

International Symposium  
**Mediality of Premodern Japanese Narratives**  
**A Diachronic Perspective**

August 13–15, 2023

University of Zurich

Institute of Asian and Oriental Studies – Department of Japanese Studies

Rämistrasse 59, Room RAA G 01

Organizers: Sebastian Balmes, Sarah Rebecca Schmid

*Sunday, August 13*

- 10:30 Welcome Speech by **Raji C. Steineck** (University of Zurich)  
General Information
- 11:00 **Robert F. Wittkamp** (Kansai University, Osaka)  
Writing Games and Intermediality in Old Japanese Poetry
- 11:45 **Gordian Schreiber** (Ruhr University Bochum)  
(Un-)covering the Traces: Aspects of Orality from the Perspective of  
Grapholinguistics
- 12:30 *Lunch*
- 14:00 **Sebastian Balmes** (University of Zurich)  
The Mediality of Medieval Myths: Transmission and Development of Tales from  
*Shintōshū*
- 14:45 **Wang Fengyu** (Heidelberg University)  
Narrating a Suffering Emperor: The Visual and Performative Aspects of the Hell  
Scene in *Tenjin engi emaki*
- 15:30 *Coffee Break*
- 16:00 **Emily B. Simpson** (Wake Forest University, Winston-Salem)  
Rhetoric and Kagura: Performance in Medieval Narratives of Empress Jingū
- 16:45 **Robert Horres** (University of Tübingen)  
(Re)Constructing Premodern Performative Cultures – *Heike* and *Minnesang*
- 18:30 *Dinner*

*Monday, August 14*

- 9:00 **Jinno Hidenori** (Waseda University, Tokyo)  
『源氏物語』本文と国宝『源氏物語絵巻』との間——語り手への注目から
- 9:45 **Araki Hiroshi** (International Research Center for Japanese Studies, Kyoto)  
説話を聞いて、世界を描く——小野宮実頼と源隆国の説話集伝承から『今昔物語集』へ
- 10:30 *Coffee Break*
- 11:00 **Léo Messerschmid** (University of Zurich)  
Time and Emotion in the Hagiography of the Buddha: On the Problems and Chances of a Mediality Approach in the Study of Time and Emotions
- 11:45 **Jörg B. Quenzer** (University of Hamburg)  
A Medieval Genre “in Between”: Performative and Oral Traces in the *Jikidan*
- 12:30 *Lunch*
- 14:00 **Sarah Rebecca Schmid** (University of Zurich)  
*Kumano kanshin jikkai mandara, Nachi sankei mandara, and the Performance of Etokei*
- 14:45 **Takeuchi Akiko** (Hosei University, Tokyo)  
From Oral Explanation of Mandala to Noh Play *Taema*: Intermediality, Physicality, and Narration in Drama
- 15:30 *Coffee Break*
- 16:00 **Sugiyama Kazuya** (Juntendo University, Tokyo)  
*Heike Monogatari and Zeami's Rokudai no Utae*
- 16:45 **Michael Watson** (Meiji Gakuin University, Yokohama)  
Vignettes from the Uprising of 1180: Recitation, Dramatization, Pictorialization
- 18:30 *Dinner*

*Tuesday, August 15*

- 9:00 **Midorikawa Machiko** (Waseda University, Tokyo)  
Distillation of a Chapter to a Poem: Transforming *Genji monogatari* into *Kyōen waka*
- 9:45 **Heidi Buck-Albulet** (University of Hamburg)  
Linked Verse (*Renga*): Mediality and Performativity
- 10:30–11:15 Final Discussion

Moderators: Sebastian Balmes, Léo Messerschmid, Simone Müller, Sarah Rebecca Schmid, Judith Vitale

## Writing Games and Intermediality in Old Japanese Poetry

Robert F. WITTKAMP (Kansai University, Osaka)

The *Man'yōshū* is the oldest anthology of Japanese poetry. It consists of over 4500 poems, but also contains short prose texts. The “ur-selection” (*gensenbu*) was compiled in the 690s, but it was supplemented over many years thereafter. The anthology is completely written with Chinese characters (kanji), but there is a wide range of different writing styles varying from purely phonographic writing to the so-called abbreviated style (*ryaku-tai*), in which two kanji characters can stand for one line of the poem. Among these styles are many pieces that have been described elsewhere as writing games.

My contribution is based on the theory that writing in *Man'yōshū* was not mainly about the transcription of the spoken language, but that the materiality and mediality of writing itself was in the foreground. In the case of writing games, another level is laid over the level of spoken language, which is only accessible to the reading eye. These are typically landscapes that are built up in the imagination of the recipients during the reception via the kanji characters. Intermediality thus encompasses the semantics transmitted by spoken language and the image evoked at the sight of writing. This can lead to different, almost contradictory statements that are lost in today's transcription with hiragana phonograms.

**Robert F. Wittkamp** was born in Germany in 1959 and studied Japanese Studies, Sinology, and Ethnology at the University of Cologne from 1986 to 1993. He has been living in Japan since 1994, and since 2003 he has been a professor at Kansai University in Osaka, where he teaches literature and cultural studies.

### (Un-)covering the Traces:

#### Aspects of Orality from the Perspective of Grapholinguistics

Gordian SCHREIBER (Ruhr University Bochum)

Throughout the history of writing in Japan, several different writing styles flourished and eventually declined again. The scripts that are featured in various proportions in these writing styles are sinograms (or Chinese characters) and additionally from the 9th century onwards the native hiragana and katakana syllabaries. While the latter two lend themselves more easily to represent speech directly, sinograms can either be used in the same way (i.e. as phonograms) or to represent larger meaningful units such as words or affixes (i.e. as morphograms). The presentation is bipartite and will discuss how these writing styles can uncover orality as well as how they can cover it.

- (1) Uncovering aspects of orality in primarily morphographically written narratives such as the *Kojiki* (712) can pose a great challenge. What does the script reveal about the underlying linguistic form of the text and what stays in the dark?
- (2) What are the motivations behind and methods of covering formerly present aspects of speech? – a process that might be described as the de-oralization of a

text. For this, sinographically rewritten text variants of works originally composed with hiragana or katakana are discussed, e.g. so-called *mana-bon* of the *Heike monogatari* (early 13th century).

**Gordian Schreiber** has received his PhD in Japanese Linguistics in 2019 from Ruhr University Bochum, where he is currently working at as a postdoctoral researcher. Among his research interests are Japanese and Chinese historical linguistics with a particular focus on the study of writing systems. Based on his dissertation on hentai kanbun, a monograph has been published by Brill in 2022.

## **The Mediality of Medieval Myths: Transmission and Development of Tales from *Shintōshū***

Sebastian BALMES (University of Zurich)

The crucial distinction between medial and conceptual orality/literacy (Koch/Oesterreicher) is only of limited use in the study of premodern Japanese narrative because virtually all texts are extant only in written form. At the same time, Japanese graphic code allows for a rich diversity as the proportion of morphographic and phonographic characters varies considerably according to textual intention and genre conventions. This proportion, alongside syntactical features, defines the degree to which the text represents a (pseudo-phonetic) voice. While there may be a tendency that a written text with a prominent ‘voice’ is intended for oral performance, this need not be the case. I therefore propose three different levels of orality/literacy for premodern Japanese written texts (conceptual, phonic-representational, pragmatic) and argue that their mediality is not limited to the distinction of written text and performance.

In my presentation, I will examine the mediality of medieval and early modern manuscripts of *Shintōshū*, a mid-fourteenth-century collection of texts compiled by monks of the Agui lineage of Tendai Buddhism, and of variants of the origin tales (*engi*) that take place in Kōzuke Province. I will analyze how mediality is interconnected with genre, and how medial configurations and genre conventions influence the development of narratives.

**Sebastian Balmes** is Senior Research Fellow and Lecturer in the Department of Japanese Studies at the University of Zurich, where he also holds a postdoc position in the SNSF project “Time and Emotion in Medieval Japanese Literature.” He is editor of *Narratological Perspectives on Premodern Japanese Literature* (2020) and author of a monograph in German that adapts narratological theory to classical and medieval Japanese literature (De Gruyter, 2022). He is currently working on the *Shintōshū* with a special focus on the legends of Kōzuke Province. He also takes an interest in the Buddhist reception of fictional literature and has published on *Genji kuyō*.

## **Narrating a Suffering Emperor: The Visual and Performative Aspects of the Hell Scene in *Tenjin engi emaki***

WANG Fengyu (Heidelberg University)

Within the narrative of *Tenjin engi* (The Karmic Origins of Deity Tenjin), the episode of Monk Nichizō's trip to the Six Realms describes his dramatic encounter with Emperor Daigo, who makes his plea to the monk while suffering in hellish fires with his former retainers. The episode stands out in the *Tenjin engi* not only for its relatively autonomous textual features but the pictorial renderings of this event also developed unique features in the various *emaki* (illuminated handscrolls) versions. This talk examines a few sets of *Tenjin engi emaki* produced from the late fourteenth to the mid-sixteenth centuries and positions the depictions of Monk Nichizō's encounter with the suffering Emperor within the larger contexts of medieval Hell paintings and the didactic practice of *etoki* (picture explanation). Focusing on storytelling devices such as the portrayals of guiding figures and, in two rare cases, the inclusion of *gachūshi* (scripts in painting), it analyzes the prominent visual and performative characteristics of the narrative scroll format.

**Wang Fengyu** 王風零 graduated from Heidelberg University in Transcultural Studies in 2018 and continued with his PhD study in Heidelberg with a focus on illuminated handscrolls (*emaki*) and their reproductions. From 2019 to early 2023, he worked as the academic staff in the research project "Japanese Handscrolls and Digital Exploration: Materiality, Practices and Locality" under the Priority Program "The Digital Image" funded by the German Research Foundation. He is currently working on his dissertation, titled "From Artefacts to Art Historical Objects: Reproductions of the Illuminated Handscrolls of *Tenjin engi* from Medieval Japan to the Age of Digitization."

## **Rhetoric and Kagura: Performance in Medieval Narratives of Empress Jingū**

Emily B. SIMPSON (Wake Forest University, Winston-Salem)

Empress Jingū (trad. 169-269 CE) is a legendary figure renowned for her supposed conquest of the Korean peninsula with the aid of several major Shinto gods (*kami*). First recorded in the *Kojiki* (712) and *Nihon shoki* (720), this legend came to be incorporated in a wide variety of *kami* cults and the origin stories (*engi*) of individual religious institutions. While the veracity of the conquest itself and the various religious components of the story have been the subject of important research, the role of performance in the legend itself, as well as its impact on performing arts, has been relatively understudied. In this presentation, I begin by examining how Empress Jingū performs her roles as leader and shaman in order to enlist both divine and human aid during her conquest. Next, I investigate the role of court *kagura* in medieval versions of the legend, in which several deities perform *gagaku* and *kagura* in order to entice the sea deity Azumi no Isora to support the conquest as navigator. Finally, I introduce performances of the Jingū legend in *matsuri*,

notably Gion Matsuri, and in regional *kagura* traditions, particularly those of the Chūgoku region in Western Japan. I suggest that performance is an integral component of the original legend, one that was enhanced by medieval adaptations to the Jingū legend and enacted in performance arts that endure to this day.

**Emily B. Simpson** received her Ph.D. from the Department of East Asian Languages and Cultural Studies at the University of California at Santa Barbara. Prior to her appointment as Assistant Professor at Wake Forest University, she taught Japanese religions at Dartmouth College and held a postdoctoral fellowship at the Reischauer Institute of Japanese Studies at Harvard University. Dr. Simpson specializes in late medieval and early modern shrine-temple origin stories (*jisha engi*) and the role of these narratives in the structure and patterns of divinization and in religious discourses on gender.

### **(Re)Constructing Premodern Performative Cultures – *Heike* and *Minnesang***

Robert HORRES (University of Tübingen)

We have no direct knowledge of the performance and music of the performative arts of past times from our own observation or hearing. For the music of the Middle Ages we are dependent on secondary information from texts, illustrations, descriptions and realia. Therefore, our knowledge of the performative arts of the past is inevitably linked to the interpretation of this secondary information. In Japan, there are a number of medieval musical and performing arts that have been handed down over several centuries in unbroken tradition, in some cases to the present day. In Germany the traditions of the medieval musical arts like *Minnesang* and *Meistersang* have long been broken off. Yet the scholarly study of the music and the performing arts of the Middle Ages has a long tradition in both countries. The presentation compares two art forms *Heikyoku* (*Heike*) and *Minnesang*. In both examples, the tradition is so dense that conclusions can be drawn about the development of the art form. Furthermore, information about the music is preserved for both traditions. The aim is to examine research into these two performing arts covering textual tradition, editions, music and musical instruments, history of research, and performance practice. On this basis the impact of tradition – prevalent or broken – on shaping research in premodern performative cultures is discussed.

**Robert Horres** studied Japanese Studies, Economics and Comparative Religion at the University of Bonn and Waseda University, Tokyo; MA in Japanese Studies in 1990, Ph.D. in Japanese Studies at the University of Bonn 1996. Research associate at the University of Bonn and the German Institute of Japanese Studies in Tokyo 1991-2004. Since 2004 professor of Japanese Studies at Tübingen University (Modern Japan). His main research areas include technology, society and culture in Japan, digital history and digitalization of cultural heritage. Current projects deal with the history of woodworking technology in Japan and Buddhist soundscapes and sacred sound.

## 『源氏物語』本文と国宝『源氏物語絵巻』との間

——語り手への注目から——

JINNO Hidenori (Waseda University, Tokyo)

11世紀初頭成立の『源氏物語』の本文と、12世紀に成立した国宝『源氏物語絵巻』の絵画および詞書本文とは、これまでさまざまに比較されてきた。近年では清水婦久子の研究が詳細だが、物語の語り手という「媒介役」の問題をからめた検討がさらになされるべきであろう。本発表では、「蓬生」巻と「柏木」巻を例に、語り手という「媒介役」と物語絵という「媒体」との関係を探る。国宝『源氏物語絵巻』の「蓬生」巻の絵では、荒廃した建物内に老女房の姿がみえる。それは、『源氏物語』本文中で「少将といひ侍りし老い人」とされる人物であり、しかも当の「蓬生」巻の物語を「問はず語り」した老女房と見なしてよいようだ。ただし、「蓬生」巻以外ではこのように特定しうるということはなかなかない。たとえば同絵巻の「柏木 二」、病臥の柏木を夕霧が見舞う場面では、柏木に近侍する女房らが幾人も描かれる。その女房たちこそが「語り手たち」でもあるという可能性を考えてみたい。

**Jinno Hidenori 陣野英則** is Professor in the Faculty of Letters, Arts and Sciences at Waseda University in Tokyo and specializes in Heian literature and *monogatari*. His publications include *Genji monogatari ron: nyōbō, kakareta kotoba, in'yō* 源氏物語論：女房・書かれた言葉・引用 (*The Tale of Genji: Ladies-in-waiting, discourse, and quotation*, Tokyo: Bensei shuppan 勉誠出版, 2016) and *Tsutsumi chūnagon monogatari ron: dokusha, kaigyaku, mohō* 堤中納言物語論：読者・諧謔・模倣 (Tokyo: Shintensha 新典社).

## 説話を聞いて、世界を描く

——小野宮実頼と源隆国の説話集伝承から『今昔物語集』へ——

ARAKI Hiroshi (International Research Center for Japanese Studies, Kyoto)

本発表では、源隆国（1004～77）が「宇治大納言物語」という作品を生み出していく説話聞書の伝説（『宇治拾遺物語』序）を舞台とする芥川龍之介の短編小説『竜』の分析などを導入として、vernacular な和文による説話筆録・収集が、いかにして成熟していくか、そのナラティブの位相を考察する。比較の対象として、小野宮（藤原）実頼（900～70）のよく似た説話収集の伝承を取り上げ、実頼の逸話が採録された言談録『富家語』の話者で、隆国が亡くなった翌年に生まれた藤原忠実（1078～1162）が「宇治大納言物語」初期読者であった（『中外抄』）、という問題の循環にも着目する。そして、古代から院政期において、説話収集という行為が、異世界や対外観といかに向き合い、天竺（インド）・震旦（中国）・本朝（日本）という壮大な世界を捉える『今昔物語集』という作品の生成を導いたか。以上の問題を、これまで発表者が進めてきた説話集研究と「ゼロの筆録者」という視点を交えつつ、論じてみたい。

**Araki Hiroshi** 荒木浩 is a professor at the International Research Center for Japanese Studies (Nichibunken) in Kyoto, Japan. He obtained a D. Litt. at Kyoto University. His research focuses on the *Genji monogatari*, *Konjaku monogatari shū*, *Tsurezuregusa*, and other classics. Currently, he is engaged in a team research project titled “Solid ‘Impermanence’/Fragile ‘Impermanence’: The Transmogrification of the Classics and Future Prospects” to consider new angles for exploring the international and contemporary possibilities of classic culture. Recently, he published *Koten no naka no chikyūgi* 古典の中の地球儀 (2022) and *Kyōto koten bungaku meguri* 京都古典文学めぐり (2023).

## **Time and Emotion in the Hagiography of the Buddha: On the Problems and Chances of a Mediality Approach in the Study of Time and Emotions**

LÉO MESSERSCHMID (University of Zurich)

In my presentation I want to give an outline of the first findings of the case study, “Time in Sacral Spaces and Fantastic Worlds”, I am conducting as part of the SNSF project “Time and Emotion in Medieval Japanese Literature”. The aim of the study is to retrace the numerous ways in which time is written into setsuwa texts, which in turn is the key to understand the attitudes and emotions towards time displayed in setsuwa literature.

Among the numerous tales, that can be found in the *Konjaku monogatari shū* 今昔物語集, the life story of the Buddha seems to lend itself to this purpose, as attitudes and emotions towards time are of pivotal importance within the process of attaining awakening, allegedly experienced by the Buddha to become. The specific function of the setsuwa tales is to induce within the audience the comprehension and reenactment of attitudes towards time in order to achieve liberation. Taking into account Sybille Krämer’s dictum that our knowledge and apprehension of the world would not be possible without media, an additional focus on mediality as a characteristic of the text and related phenomena such as paintings and oral performances may shed some light on how the intended reshaping of the audience could have been attempted.

**Léo Messerschmid** received his Master’s degree in Japanese Studies from Ludwig-Maximilians-Universität (LMU) in Munich, and then embarked on PhD work at the University of Hamburg, dealing with the problem of worldly and religious authority in the *Keiran shūyō shū*, a vast compendium of medieval Tendai, dating from the 14th century. Since the beginning of 2023 he is postdoctoral researcher at the SNSF-funded project “Time and Emotion in Medieval Japanese Literature”.



## A Medieval Genre “in Between”: Performative and Oral Traces in the *Jikidan*

Jörg B. QUENZER (University of Hamburg)

This contribution to the forthcoming conference will attempt to approach the leading topic from two perspectives in particular: The reflection of semi-oral strategies in texts and their connection with performative practices. I will focus on a group of texts from the medieval period, commonly attributed to Buddhist commentary literature of holy scriptures, and their different forms of media. Notwithstanding the sometimes very theoretical level of the discussions contained therein, the genesis of this group of texts, generally referred to as *jikidan*, is closely linked to oral teaching and the proprium of a personal master-disciple relationship. The texts of this group largely reflect the state of medieval Buddhist exegesis, especially on specific sūtras and their commentary tradition, going far back to the continent.

But it is for other reasons that they have increasingly come to the attention of Japanese scholars in recent decades: On the one hand, they—some biographical source included—reveal the specific ways of dealing with knowledge at the time, and further the socio-cultural practices that were associated with it. From the point of view of literary studies, on the other hand, the numerous interspersed text sorts are of interest. Many of them do not belong to traditional hermeneutic strategies, but are a rather special means of conveyance. These include, for example, *waka* or small episodes belonging to the *setsuwa* genre.

This contribution will attempt to expand on the approaches described above by looking at selected examples of forms of media, as they are reflected in the individual text itself or in the textual tradition. Finally we must also ask about the existence of something like “medial consciousness”.

**Jörg B. Quenzer** studied Japanese Studies, German Literature and Philosophy at the Universities of Cologne (Ph.D., Habilitation), Ôtani and Keiô (Japan). Since 2006, he is responsible for the field of literature in the Department for Japanese Language and Culture, Hamburg University. His focus is on literary texts from across the field, expanded by their cultural and linguistic contexts. An ongoing research interest relates to dreaming and other phenomena of the imaginary in Japanese literary and religious history. Another field of interest is the relationship between literary and religious language. Since its foundation in 2005, he has been deeply involved in the research programme “Manuscript Cultures” at Hamburg University and, since 2019, in the Cluster of Excellence “Understanding Written Artefacts”. Currently he is pursuing a project on contemporary valuation of handwriting in East Asia, together with a colleague from experimental psychology.

## ***Kumano kanshin jikkai mandara, Nachi sankei mandara, and the Performance of Etoki***

Sarah Rebecca SCHMID (University of Zurich)

The three major shrines of Kumano, known collectively as Kumano sanzan 熊野三山, have been a major pilgrimage destination for over a millennium. A large collection of objects documents this rich history, including the *Kumano kanshin jikkai mandara* 熊野観心十界曼荼羅 ('Kumano Ten-Worlds Mandala') and the *Nachi sankei mandara* 那智参詣曼荼羅 ('Nachi Pilgrimage Mandala'). The Ten-Worlds Mandala illustrates the stages of a human life and the ten realms (*jikkai* 十界) mentioned in the title. The Nachi Pilgrimage Mandala, on the other hand, depicts the physical landscape of the Nachi Grand Shrine 那智大社 and its surroundings. As they are often found stored together, it is thought that they were used, along with other materials such as the *Ketsubon-kyō* 血盆経 ('Blood Bowl Sutra'), by itinerant Kumano bikuni 熊野比丘尼 for their practice of *etoki* 絵解き (picture explanation). While it is often lamented that there are no written records of these *etoki* performances, both the mandala and other historical sources provide insight into the practice of *etoki*, and how it influenced religious belief and practice among a wider populace in the late medieval age.

**Sarah Rebecca Schmid** received her doctorate in 2022 from the Doctoral Programme "Asia and Europe" of the University of Zurich. She is currently at postdoc at the Institute of Asian and Oriental Studies at the University of Zurich, where she both conducts research and teaches Japanese Studies. Her research interests include mythological narratives, conceptions of death and the afterlife, and the use of images in religious instruction and practice.

## **From Oral Explanation of Mandala to Noh Play *Taema*: Intermediality, Physicality, and Narration in Drama**

TAKEUCHI Akiko (Hosei University, Tokyo)

Zeami's play *Taema* is especially intriguing in its relationship with oral narratives. It is based on the legend of the miraculous creation of the Taima Mandala, which depicts the Pure Land in great details. In the medieval period, the mandala was ardently worshiped, often accompanied by oral preaching that explains the Pure Land image as well as the mandala's miraculous creation. This creation legend was then made into picture scrolls, which were used in oral preachings as well. The legend's basic structure—the encounter between a living person (Princess Chūjō) and supernatural beings (Amida Buddha and Kannon Bodhisattva) who perform a miracle—strikingly resembles that of the *mugen-nō*. Nevertheless, *Taema* deliberately blurs the legend's outline.

My presentation will examine how *Taema* departs from the original oral explanation of the mandala and picture scrolls. Special attention will be given to the power of theatrical

language that freely manipulates the audience's spatiotemporal perception, noh's peculiar use of narration and chorus that enables words that cannot be reduced to a single individual, and the climactic dance of "the bodhisattva of song and dance." The play's unique expression will be shown to be closely tied to the characteristics of noh as a highly intermedial theatre.

**Takeuchi Akiko** 竹内晶子 is professor of Comparative Theatre in the Faculty of Intercultural Communication at Hosei University, Tokyo. She received her MA from the University of Tokyo and her Ph.D. from Columbia University. Her current research focuses on the analysis of nō plays, especially on their linguistic ambiguity. Her recent publications include "Nō to oratorio shiron: gasshō narēshon shūkyōteki kinō to iu kanten kara" in *Chūsei ni kakeru hashi* (Shinwasha, 2020, 159–80) and "The Fusion of Narration and Character Voices in Noh Drama: A Narratological Approach to Zeami's God Plays and Warrior Plays" in *Narratological Perspectives on Premodern Japanese Literature* (2020, 113–49).

### ***Heike Monogatari and Zeami's Rokudai no Utai***

SUGIYAMA Kazuya (Juntendo University, Tokyo)

The chapter "Rokudai" 六代 of *Heike Monogatari* 平家物語 tells how Mongaku Shōnin 文覚上人 rescued Taira no Koremori's 平維盛 bereaved son Rokudai, who was arrested by Hōjō Tokimasa 北条時政, a vassal of Minamoto no Yoritomo 源頼朝, and reunited with his mother. This famous tale about Rokudai is not only part of *Heike Monogatari*, but it also exists in the form of individual works. In addition to narrative recitatives (*katarimono*), there are many visual works such as *Nara ehon* and stage performances: *Rokudai Gozen Monogatari* 六代御前物語, *Rokudai no Kimi Monogatari* 六代君物語, the illustrated book *Rokudai* 六代, Zeami's 世阿弥 *Rokudai no Utai* 六代ノ歌, and the Noh plays *Mongaku Rokudai* 文覚六代 and *Saitō Go Rokudai* 齋藤五六代.

This presentation focuses on *Rokudai no Utai* which is an important work by Zeami, but for some reason has not been the subject of much research. While paying attention to the fact that this work is composed with emphasis on the monologue of Rokudai's mother, I will demonstrate the correlation with other works regarding content and style.

**Sugiyama Kazuya** 杉山和也 is an Assistant Professor at Juntendo University and specializes in *setsuwa* and the history of *setsuwa* research. In recent years, his main interest has been in how German and other European studies influenced the establishment of the modern humanities in Japan. Through the reexamination of the history of research, he aims at a drastic review of the state of contemporary research. He is author of *Minakata Kumagusu to setsuwagaku* 南方熊楠と説話学 (Heibonsha, 2017) and co-author of *Kumagusu to neko* 熊楠と猫 (Kyōwakoku, 2018) and *Nomura Taichirō no kyōgen nyūmon* 野村太一郎の狂言入門 (Benseisha, 2023).

## Vignettes from the Uprising of 1180 – Recitation, Dramatization, Pictorialization

Michael WATSON (Meiji Gakuin University, Yokohama)

The canonical *nō* plays *Yorimasa* and *Nue* are based on *Heike monogatari*, book four (4.12, 4.15). Three other episodes from the same book were dramatized in works surviving only as texts, as non-canonical *nō* (*bangai yōkyoku*).

One cluster of plays retell the valiant resistance of the low-ranking warrior Nobutsura (4.5). The next episode gives different accounts of a revenge, the audacious theft by Kiō of a Heike horse (4.6). Our final examples deal with the defence of Uji Bridge by the warrior-monk Ichirai and Jōmyōbō (4.11). Each character plays a significant role in only one episode—unlike *Yorimasa*—and yet each is the subject of multiple treatments in drama. The illustrative tradition also favours these minor characters, with *Heike monogatari emaki* showing Nobutsura in eight different poses.

None of these plays falls back on *mugen nō* structure. What other means were used to transform the prose narratives to the conventions of *nō*? Can parallels be drawn with pictorialization on scroll, page, or screen? What is the potential of narratological study of non-canonical *nō*?

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## Distillation of a Chapter to a Poem: Transforming *Genji monogatari* into *Kyōen waka*

MIDORIKAWA Machiko (Waseda University, Tokyo)

*Genji monogatari* gained its pre-eminent artistic status through endorsements by *waka* authorities. Renga poetics brought further recognition with the compilation of summaries and *yoriai-sho*, books of poetic “associations” linked to individual expressions. One of the most radical form of summary or condensation is to compose a *waka* for each of the fifty-four chapters, distilling the chapter into a few images. Since Fujiwara no Teika in the twelfth century, if not earlier, it has been a common practice to compose a sequence of fifty-four *waka* poems to celebrate the completion of hand-copying or reading all of the chapters. Very many of these sequences survive. Such poetic sequences are known under titles such

as *kyōen waka* 饗宴和歌 (waka banquets) or *kanmei waka* 卷目和歌 (waka on chapter titles).

This presentation will focus on the transformation from narrative to poetry. What features of a chapter tend to be chosen when it is condensed into thirty-one syllables? Which expressions from the narrative text are echoed in the poems? The transformation from one medium to another is paralleled in the visual arts, where there is also a tradition of distilling a *Genji* chapter into a single picture.

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## Linked Verse (*Renga*) – Mediality and Performativity

Heidi BUCK-ALBULET (University of Hamburg)

*Renga* 連歌 is a form of poetry that is composed in groups. This results in two aspects for the topics to be discussed at the symposium: First of all, *renga* is an art that is performed, including oral means of communication. Second, not only texts emerge from the sessions, but also various forms of written artefacts. By contrast, research has hitherto treated *renga* mainly as a literary art (i.e. as texts), paying less attention to performativity and largely neglecting mediality.

My paper will, on the one hand, introduce the two basic forms of performing *renga*, a more oral style that produces fewer written artefacts and a more written style, with a reduced amount of orality. Another form of performance is the recitation of the poems before the deities in votive *renga* (*hônô* 奉納 or *hōraku* 法楽 *renga*). The paper will, on the other hand, present the main forms of written artefacts: *kaishi* 懷紙 and *tanzaku* 短冊 as well as newer forms such as printed and digital records (some of which reflect a third style, a non-oral way of performing).

The approach is a rather broad one: Medieval and early modern *renga* manuscripts are taken into account, as well as contemporary practices and artefacts, based on the results of field research conducted in 2018 and 2023.

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