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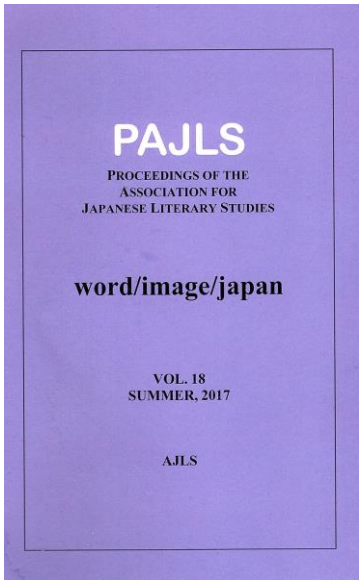

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ASPIRATIONAL ELEGANCE: CHARACTER INTERPRETATION IN THE "GENJI HINAGATA"

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Abstract

Up till now the meaning of the patterns in the *Genji Hinagata* (1687) have been unclear. Previous research has considered the pictorial aspects of the *Genji Hinagata*, but not the textual elements. This paper offers a first glimpse into the meaning of the patterns in the *Genji Hinagata* along with the origin of the allusions to classical Japanese literature in the passages. First, the Waka-Murasaki and Murasaki Shikibu patterns are linked in their use of the kakitsubata iris to symbolize the color purple, an allusion to the plant murasaki. Second, the Waka-Murasaki passage has a strong basis in the text of the *Tale of Genji*. Third, the Murasaki Shikibu and Princess Shokushi patterns show an inventive use of classical sources. Finally, the function of the passage in Waka-Murasaki's case is to sell the pattern, whereas in the Murasaki Shikibu and Princess Shokushi passages, the passage explains the meaning of the pattern.

Keywords: *Tale of Genji*, kosode, Edo period, Heian period, female readers.

Between the years 1666 and 1800 over one hundred different kosode pattern books, called hinagatabon, were printed and countless hundreds were hand drawn. There are four types of hinagatabon that appeared in the mid Edo period. The first and most common type has both the kosode shape (comparable in shape to the modern kimono) and designs printed with a simple title for the design. The first hinagatabon printed, *Ohinagata* (1667), is an example of this first type. The second type are simple printed outlines of a kosode shape with hand drawn designs. It is likely that these were created in kosode design shops and were unique and not intended for mass consumption. In the third type,

along with the printed design, there are detailed instructions for the dying or embroidery and suggested colors for the kosode. The hinagatabon of the first three types contain a wide variety of patterns. In the first hinagatabon, *Ohinagata*, there are patterns of books with the characters "Komachi," stag's horns and autumn leaves representing a poem from a classical poetry collection, a praying mantis in a cart, and even grapes and bamboo.

Though the first three types of hinagatabon contain collections of unrelated patterns with no overall theme, the fourth type of hinagatabon is different as it presents a unified concept. Published in 1687, the *Genji Hinagata* (源氏ひいなかた) inaugurated this fourth type. The *Genji Hinagata* features twenty-seven patterns inspired by women from classical literature and history. For each woman depicted in the *Genji Hinagata* there is a kosode design on the right, and on the left facing page there is an illustration of the woman wearing the kosode and a passage introducing the woman and alluding to the pattern. The fact that there are passages of text not related to the color or construction of the kosode patterns sets the *Genji Hinagata* apart from all other hinagatabon. The *Genji Hinagata* occupies a space spanning the genres of Edo period (1600-1868) commentaries and summaries of the *Tale of Genji* and kosode pattern books.

Classical Japanese literature was a popular theme for kosode decoration in the Edo period. As mentioned previously, in the first hinagatabon, the *Ohinagata*, there is a pattern that depicts books and the characters for Komachi, the name of the famous poetess, Ono no Komachi. There is another pattern in the *Ohinagata* that depicts a poem from the *Hyakunin Isshu* (One Hundred Poets One Poem Each Collection). Kawakami Shigeki identified four patterns based on the *Tale of Genji* in the first printing of *Ohinagata* as well as two separate patterns in the second printing. These patterns were not direct depictions of a scene from the *Tale of Genji*, but pictures of people wearing classical clothes in a classical setting.[1] Kawakami notes that in the *Genji Hinagata* itself, aside from the patterns representing the female characters, many of the other

[1] Shigeki Kawakami, "Kosode Hinagatabon ni Miru Genjimoyō no Tenkai," *Jinbun Ronkū* 59.1 (2009): 1-17.

patterns depict poems or episodes from other classical Japanese literature.

Research by Endo and Watanuki found more than 80 designs based on Noh plays in the kosode pattern books from 1666 to 1800 [2] as well as a *Tale of Genji* pattern in nearly every hinagatabon over that 150-year span. From the very beginning of hinagatabon through the entire period they were produced, classical literature and especially the *Tale of Genji* were depicted in hinagatabon. After the *Genji Hingata* was printed, the popularity of hinagatabon inspired by classical literature continued with two books devoted to depicting all one hundred poems of the *Hyakunin Isshu*, the *Ogurayama Hyakushu Hinagata* (1688) and the *Shikishi Ohinagata* (1689).

Previous Japanese language research has considered the *Genji Hinagata* as a pictorial representation of the *Tale of Genji*, but has never considered it as a commentary or explanatory text. This paper will discuss the meaning of the patterns, the origins of the allusions in the passages and the narrative techniques in the passages. This paper will present one fictional woman from the *Tale of Genji*, Waka-Murasaki, and two historical women, Murasaki Shikibu, and Princess Shokushi, the first and last historical women presented in the *Genji Hinagata*.

Women in the *Genji Hinagata*

Out of the 139 designs in the three volumes of the *Genji Hinagata*, twenty-seven are designs based on women from classical literature and history. The *Genji Hinagata* is named after the *Tale of Genji*, but its name is partially misleading. Only eleven of the twenty-seven women depicted in the *Genji Hinagata* are characters from the *Tale of Genji*. The *Tale of Genji* characters featured in the first two volumes of the *Genji Hinagata* include Kiritsubo no Kōi, Utsusemi (labeled "Hahakigi" after the chapter she appears in), Nokiba no Ogi (labeled "Utsusemi" after the chapter), Yūgao, Waka Murasaki, Oborozukiyo Naishi no Tsuke,

[2] Takako Endō and Toyoaki Watanuki, "A Study on the *Kosode* Design Inspired by Noh Lyrics, Found in a Book of Patterns from the Edo Period: Focus on *Kakitsubata* (Iris) Motif," *Toshokan Jōhō Media Kenkyū* 11.2 (2013): 1-22.

Fujitsubo no Kōi, Akashi no Ue, Tamakazura no Naishi, Onna San no Miya, and Ukifune. The first five women represent the first five chapters of the *Tale of Genji*, while the others are prominent characters from the rest of the tale.

Of the remaining sixteen women, four women are from the *Tales of Ise*, and the other twelve are from the *Tales of the Heikei*, the *Taiheiki*, and historical women. From the *Tales of Ise* the following characters appear: Tenshi Naishin'nō (a historical woman who was accepted as the inspiration for the Ise Priestess during the Edo period), Nijō no Kisaki (also a historical figure which appears in the *Tales of Ise*), Kasuga no Sato no Onna, and Izutsuya no Onna. The remaining women are legendary or historical figures; Shokushi Naishin'nō, Somedono no Kisaki, Soto'ori Hime, Izumi Shikibu, Koshikibu no Naishi, Kyōgoku Miyasudokoro, Kōtō no Naishi, Kozaishō no Tsubone, Chūnagon no Tsubone, Ono no Komachi, Eguchi no Yūjo, and finally Murasaki Shikibu, who is the last entry.

The fourteen historical women span the ages from the Nara period to the Muromachi period. Though several characters from the *Tales of Ise* are presented, no other characters from Heian period (794-1185) courtly tales appear. There are no characters from the *Tale of the Bamboo Cutter* (i.e. Kaguya Hime), the *Tale of Utsuho, the Tale of Ochikubo, the Tale of Sagoromo*, or any Kamakura (1185-1333) or Muromachi (1337-1573) period courtly tales. Given the text's emphasis on historical women, it is notable that Sei Shōnagon, contemporaneous to and as famous as Izumi Shikibu and Murasaki Shikibu, is nowhere to be found.

A similar Edo period text that offers short introductions of famous historical women, *Famous Women Compared in Love* (名女情比), published six years prior to the *Genji Hinagata* in 1681, features many of the same characters. In the *Famous Women*, we find the Nijō no Kisaki, Somedono no Kisaki, Tenshi Naishin'nō, Murasaki Shikibu, Shokushi Naishin'nō, Izumi Shikibu, Kozaishō no Tsubone, Chūnagon no Tsubone, and Kōtō no Naishi. Again it is significant that Sei Shonagon is absent from *Famous Women* as well.

Waka-Murasaki

In the table of contents, the Waka-Murasaki pattern is introduced as "Magnificent even for the divine Sugawara dye known as 'Tenjin,' Waka Murasaki of the red plum blossoms." This introduction is a string of puns. The first word, "Tenjin" refers to Kitano Tenjin, the posthumous name of Sugawara Michizane. "Migoto" refers to his magnificent miracles and "O Takusen" refers to his divine oracles. "Sugawara dye" is a pattern that includes diamond patterns of pines, bamboo, and plum blossoms. The Waka-Murasaki pattern in the *Genji Hinagata* clearly has none of these motifs, so "Sugawara dye" is included for its phonetic connection to Sugawara Michizane. "Ake wo Baika" refers to red plum blossoms, which, according to legend, were the topic of Michizane's first poem. "Ake wo baika" could also be a pun on the phrase "how about [a] red [kosode]?" Plum blossoms are of course also linked to spring which is the sobriquet given to Lady Murasaki, Lady of Spring. Therefore the full meaning of the introduction revolves around the themes of spring, plum blossoms, and Sugawara Michizane, which in itself is a reference back to plum blossoms and hence spring.

On the left-hand page (see figure 1),[3] the girl called "Waka-Murasaki" is shown as an adult woman in the same pose as the moment when Hikaru Genji first saw her. At the age of ten she is abducted by Hikaru Genji and without a marriage sanctioned by her father, she is unknown and unacknowledged for years[4]. Her former ladies in waiting refuse to tell her father who abducted her[5] and for many years people do not realize the identity of Genji's stolen bride.[6] Though she is known to the world as Genji's best

[3] Figures 1, 2, and 5 are from Yoshisada Katō, *Genji hinagata*. 1687, Print.

[4] Waka-Murasaki is abducted when she is about 10 and Hikaru Genji finally tells her father that he has taken her for wife in the Aoi chapter, when Murasaki is about 16 or 17.

[5] For the *Tale of Genji* translations, I have used Royall Tyler's. See Murasaki Shikibu, *The Tale of Genji*, Trans. Royall Tyler (New York: Penguin, 2003) 108.

[6] Shikibu 144.

beloved wife, Waka-Murasaki only ever occupies a pseudo-official status as his foremost wife. Waka-Murasaki goes on to figure through much of the rest of the tale, but the passage in the *Genji Hinagata* focuses solely on her first appearance.

The depiction of an adult Waka-Murasaki trapped in the pose when Hikaru Genji first saw her is emblematic of her ageless childlike personality[7]. Waka-Murasaki stands gazing toward the sky looking for her lost sparrow that had been set free from the cage by her right foot. This depiction mimics the iconic depictions of the Waka-Murasaki chapter as seen in the Burke Collection Tosa Mitsuoki album, among others[8]. This depiction transcends schools of painters and is one of the most famous pictorializations of the *Tale of Genji*.

The page facing Waka-Murasaki's character introduction features a kosode pattern (see figure 1) with snow roundels, kakitsubata rabbit eared iris, and the characters Waka-Murasaki (若紫). The patterns in the *Genji Hinagata* have writing on the left, right, and above the pattern. To the right of the pattern, you will find the base color and the name of the pattern, to the left, the name of the female character to which the pattern belongs and above, the instructions for constructing the kosode. The pattern titles, base color and instructions for the Waka-Murasaki kosode:

> Base color kenbō[9]. Waka-Murasaki pattern. Waka-Murasaki pattern.

The name for the pattern and the name for the character are the same. The base color is a dark, reddish brown color. The instructions for color and construction of the kosode:

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[7] Waka Murasaki is often described as "like a girl," (see Shikibu 610) and childish even as she grows up.

[8] See Kyoto National Musem Tosa Mitsuyoshi album, the Ishiyama-dera Temple screen, the Jodō-ji Temple screen, Harvard Tosa Mitsunobu album, Indiana University Art Museum Genji screen, and the San no Maru Shozōkan Kano Eitoku screen.

[9] けんぼう(憲房色) very dark brown with hints of red.

> Letters should be done in orange-brown[10] shibori. The snow roundels should be the same. The kakitsubata flowers should be turmeric colored[11].

The kosode is striking in its dark brown, nearly black, background. Though black does not seem to have been a popular color, there is some evidence that black kosode were produced.[12]

The passage on the left hand page states:

> The Murasaki Lady[13] who *looked like young, fresh grass so good for making a bed with,* when Genji was seventeen years old on her peerless visage he spied, when he was suffering from malaria, and caused him to think of the *noble bond between flowers*, from the time the princess was ten years old, *to the dawn of her passing*, she was entirely in his care. An auspicious tawny pattern, *unwithered like the bond*[14] to the unparalleled wife, many will adorn themselves with a kosode dyed with pictures of rabbit eared iris that highlights their snow like skin. Waka-Murasaki also offers up the freshness of youth. "*How glad I would be to pick and soon to make mine that little wild plant sprung up from the very root shared by the murasaki*."[15]

The character Waka-Murasaki is presented as an "unparalleled wife," but it is also her youth that is fetishized by the *Genji*

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[10] くちば (朽葉色) a dull brown/orange.

[11] うこん (鬱金) a bright yellow with a hint of red made from the roots of the turmeric plant.

[12] See Dale Carolyn Gluckman and Sharon Sadako Takeda, *When Art Became Fashion: Kosode in Edo-period Japan* (Los Angeles, CA: Los Angeles County Museum of Art, 1992) 91, 146, 242, 248, etc.

[13] Waka-Murasaki is introduced as Murasaki no Ue, the name she is called in later chapters, rather than Waka-Murasaki, as the pattern is labeled.

[14] Unwithered bond (くちせぬ) is a pun on the name of the color, orange-brown (くちば).

[15] Translation of poem Shikibu 100.

Hinagata. The Waka-Murasaki pattern is suggested as suitable for "mature" women to wear. A mature woman wearing this "tawny" pattern would not look out of place given the dark, somber colors, but the allusion to the ever youthful Waka-Murasaki would give the mature wearer a hint of freshness and youth as well as signaling her status as a beloved wife. Though the picture of Waka-Murasaki wearing the pattern is her quintessential ten-year-old pose, the colors of the kosode pattern and the comment in the text show that Waka-Murasaki's you can be co-opted by older women and wives who wish to imply that they, too, are as beloved as Waka-Murasaki.

The italicized portions in the Genji Hinagata passage are quotes from the Tale of Genji. The first, "who looked like young, fresh grass so good for making a bed with," alludes to the moment in the Tale of Genji when Genji first spies on Waka-Murasaki. Genji eavesdrops as her grandmother and a lady-in-waiting exchange poems worrying about Waka-Murasaki's future.

> When no one can say where it is the little plant (若草) will grow up at last, the dewdrop soon to leave her does not see how she can go.
>
> The nun said. With tears and a cry of sympathy, a woman replied
>
> Alas, does the dew really mean to melt away before she can know where her tender little plant (初草) will at last grow to be tall? [16]

The poem from the *Tale of Genji* quoted by the *Genji Hinagata* is itself an allusion to a poem in the *Tales of Ise*.

> Once a man, stirred by the beauty of his younger sister, composed this poem:
>
> How regrettable it is that someone else will tie up the *young grass* (若草) *so fresh and good for sleeping*.
>
> She replied,
>
> Why do you speak of me in words novel as the first

[16] Shikibu 87.

grasses of spring (初草)? Have I not always loved you quite without reserve?[17]

This scene from the *Tales of Ise* is widely believed to have been the poetic inspiration for the "murasaki yukari," the "noble bond between flowers," which is also noted in the *Genji Hinagata* passage. The poem at the end of the *Genji Hinagata* passage, "*How glad I would be to pick and soon to make mine that little wild plant sprung up from the very root shared by the murasaki," *[18] is a direct quote of the poem that Genji composes in the Waka-murasaki chapter after he visits the nun to ask for Murasaki's hand in marriage. Upon hearing that her grandmother may die soon, he imagines what it would be like to have the little murasaki plant, related by a noble bond to his beloved Fujitsubo. The "dawn of her passing" refers to the depiction of Waka-Murasaki's death at dawn in the Minori chapter of the *Tale of Genji*, "she died with the coming of day."[19] Interestingly, none of the versions of *the Genji kokagami* nor the *Jūjō Genji,* which were contemporary digests of the *Tale of Genji*, make note of the dawn when describing Murasaki's death. The "dawn of her passing" is also related to the Murasaki Shikibu pattern and passage, which I will discuss in the next section.

During the Edo period, there was a growing fascination with the "kakitsubata" rabbit ear iris plant in all artistic fields. In the *Genji Hinagata* alone there are five depictions of rabbit ear iris patterns, the Waka-Murasaki pattern, one with the Chinese characters "Yatsuhashi" (Eight Bridges), one with the Chinese characters "Sawabe-Sawabe" (Marsh-Marsh), one without any other plants or characters, and finally the Murasaki Shikibu pattern.

Rabbit ear irises appear in numerous kosode patterns, both in extant kosode and in hinagatabon patterns. One of the most famous Edo period kosode is a depiction of iris, yatsuhashi

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[17] Helen Craig McCullough, *Tales Of Ise: Lyrical Episodes From Tenth-Century Japan* (Stanford, CA: Stanford U Press, 1968) 103.

[18] Shikibu 100.

[19] Shikibu 760

bridges, and butterflies on a purple background[20]. Irises also appear on lacquers, screens, and countless other art objects from the Edo period, including the renowned Ogata Kōrin screens in the New York Metropolitan Museum. Kōrin himself was actually born in a kosode dyers family and likely saw designs of iris similar to the Waka-Murasaki and Murasaki Shikibu patterns during his formative years. In Ogata's screens the purple flowers, green leaves on a gold background create a dazzling spectacle of contrasting colors. The orange snow-roundels and yellow iris flowers on the reddish-brown, nearly black, background of the Waka-Murasaki pattern are a kind of reverse image of Ogata's screens. In the black and white of the printed page, this pattern is not particularly striking or original, but when the suggested colors are considered, the pattern becomes revolutionary and unique.

The confounding problem with the rabbit ear iris on Waka-Murasaki's pattern is that it doesn't seem to fit with either the character of Waka-Murasaki or the *Tale of Genji* at all. As mentioned previously, the character of Waka-Murasaki is linked to spring after moving to the Rokujō palace and most pictorial depictions of the character utilize spring motifs. In contrast, the rabbit ear iris is indelibly linked with early summer, never with spring. Moreover, the rabbit ear iris does not appear a single time in any of the fifty-four chapters of the *Tale of Genji*. Aside from *The Tales of Ise*, the kakitsubata is not seen in Heian literature except in the *Pillow Book*: "Splendid Things: The water iris [kakitsubata] is rather less fine than other violet-colored flowers."[21] Regardless of its unpopularity in the Heian period, the kakitsubata gained a sudden recognition in the Edo period, as exemplified by the Ogata Kōrin iris screens.

There can be no doubt that the pairing of Waka-Murasaki and kakitsubata iris was intentional on the part of the *Genji Hinagata*'s artist, given the Chinese characters for her name on the upper portion of the pattern, the two labels declaring this is a "Waka-Murasaki" pattern, and the headnote that clarifies that these

[20] See Gluckman 118.

[21] Sei Shōnagon, *The Pillow Book*, Trans. Meredith McKinney (London: Penguin, 2006) 87.

flowers are “kakitsubata” rabbit ear iris. The connection between the kakitsubata iris and Waka-Murasaki has defied multiple scholars.

Sawao Kai argues that it is not the kakitsubata iris itself that is a reference to Waka-Murasaki, but the color of the plant. Sawao states that since the rabbit ear iris are commonly depicted as purple, and since the plant that gave Waka-Murasaki her name is also purple, the rabbit ear iris is a complex rebus linked by color.[22] In Kirihata Ken’s study of classical Japanese literary allusions in Japanese clothing from the Heian period through the Edo period, Kirihata considers the meaning of the Waka-Murasaki pattern and comes to the same conclusion as Sawao, the purple of the iris and the purple of the murasaki is the link between the character and the design.[23]

I suggest that the iris is also an allusion to a strong husband-wife bond, as the kakitsubata poem is a poem of longing by Ariwara no Narihira for his wife.

> Someone glanced at the clumps of irises that were blooming luxuriantly in the swamp. “Compose a poem on the subject, ‘A Traveler’s Sentiments,’ beginning each line with a syllable from the word ‘iris’ [*kakitsubata*],” he said.
>
> The man recited,
> I have a beloved wife,
> Familiar as the skirt
> Of a well-worn robe,
> And so this distant journeying
> Fills my heart with grief.[24]

Though there is no direct quotation of the kakitsubata poem in the *Tale of Genji*, nor in the *Genji Hinagata* passage, this poem

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[22] Kai Sawao, "Kosode no Monyō," *Genji Monogatari no Hensōkyoku: Edo no Shirabe* (Tokyo: Miyaishoten CO.,LTD., 2003) 199-205.

[23] Ken Kirihata, "Bungei wo Kiru-Waka/Monogatari/Yōkyoku," *Shikaku Geijutsu no Hikaku Bunka* (Kyoto: Shibunkaku, 2004) 22-58.

[24] McCullough, 75.

from the *Tales of Ise* was quite famous in the Edo period and might have reinforced the romantic connotations of the kakitsubata plant design in the unrelated context of the Waka-Murasaki pattern.

Murasaki Shikibu

The last woman presented in the *Genji Hinagata*, Murasaki Shikibu is shown on the left hand page (see figure 2) writing the first two chapters of the *Tale of Genji* at Ishiyama Temple. Murasaki Shikibu, the author of the *Tale of Genji* was lady-in-waiting to Emperor Ichijō's Consort Shōshi. Along with the *Tale of Genji*, Murasaki Shikibu's diary has been passed down and is an invaluable source of historical information about the Heian period.

In the table of contents, the Murasaki Shikibu pattern is introduced as "Numerous kosode dyed with madder, Murasaki Shikibu who put her all into Genji."[25] The "numerous kosode" is an allusion to the passage, which states that she left "numerous poems" for later ages. Madder (*akane*) creates red dye, but as the pattern is intended to be blue and white, "akane" is not a reference to the pattern, but a pun on the verb "does not get tired of" (*akazu*), as no one could tire of the *Tale of Genji*. The phrase "Genji zukushi" refers to an exhaustive line up of Genji pictures, here the verb "put her all into" (tsukusu) is the opposite of the verb to tire (akazu).

The Murasaki Shikibu pattern (see figure 2) features white clouds on a blue sky superimposed with kakitsubata rabbit eared iris and the characters "あひ めくり てみしやそれ 共 別ぬ" which are characters from the first half of the poem quoted in the passage. The pattern titles, base color and instructions for the Murasaki Shikibu kosode:

"Base color: pale leek-green.[26] Kumo-gakure Pattern. Murasaki Shikibu Pattern."

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[25] 小袖の数いくつそめてもあかね染、源氏づくしのむらさき式部の模様

[26] あさぎ(浅葱) Pale blue-green dyed with indigo. "Asagi" translates as liteterally "pale leek" color; it is similar to the color of green onions.

The instructions for color and construction of the kosode:

> Characters: white, with dapple here and there and gold embroidery. Interior of the clouds, white. Kakitsubata rabbit eared iris, purple; leaves, green.

The suggested colors for the pattern create a striking contrast between the gold characters on the blue sky and the green and purple iris superimposed on the field of white clouds. To my knowledge there is no extant realized version of this pattern, but the concept of characters superimposed over the back and sleeves of a kosode is commonly found in 17th century kosode.[27]

The *Genji Hinagata* passage alludes to a famous story from the *Shinkokin Wakashū.*[28] The passage in the *Genji Hinagata* states:

> Murasaki Shikibu of the *flower bond of Musashi field*, fresh and lovely. On an autumn night at Ishiyama Temple, She began to write Hikaru Genji's tale, starting with Suma and Akashi, though it would be said she was dyed simply with the kakitsubata[29] brush, among the *many countless poems* she left for the world: A childhood friend from when she was young had come to visit after years apart, shining, on the night of the *tenth day of the tenth month*, racing to catch the moon, she hurried home.
>
> "In the moment as I was wondering whether I had seen it, was it the *midnight moon obscured by clouds*?"

The story in the *Shinkokin Wakashū* is set as the tenth day of the seventh month, but by the Edo period, the story had changed to the tenth month as shown here in the *Genji Hinagata* passage. The

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[27] See Sharon Sadako Takeda, "Clothed in Words: Calligraphic Designs on Kosode," *When Art Became Fashion: Kosode in Edo-period Japan* (Los Angeles, CA: Los Angeles County Museum of Art, 1992) 155-179.

[28] See Nihon Koten Bungaku Zenshū vol. 43 Shinkokin Wakashū. 434-435.

[29] Kakitsubata is a pun on the iris, as well as the verb "to write."

"many countless poems" is a reiteration of the phrase in the table of contents "numerous kosode." In the poem above, I translated the phrase "kumo gakure" as "obscured by clouds;" this is the same phrase that appeared in the Waka-Murasaki passage, which I translated as "until the morning of her death." The reference to the "flower bond" is the link between Murasaki Shikibu's name and the epithet of her famous character, Waka-Murasaki, which is also demonstrated by the fact that both the Waka-Murasaki and Murasaki Shikibu patterns have kakitsubata in the patterns. Like the *Tale of Genji*, neither Murasaki Shikibu's body of poetry nor her diary mention the kakitsubata iris. The Murasaki Shikibu pattern features two elements, Murasaki Shikibu's poem, as depicted in the clouds and characters embroidered on the back and shoulders, and the iris. Similar to the Waka-Murasaki pattern, the characters label the pattern and illuminate why the unrelated iris is meant to represent Murasaki Shikibu.

The poem by Murasaki Shikibu illustrated in the *Genji Hinagata* is one of the *Hyakunin Isshu* sequence and the poem is depicted in two other kosode pattern books, the *Shikishi Ohinagata* (1689) and the *Ogurayama Hyakushu Hinagata* (1688). The *Shikishi Ohinagata* (see fig. 3)[30] pattern features a crescent moon embellished with clouds, as well as chrysanthemums and a pine tree. The chrysanthemum is likely a symbol for the tenth month when the poem was supposedly composed. Mostow notes that most pictorial depictions of the poem (not in kosode patterns, but in illustrated books) include a full moon, "the only exception to this is the *Shikishi Moyō* kimono design…, which depicts a crescent moon embroidered with clouds and the characters for "midnight" (*yoha*) superimposed over it."[31] According to the phases of the moon, the tenth night of the lunar month should have a nearly full moon, as the full moon would fall on the 14th or 15th night of the month. The only similarity to the *Genji Hinagata*

[30] Figures 3 and 6 are from Buheiji, *Shikishi ohinagata*. 1689, Print.

[31] Joshua S. Mostow, *Pictures of the Heart: the Hyakunin Isshu in Word and Image* (Honolulu: U of Hawaii Press, 1996) 311.

pattern in the *Ogurayama Hyakushu* design (see fig. 4),[32] is the inclusion of characters (夜半月）from the poem and the clouds on the bottom of the skirt.

The fact that both the Murasaki Shikibu and Waka-Murasaki patterns feature kakitsubata iris strengthens Sawao and Kirihata's arguments that the iris represents the purple flower murasaki. The *Genji Hinagata* is unique in this allusive strategy. The other depictions of the Murasaki Shikibu poem do not feature any word play like in the *Genji Hinagata*; they are simply representations of the poetic elements or classical Heian objects.

Princess Shokushi

Born the third daughter of Emperor Goshirakawa, Princess Shokushi (birth date unknown) became the Kamo Priestess in 1159 and passed away in 1201. She retired from the Kamo shrine in 1169 due to illness and shortly thereafter became a nun. She studied poetry with Fujiwara Shunzei and is included in Fujiwara Teika's *Hyakunin Isshu* collection[33]. In the *Genji Hinagata*, Princess Shokushi is depicted seated at a lectern busy writing poems. In the table of contents the Princess Shokushi pattern is introduced as "Okazome,[34] which could be paired with same colored lining or crimson lining, Princess Shokushi, put on the jeweled string [kosode]."[35] "Okazone" is followed by the similar sounding phrase "tama no woku." "Kata mese" seems to be a suggestion that Princess Shokushi is wearing the "jeweled string [kosode]" on her shoulders.

The Princess Shokushi pattern (see fig. 5) has diagonal stripes from the upper right sleeve to the bottom left skirt hem and scent sachets are illustrated in a loosely clockwise fashion from just left of the center back to the middle of the bottom of the skirt. Though

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[32] Figures 4 and 7 are from Ken Hakuyō (Gyōhō), *Ogurayama hyakushu hinagata*. 1688, Print.

[33] Biographical details from the Masaaki Ueda, ed. *Nihon Jinmei Daijiten* (Tokyo: Kōdansha, 2001), accessed via JapanKnowledge.com.

[34] Okazome is either dying it anything other than blue or brush dying.

[35] 共うらもよし紅うらもなをよし岡染、玉のをく方めせ式子もやう.

both the Murasaki Shikibu and Waka-Murasaki patterns have characters in the kosode pattern, twelve of the 27 patterns, including Princess Shokushi, do not have characters in the patterns. These patterns without characters must be recognizable as related to the woman without characters as clues. The pattern titles, base color and instructions for the Princess Shokushi kosode:

"Base color: Black. Counter clockwise sachet pattern. Princess Shokushi Pattern."

The instructions for color and construction of the kosode:

> Scent Sachet: dappled pale leek-green and/or dappled crimson. The knots in the strings should be embroidered. The flower shapes should be embroidered with gold wrapped thread.

Prior to the scent sachet pattern in the *Genji Hinagata*, the first kosode pattern book, *Ohinagata* (1667), has one pattern of scent sachets on a turmeric colored background labeled simply "scent sachets, [pattern appropriate for] a widow." In the *Shikishi Ohinagata*, which illustrates all the poems of the *Hyakunin isshu*, the pattern for Princess Shokushi's poem (see figure 6), also has scent sachets and string along with plum branches, known for their scent, and the character "玉." The connection of scent sachets to Princess Shokushi likely comes from a famous notation in Fujiwara Teika's diary, which mentions that on New Year's Day 1181, he presented himself to Princess Shokushi and there was beautifully scented incense.[36] The *Genji Hinagata* passage introducing Princess Shokushi on the facing page makes note of her relationship to Fujiwara Teika and suggests a possible link between Fujiwara Teika's note on scent in Princess Shokushi's rooms and the use of scent sachets in the *Genji Hinagata* and *Shikishi Ohinagata* patterns.

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[36] See *Meigetsuki Kenkyū: Kiroku to Bungaku* vol. 5, 14 "薫物馨香芬馥たり."

> *Though Yamato poems spring forth from the seeds of love*, it is also said by Teika: "When speaking of oneself, do not be shallow as leek-green, paint your thoughts in dappled crimson." Looking upon unspoken proof, those strings on the sachets of scented sleeves, if they are to break, then the tale of their breaking, this must be the heart of the poem:
>
> O Jeweled thread of life! if you are to break, then break now! for if I live on my ability to hide my love will most surely weaken![37]

The first underlined portion is a quote of the first line of the Kana Preface of the *Kokin Wakashu*, McCullough translates it as "Japanese poetry has the human heart as seed;"[38] Rodd translates it as "The seeds of Japanese poetry lie in the human heart."[39] The *Genji Hinagata* quotation exchanges the phrase "of the human heart" for "love."

Though in reality, Teika was approximately ten years younger than Princess Shokushi and she actually studied poetry with Teika's father, Shunzei, a book of stories about famous classical women published in 1681, *Famous Women Compared in Love* (名女情比), depicts Teika as Princess Shokushi's poetry tutor and lover. The *Genji Hinagata* passage seems to follow this impression and depicts Teika in the position of lecturing about poetry, Teika admonishes the aspiring poet to deep thoughts. The passage in *Famous Women* describes their love as a truly un-shallow love (実にあさからぬ恋), which is similar to the phrasing in the *Genji Hinagata* where Teika admonishes the world and his pupil to not be shallow as leek-green; leek-green "asagi" is similar in sound to "asaki" shallow.

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[37] Translation of poem, Mostow 403.

[38] Helen Craig McCullough. *Tales of Ise: Lyrical Episodes from Tenth-Century Japan* (Stanford, CA: Stanford U Press, 1968) 3.

[39] Laurel Rasplica Rodd, Mary Catherine Henkenius, and Tsurayuki Ki. *Kokinshū: a Collection of Poems Ancient and Modern* (Princeton, NJ: Princeton U Press, 1984) 35.

A third kosode depiction of Princess Shokushi's poem in the *Ogura Hyakushu* (see fig. 7) bears similar connections to Fujiwara Teika's diary notations about his relationship with Shokushi. In the *Ogura Hyakushu* pattern, there are a koto, koto-ji (bridges), strings, and curtains as well as the characters "玉" and "緒." It is likely that this koto is a reference to the notation from Teika's diary of a meeting between Shokushi and her teacher Shunzei where she played the koto on the seventh day of the ninth month in 1181.[40] Princess Shokushi's connection to the koto is also portrayed in other pictorial depictions of the *Hyakunin Isshu*, which have the Princess Shokushi seated before a garden playing the koto.[41] Likewise, the theme of koto bridges used in Edo period kosode can be confirmed through several ukiyo-e prints from the Edo period.[42] Though Princess Shokushi's connection to the koto is common in other *Hyakunin Isshu* depictions and well known due to Teika's diary, both the *Genji Hinagata* and the *Shikishi Ohinagata* connect the jeweled strings poem not to the strings of the koto, but to the strings on scent sachets. The *Genji Hinagata* expects readers to be able to connect the image of scent sachets to Princess Shokushi without characters due to the "scented sleeves" mentioned in the passage.

Conclusion

First, as Kawakami and Sawao argued, the *Genji Hinagata* uses the color purple to connect both the character Waka-Murasaki to the unexpected kakitsubata iris and this is echoed in the depiction of Murasaki Shikibu with the same kakitsubata iris. The visual aspect of the Waka-Murasaki pattern is similar to many

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[40] See *Meigetsuki Kenkyū: Kiroku to Bungaku* vol. 5, 40 "有御弾箏事云々."

[41] See Mostow 404.

[42] See the Boston Museum of Fine Arts: Kitao Shigemasa, "East, West, South, North Beauties: West Beauty," http://www.mfa.org/collections/object/beauties-of-the-west-sakai-chô-mikizô-of-the-tachibanaya-and-matsunojô-of-the-tennôjiya-from-the-series-beauties-of-the-east-west-north-and-south-tôzainanboku-no-bijin-233547 and Tokyo National Museum: Ichirakutei Eisui, "Tsukioka from Hyogoya," http://webarchives.tnm.jp/imgsearch/show/C0008357

other kosode which allude to the ninth *Tales of Ise* chapter Yatsuhashi bridges, but given the passage's mention of the "noble bond" of fuji/murasaki purple, we know that these iris patterns are explicitly linked to Waka-Murasaki/Murasaki Shikibu. Without the label of Waka-Murasaki or the poem words on the Murasaki Shikibu kosode, the link from the iris pattern to the women is opaque.

Second, the Waka-Murasaki passage has a strong basis in the text of the Tale of Genji. Though it cannot be proved that the quotations came directly from the *Tale of Genji*, it is not yet possible to say definitively if there was another Edo period text that inspired the *Genji Hinagata* passages. The reference to the dawn of her passing, which is not present in other Edo period *Genji* digests, suggests a closer link to the original text than previously assumed. The Princess Shokushi passage does bear similarities in theme and phrasing to the *Famous Women Compared in Love*, but the Murasaki Shikibu entry in *Famous Women* is completely unrelated. It is likely that rather than sharing a bond to the *Famous Women* text; the *Genji Hinagata* created its own group of notable women and described them seemingly independent of other Edo period sources.

Third, the Murasaki Shikibu and Princess Shokushi patterns show an inventive use of classical sources. The Princess Shokushi poem was accepted throughout the Edo period as a love poem linked to her supposed affair with Teika, but in the *Genji Hinagata*, the strings of the poem become strings attached to scent sachets instead of koto strings. Finally, the function of the passage in Waka-Murasaki's case is to sell the pattern, whereas in the Murasaki Shikibu and Princess Shokushi passages, the passage explains the meaning of the pattern without direct reference to the mercantile intent of the pattern book.

A complete study of the rest of the *Genji Hinagata* passages is necessary to gauge the accuracy of classical allusions in the *Genji Hinagata* text. Moreover, the *Genji Hinagata* passages on *Genji* characters should be compared more widely to other Edo period exegetical texts of the *Tale of Genji*. Likewise, the passages on historical figures also deserve more study and comparison to Edo period *Hyakunin Isshu* editions and collections of tales about these women.

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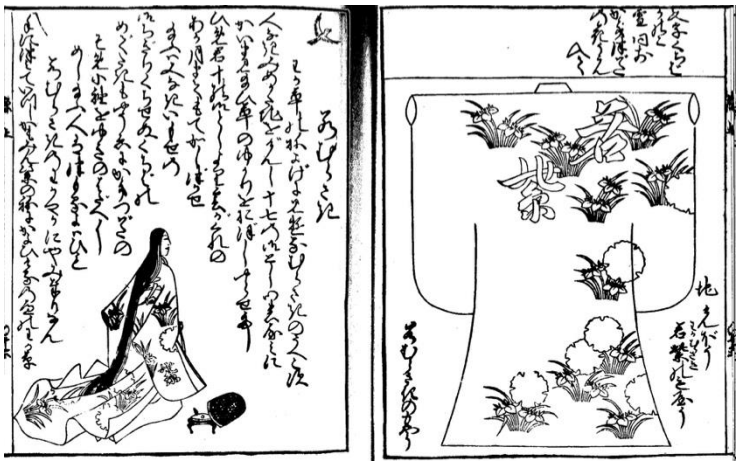

Fig. 1. *Genji Hinagata* Waka-Murasaki

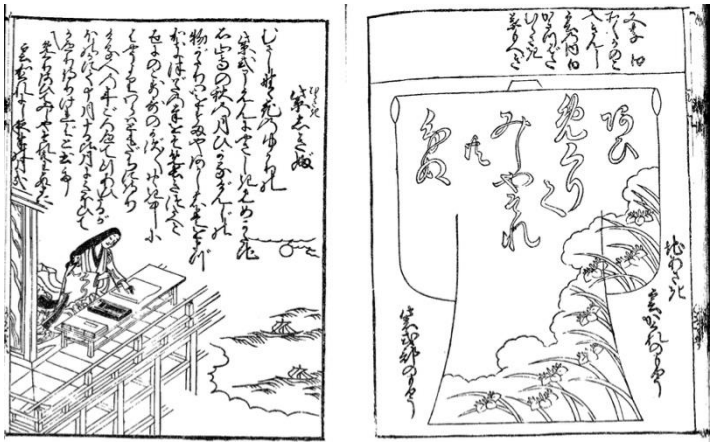

Fig. 2. *Genji Hinagata* Murasaki Shikibu

Fig. 3. *Shikishi ohinagata* Murasaki Shikibu

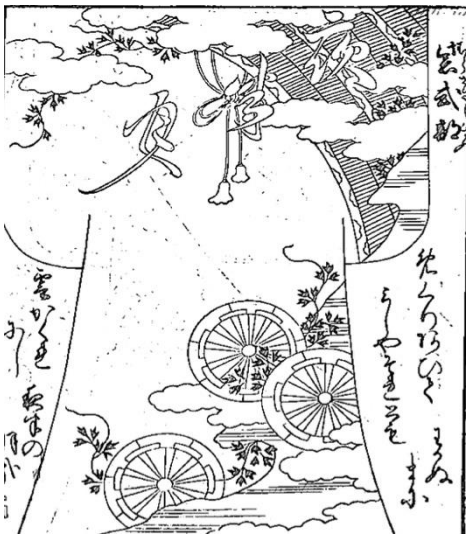

Fig. 4. *Ogurayama hyakushu hinagata* Murasaki Shikibu

Fig. 5. *Genji Hinagata* Princess Shokushi

Fig. 6. *Shikishi ohinagata* Princess Shokushi

Fig. 7. *Ogurayama hyakushu hinagata* Princess Shokushi