

Arts of Asia Lecture Series Spring 2014
The Culture and Arts of Japan
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The Tale of Genji in Japanese Painting
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Part I: The first part of the lecture will provide an introduction to *The Tale of Genji*, a history of its illustrations, and a detailed analysis of select scenes from the twelfth-century *Genji Scrolls*.

Terms:

Murasaki Shikibu (b. ca. 973), began writing *The Tale of Genji* ca. 1002-03; entered Shōshi's service 1005-06.
Fujiwara no Michinaga (966-1027), epitome of the powerful Heian courtier, dominated politically for thirty years; became grandfather to three emperors.

Fujiwara no Shōshi, aka Empress Akiko (988-1074), Michinaga's daughter, entered court in the year 999; in 1008 gave birth to an imperial prince.

hikime kagihana (lines for eyes, hooks for noses)

fukinuki yatai (blown-off roof)

tsukuri-e (built-up pictures)

Works:

1) *The Tale of Genji Scrolls*, National Treasure, Heian period, mid-12th century. Divided between the Tokugawa Art Museum, Nagoya, and the Gotoh Museum of Art, Tokyo.

Chapter 36: The Oak Tree (3 paintings)

Chapter 38: The Bell Cricket (2 paintings)

Chapter 40: The Law (1 painting)

Part II: An introduction to what can only be called a golden age of *Genji* painting and patronage between the sixteenth and mid-seventeenth centuries, focusing on screens in the Asian Art Museum collection, and the so-called “phantom” *Genji Scrolls* ca. 1655.

Works:

2) *Scenes from The Tale of Genji and an Aviary*. Pair of six-panel folding screens. Early Edo period, 1615-1625. Ink, colors, and gold on paper, H. 93.2 cm x W. 271.1 cm (image); H. H. 106 cm x W. 280.2 cm (overall). Asian Art Museum of San Francisco. Gift and Purchase from the Harry G.C. Packard Collection Charitable Trust in honor of Dr. Shujiro Shimada; The Avery Brundage Collection, 1991.65.1-.2.

3) *The Tale of Genji Scrolls*, mid-seventeenth century, ink, color, and gold on paper, H. 35 cm. Twenty-two scrolls and seven fragments divided between collections in Japan, Europe, and North America, including the Metropolitan Museum of Art, the Mary Burke Collection, and the Spencer Collection at the New York Public Library.

Further Reading:

- Allen, Laura W. "Japanese Exemplars for a New Age: Genji Paintings from the Seventeenth-Century Tosa School." In *Critical Perspectives on Classicism in Japanese Painting, 1600-1700*, ed. Elizabeth Lillehoj. University of Hawai'i Press, 2004, pp. 99-132.
- Cranston, Edwin A. *A Waka Anthology, Volume Two: Grasses of Remembrance*. Stanford University Press, 2006. Part B of volume 2 contains translations of all 795 poems in the Genji.
- McCormick, Melissa. "Genji Goes West: The 1510 *Genji Album* and the Visualization of Court and Capital in Medieval Japan." *Art Bulletin* (2003): 54-84.
- Meech-Pekarik, Julia. "The Artist's View of Ukifune." In *Ukifune: Love in The Tale of Genji*, ed. Andrew Pekarik. New York: Columbia University Press, 1982, pp. 173-215.
- Shirane, Haruo, ed. *Envisioning The Tale of Genji: Media, Gender, and Cultural Production*. New York: Columbia University Press, 2008.
- Stanley-Baker, Richard, Murakami Fuminobu, and Jeremy Tambling, ed. *Reading the Tale of Genji: Its Picture-Scrolls, Texts and Romance*. Folkstone: Global Oriental, 2009
- Tyler, Royall, trans. *The Tale of Genji*. Penguin Classics, 2002.