will follow suit. The karat mark (^) will represent the repetition of a single character that was dittoed in the original calligraphic

text; a tilde (~) will represent the repetition of a two-syllable unit. Brackets around a character mean that the character was omitted on the original sheet of calligraphy and has been subsequently added here.

9. Specifically, I will be dealing with the 'Kashiwagi' chapter from *Genji*, and the *Kashiwagi I* and *Kashiwagi II* sets from the *Genji Scrolls*. The context should provide guidance when I write only 'Kashiwagi'.

10. T. 676.

11. T. 675–6, emphasis mine.

12. NKBZ15: 286.

13. T. 677, emphasis mine.

14. Kashiwagi's writing is characterized this way in 'Hashihime' as well, where his calligraphy is not only akin to strange bird tracks, but also 'lumpy' ('tsubu-tsubu').

15. This was a cosmological/medical guide that related various illnesses to certain constellations and their (often inauspicious) shifting celestial positions; its author was Kai'e (b. 1172). See Rosenfield, John M., *The Courty Tradition in Japanese Art and Literature: Selections from the Hofer and Hyde Collections* (Cambridge, Mass.: Fogg Art Museum, Harvard University, 1973). The two images to which I refer here can be found on pp. 29 and 102, respectively.

16. *Ibid.*, pp. 102–103. This reference is also interesting for what it suggests about the violent penetrative capacity of illness *vis-à-vis* the human body.

17. Here I have italicized the words with which 'ato' shares a valence. Another pun on the word '後' (after/future/descendant/successor) resonates with Kashiwagi's lack of a legitimate male heir, due to his illicit liaison with Onna San no Miya (which produced Kaoru, who is assumed to be Genji's son).

18. We should also keep in mind the aesthetic implications of this splintering; namely: this kind of writing is not considered attractive. This is, for all intents and purposes, 'bad calligraphy'. For more on the *Genji* textual references dealing with 'good,' 'bad,' 'calm,' 'careless' and various other types of calligraphy, see Komai Gasei 1988: 254–76.

19. Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1985), p. 54. Scarry goes on to assert that another element of pain is 'its obliteration of the contents of consciousness', which ties in nicely with the wracked appearance of the *midare-gaki* passages portraying ill characters such as Kashiwagi and Onna San no Miya in *The Oak Tree* ('Kashiwagi') and Murasaki in *The Law* ('Minori').

20. I feel this is a tenable claim not so much because there is a sense of Kashiwagi being in acute pain in the context of his depictions (although he is certainly weak and anguished), but because of the palpable corollary between pain and illness' effects on language.

21. This shift may seem a bit abrupt, but I will return to engage Scarry's observations more fully later in the paper.

22. Akiyama Terukazu 2000: Vol. 1, p. 90.

23. Nagoya 1999: 35.

24. See Sano Midori 2000: 4.

25. See Kohitsugaku Kenkyūjo, ed. 1994: 29–44 for a detailed account of the calligraphic groupings and stylistic traits of the script in relation to other Heian calligraphy.

26. For information on women's involvement in Heian painting and their possible role in the production of the *Genji Scrolls*, see Akiyama Terukazu, 'Women Painters at the Heian Court', translated by Marybeth Graybill, in Marsha Weidner, ed., *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting* (Honolulu: University of Hawaii Press, 1990), pp. 172–6.

27. Many of the *Genji Scroll kotobagaki* have been lost. Twenty-nine *kotobagaki* sections remain; ten of those are fragments, most of which were at some point culled from larger sections of the text and used as private calligraphy samples.

28. It is believed that nobles competed for the opportunity to choose which paper was



most appropriate for a certain scene. See Akiyama Terukazu: 2000, Vol. 1, pp. 90–3, and Sano Midori 2004: 87–100 for background on the production and composition of the scrolls. For more on the materials used to produce the *Genji Scrolls*, plus a filmed re-enactment of particular aspects of their composition; see Videochamp's *The Tale of Genji* (videocassette).

29. For an extended in-depth study of these two important works in relation to a broader art historical trend of decorating paper see Egami Yasushi's essays on each of the works in *Nihon no Bijutsu*, No. 397 (1999): 38–50 and 70–76. For excellent full length studies of the *Heike Nōgyō*, in particular, see Julia Meech-Pekarik, *Taira Kiyomori and the Heike Nōgyō* (Cambridge, Mass.: Harvard University, 1976, an unpublished Ph.D. thesis), and Komatsu Shigemi 2005.

30. The telling irony of this is that only the most skilled calligrapher was allowed to simulate such a maladroit hand as Kashiwagi's.

31. Gotō, pp. 62–3.

32. An Edo period attribution posited the calligrapher as being Fujiwara no Korefusa 藤原伊房 (1030–96), but scholars now believe this attribution to be too early. See Shimizu Yoshiaki, 'The rite of writing: Thoughts on the Oldest Genji Text'. *RES* 16, (Autumn, 1980), p. 62.

33. These two sections have been classed – according to both painting style and calligraphic style – as '1A'. *Minori* and *Suzumushi* also fit within this category. The similarity in styles has also led scholars to believe that these sections were once part of the same scroll and that each calligrapher probably split the scrolls up, doing two apiece. For more on this taxonomy, see Akiyama Terukazu: 1964, p. 266.

34. For more on the establishment of the Kōzei style and the development of the Sessonji lineage, see Shimizu Yoshiaki and John M. Rosenfield, *Masters of Japanese Calligraphy* (New York: Asia Society Galleries, 1984), pp. 48–50. For information regarding this school's development in competition with the Hosshōji school, founded by Fujiwara no Tadamichi 藤原忠通 (1097–1164) and characterized by more forceful execution and a tilted brush, see Gary DeCoker, 'Secret Teachings in Medieval Calligraphy: Jubokusho and Saiyosho', *Monumenta Nipponica*, Vol. 43, Issue 2 (Summer, 1988) pp. 197–228. A characterization of Kōzei's calligraphy may also be found in the *Yakakuteikinshō* 夜鶴庭訓抄; see Komatsu Shigemi: 1970, 40. It should also be noted that calligraphy done according to Kōzei's model is often designated as 'Kōya-gire A style', in reference to a three-class system of calligraphic identification associated with writing samples kept at Mt Kōya.

35. Sano Midori refers to the calligraphic style used for the *Minori* and *Kashiwagi* sections in the following terms: '[a style] that has inherited the gracefully delicate classic Japanese style perfected by Fujiwara Yukinari' (藤原行成が大成した優美繊細な上代和様を受け継ぐもの), Sano 2000: 42.

36. See Nagoya 1999: 26–35 for dates and sample images of these works. See also, Haruna Yoshishige 1993: 93–5 and 255–64, for physical descriptions of the papers used for the works and a survey of their calligraphers' stylistic attributes, respectively.

37. See *Sumi supesharu: Ōchō kana shodōshi* 墨スペシャル, No. 27 (Spring 1996), pp. 60–1, for more on the Kōya-gire 2 style and other tilted brush-point styles that derive from it. Minamoto Kaneyuki 源兼行 (1023?–74?) has been posited as the calligrapher.

38. This phrase comes from Mushanokōji 1990: 58–9.

39. This phrase is used by *emakimono* scholar Okudaira Hideo as part of his description of *The Tale of Genji* as 'romanticist literature that takes Hikaru Genji as its central [interest]' (光源氏を中心とするロマン主義の文学) in Okudaira 1987: 128–9. While perhaps less prevalent an idea among more recent scholars of *Genji*, the idea espoused by Okudaira in his popular writings on *emakimono* play into and promote prevailing, culturally essentialist, assumptions about *Genji*'s relation to traditional Japanese sensibilities, e.g. emotional attunement to the vicissitudes of the seasons, aesthetic investment in representing the 'sadness of things' (*mono no aware*) etc. Needless to say, I

should like to resist these types of interpretations as much as possible here. See, Richard Okada, 'Domesticating the Tale of Genji', *Journal of the American Oriental Society*, Vol. 110, No. 1 (Jan. – Mar., 1990), pp. 60–70, for an account of the stakes and consequences attending certain (exclusionary) interpretive stances with regard to works of Heian literature.

40. The images I refer to can be found in GMETBZ, 32–3. Legibility might seem an odd, or even superfluous quality to discuss, but I bring it up partially as a means of understanding better the interaction between brush, ink and paper, and the coordination of elements of the paper's design with the writing brushed over it. For various reasons, I do not believe legibility of the calligraphy was of prime importance to the people who experienced the completed scrolls. Two factors that would account for this are their close familiarity with the subject matter of *Genji* (which would obviate the need for reading with a goal of comprehension), and the common salon practice of having one person read the text aloud while the others looked at the pictures, a reading practice itself portrayed in the *Azumaya I* section of the *Genji Scrolls* themselves. I think that for the most part, the aristocrats who enjoyed the *Genji Scrolls* did so more as well-versed readers for whom the content of the narratives was already known to the extent that the calligraphy was probably appreciated less for its communicative properties than for its performative ones.

41. There is no doubt about the collapsing columns and the more varied line weight here on sheet two, however, I should note that part of the reason this variation is so clear is tied to the physical condition of the scroll. The second sheet has been preserved better than the first, and does not show nearly the degree of wear that sheet one does. Sheet one is lined throughout with conspicuous fissures in the paper surface (mainly along the horizontal dimension). The most severe cracks are visible along the middle of the sheet, starting from the rightmost edge, where a sizeable patch of mica powder shows through.

42. The convention of re-inking the brush may partially account for this but even so, the instances of characters positioned lower in columns that are comparable in tone to higher characters implies that brush pressure – not just ink quantity – plays a crucial part.

43. The preferred method of augmentation is an increase in line weight, even though the calligraphers could conceivably also alter speed or position as a primary means of columnar differentiation.

44. I have arranged the column numbers this way in accordance with the *emakimono* right-to-left reading/viewing pattern.

45. See GMETBZ, 34. Spirit possession is at work here too.

46. I use 'pitch' here for both its musical and aeronautical valences. The tildes in the diagrammatic line represent a gap in text that occurs after the fourteenth column. I consider them akin to two silent beats in that they represent the amount of space used elsewhere on the sheet for two columns of calligraphy, but there are no columns on the sheet. Yet, the spatial rhythm still implies a unit of three, counting the fourteenth column and the two (absent) lines after it. I did not attach this footnote to the diagrammatic line for the sake of visual clarity.

47. See in particular the thirteenth column of sheet three: GMETBZ, 34.

48. More specifically, they all float within the uppermost quarter of the sheet.

49. I should point out that in terms of material composition and colour scheme, these two adjacent sheets are nearly identical: with the exception of the second sheet's presence of an under-painting, both employ exactly the same materials. The second sheet is dyed to a tone roughly the same as that of sheet one, but with a bit more warmth. Egami calls the colour a dye of 'light brown added in several places' (Egami 1999: 8).

50. Looking closely, it actually looks as if the bold 'te' sitting between lines six and seven might have been rewritten after the first pass of brushwork did not show clearly enough. I say this because there is a 'te' in line six that is right next to this 'te', but is

- almost invisible, due to the foil leaves' resilience to ink; the 'te' also makes no sense in the context of column seven. Therefore, my guess is that the calligrapher inserted this bolder 'te' in order to compensate for the excessively light one to its right.
51. The three other characters that stand out against the silver *mijin* clouds here are the 'i' of the third column (fourth position), the 'ki' of the fifth column (sixth position), and the 'ko' of the third column (sixth position). This 'ko' is interesting because the two parallel strokes that comprise the character are utterly shunned in lieu of a vertical line. This suggests that a calligraphic tendency implemented when writing over dark horizontal design elements is to stress a character's verticality: this can be observed clearly with the first 'ya', the 'ko' and the 'ki'.
52. I should point out here that 'watsurahi' can also mean 'anxiety' or 'worry'. In that case, the appropriate *kanji* would be '𪛗'. Since the calligraphy uses *kana* to write the word and not *kanji*, I have ventured, on the basis of context, to determine that the 'watsurahi' should be read as 'sickness', a valence that, curiously, the vast majority of scholars seem to ignore. I suspect that this meaning, though equally as feasible a rendering as 'anxiety', has been repeatedly overlooked, in part, due to a hermeneutic residue sedimented over decades of scholarship. Since the earliest glosses of 'watsurahi' substituted the *kana* with the *kanji* for 'worry', subsequent readers also participated in this reading; I do not, for my purposes here. The pun does, however, resonate well in this context and is apt as an appended valence.
53. Emphases mine.
54. For Onna San no Miya in this case, and Kashiwagi, too. However, here the physical weakness embodied by this calligraphy strengthens my argument.
55. I realize that there are actually five syllables represented here, but the bracketed 'tama' signifies the use of *kanji* for the two sounds: therefore [tama]hu = [繪]ふ.
56. This happens despite that which the wheedling Genji would have Suzaku-in believe about his daughter's condition.
57. Egami 1999: 9.
58. Ibid.
59. Ibid. The full sentence in Japanese is: 'Gin no mijin, chūkiri haku, sakihaku, no ge, kin no shō-, chū-, ōkiri haku, sakihaku ga hanayakasa wo soeru.' ('The silver dust-like sprinkles and medium-sized flakes of leaf, leaf shards, wild hairs, small, medium, and large leaf gold flakes and foil shards add flamboyance.')
60. I will discuss this progression a bit later in the chapter.
61. I mean 'better' here only in terms of tenability with regard to correspondence with the *Genji* text. I should point out that Egami uses the textual reference 'hito sawagishū sawagi-michi tari' (Egami 1999: 8) to account for his interpretation of the 'noge agitation'.
62. Adapted from GMETBZ, 40-1.
63. Emphases in the three versions are mine. I have not indented them because such formatting would inhibit my attempt to display the approximated composition of calligraphy more in line with the way it has been done in the *Scrolls*.
64. *Genji monogatari, Shōgakukan nihon koten bungaku zenshū* (NKBZ) Vol. 4: 279.
65. T. 675, emphasis mine.
66. Here I use Richard Okada's phrase. For more on *engo* and their role in *Genji* narration, see Richard Okada, *Figures of Resistance: Language, Poetry and Narrating in The Tale of Genji and Other Mid-Heian Texts* (Durham, North Carolina and London: Duke University Press, 1991), pp. 108-11.
67. We should also keep in mind that 'kehai' 𪛗 can also mean 'sign' or, even more apt in the context of this paper, 'symptom'.
68. Here I am talking about sheet two of *Kashiwagi I*. See GMETBZ, 33.
69. I realize that the *hiragana* / *katakana* distinction may not have been as rigid during the time of the *Scrolls*' production; I distinguish here in order to characterize other differences in appearance between the characters.

70. Only the column in the very centre of the fourth sheet (column seven of thirteen), the line that begins: '[na]mita otoshite', is weighted consistently as heavily as those of the third sheet; four lines earlier than that, the third column's upper hemistich is also weighted similarly.
71. I will explain what I mean by 'robust' and 'sickly' in subsequent paragraphs.
72. The emphasis here is mine. Refer to the passage quoted earlier for a longer translation.
73. Although I am now shifting gears slightly to discuss the notion of calligraphic health, and not 'wildness', I think the dishevelled appearance of Kashiwagi's hair and beard, the 'wild hairs' that represent it, and the ragged writing to be treated in the following paragraphs, are all related.
74. The word 'sarahohi' is the connective form (*ren'yōkei* 連用形) of the verb 'sarabohu,' which means 'to slim severely' ('hidoku yaseru'). The linking of the two verbs makes for a particularly emphatic rendering of 'to become thin'.
75. 'Iyo-iyō' is often rendered as 'gradually', but I think 'bit by bit' is an accurate variant that retains the adverb's onomatopoeic quality.
76. For more on the relationship between pain (to which illness is connected) and textual creation, see Elaine Scarry's *The Body in Pain*, 'Pain and Imagining' (New York: Oxford University Press, 1987), pp. 161-80.
77. For this observation, I will be referring briefly to sheets three and four of *Kashiwagi II*, GMETBZ, 40-1.
78. T. 683.
79. Refer to GMETBZ, 41, column seven.
80. These geese also effect a pictorial pun in that they evoke the character of Kumoi no kari ('geese entering the clouds'); these are wild geese going into the clouds of silver oxide. See GMETBZ, 43.
81. See Kuroda 1986: 162-8.
82. At this point, please refer to the earlier examples of the 'tori no ato' passages quoted earlier in this paper.
83. Here I have italicized the words with which 'ato' shares a valence. Another pun on the word ('後' after/future/descendant/successor) resonates with Kashiwagi's lack of a legitimate male heir, due to his illicit liaison with Onna San no Miya (which produced Kaoru, who is assumed to be Genji's son).
84. T. 755. (His fear is warranted: spirit possession is to blame.)
85. See GMETBZ, 86.
86. Scarry (1985), op. cit., p. 54.
87. In some cases, *midare-gaki* has strongly positive aesthetic value, as in the cases of Genji and Lady Rokujō's calligraphy. On this point, see Komai's classifications in Komai 1988: 269.
88. For more on this type of appeal, see Shimizu, 'The rite of writing', op. cit., p. 60, which glosses several *Genji* descriptions of *midare-gaki* in the context of their attractiveness. See also, Komai 1988: 270-1.
89. These are examples that occur in the *Yūgao* and *Suma* chapters, respectively.
90. T. 759. The phrase used to describe Murasaki's body, 'yase-hosori tama[hu]', is a more delicate rendering than the 'yase-sarahohi' used in Kashiwagi's portrayal. That said, the confluence of terms delineates a link between the two ill characters.
91. I use the term 'built' here to connote some of the layering of pigment that occurs in producing this type of painting. The term 'onna-e' is used in opposition to 'otoko-e'. I am assuming the gendered distinction between the two genres is based upon ideas of masculine art being lively and full of dynamic movement, whereas feminine pictures are characterized by their subdued quality and relative lack of movement. There are apparently also spatial differences: *onna-e* tend to be situated with their characters gathered indoors while *otoko-e* paintings are often set outdoors, allowing their characters greater freedom of movement.

92. The paintings were designed by a master painter, who composed the scene and drew the outlines. Then his apprentices would fill in those outlines with opaque mineral pigments. Finally, the master would go over the paint with ink again in order to add details and contour lines.
93. Other related examples from the same period that employ these techniques include *Nezame monogatari emaki* 寝覚物語絵巻, and the *Heike Nōgyō* 平家納経 (1164). In terms of paper design, the *Heike Nōgyō* is similar to the *Genji Scrolls* as is the contemporaneous *Sanjūrokunin kashū* 三十六人歌集 (*The Thirty-six Poets' Anthology*, 1112). For more on the relationship between the *Genji Scrolls* and the *Thirty-six Poets' Anthology*, see Akiyama Terukazu's essay 'Emakimono no hassei to tenkai', the section entitled: 'Dō jidai no ihin; 'Sanjūrokunin shū' nado' ('Relics of the Same Period: The Thirty-Six Poets' Anthology, et al.'). Akiyama Terukazu: 2000, vol. 1, pp. 26-8. For more on the techniques involved in constructing *tsukuri-e*, see, in the same volume, 'Tsukuri-e no gihō' 作り絵の技法 ('The Techniques of *Tsukuri-e*'), pp. 24-5.
94. 'E no naka ni, jikanteki na keika wo hotondo fukamanai' is the phrase, in Akiyama, 'Emaki no hassei to tenkai,' *ibid.*, p. 5.
95. Please refer to pp. 88 and 89 in the GMETBZ for images. See also Sano Midori's argument on this picture in chapter 2 of this volume.
96. I have superimposed a line onto several of the few columns of the *midare-gaki* sheet here to emphasize this angular coincidence.
97. Or, considered differently: instantaneously.
98. Bush clover (*hagi*) and dew (*tsuyu*) are the main poetic images of the chapter. The most emotionally charged poem in the chapter is produced by Murasaki a little while before she expires, and contains both of these words, as does Genji's response.
99. Silver is often used in the depiction of nocturnal scenes, particularly as a pigment for the moon or moonlight.
100. *Genji*, S.718. Emphasis mine.
101. Scarry, *op. cit.*, p. 53.
102. I use the word 'delirium' here because it denotes both bodily trembling and incoherent speech, two traits related to *midare-gaki*.
103. NKBZ 4: 491, emphasis mine.
104. T. 759.
105. Shimizu notes that 'The metaphor of tangled leaves and evanescent dew is the crucial theme in the second half of the text and calligraphy.' Shimizu, 'The rite of writing,' *op. cit.*, p. 57.