

SIX. *The Multisensible Figure:*  
*Ashide Shita-e Wakanrōeishō*

Moving down the page, the brush encounters an image, perhaps a river-bank or marsh, and at the point where the fluid line of characters meets the image, characters mutate into new forms. Some characters transform themselves into cranes, poised on one leg in the shallow waters of the strand; others sprout leaves, and their forms hover between the delicate blades of reeds and the forms of kana characters. This is the style known as *ashide* or the “reed hand.” In some portions of the manuscript dubbed *Ashide shita-e Wakanrōeishō*—the “reed-hand under-picture rendition of the ‘Collection of Yamato and Han Cantillations’”—there are also painted scenes behind the calligraphy, a *shita-e* or “under-picture” with images of horses, rustic huts, baskets, trees, flowers, and so forth. The combination of reed hand and under-picture enables any number of intersections between graphic and pictorial registers. For instance, in the segment of songs written for the new year, the lines of characters are superimposed on a picture of baskets, possibly for the collection of new herbs.<sup>1</sup> As the brush moves over the picture, the forms of characters and the leaves of plants overlap and twine, blurring the boundary between image and inscription, between seeing and writing, as in figure 9.

There are many registers and layers of expression to the “reed-hand under-picture Collection of Han and Yamato Cantillations.” In addition to the calligraphic and pictorial registers, there are the vocal and musical registers implied in a collection of cantillations; and because the songs have words, there is a verbal register of expression as well. The modern standard editions of this poetic collection collapse these various registers onto the verbal register. (A glance at the standard edition of *Wakanrōeishū*, that is, the poetry collection without calligraphy or images, in the *Shinchō* series of

Japanese classics shows how transcription, annotation, and interpretation have congealed around the verbal register of Heian poetics at the expense of other registers.) There are a number of reasons for this insistence on the verbal register. First are the practical or empirical reasons: that is, there is precious little evidence about the vocal or musical register, and, what is more, it is difficult for modern readers to engage with the graphic and pictorial registers. Second are the ideological reasons, which are never entirely separable from the practical and empirical. I have already discussed in this regard how the insistence on the verbal register shores up the general emphasis on ethnolinguistic boundaries that characterizes so many studies of Heian Japan.

In addition to the various aesthetic registers of expression, there are diverse layers of expression involved in the production of this collection. One might speak of the calligrapher Fujiwara no Koreyuki (1149–1175) and the compiler Fujiwara no Kintō (966–1041) as well as the series of composers whose songs figure in this collection (not to mention the dyers and paper-makers, who remain anonymous). To some extent, the names Kintō and Koreyuki correspond with the coordination of distinct registers of expression. That is to say, Kintō compiled the songs (vocal and verbal registers), while years later Koreyuki performed the brushwork (graphic and pictorial registers). How can we imagine this intersection of music and brushwork?

Around 1013, inspired in part by the Heian interest in the poetry of T’ang composer Po Chu-i, Kintō collected some 589 Han poems (*kanshi*) and 216 Yamato poems (*waka*). The resultant “Collection of Han and Yamato Cantillations” enjoyed great popularity at the Heian court. Among the extant manuscripts of Heian calligraphy, it ranks second only to *Kokinwakashū*, in the number of surviving copies and above *Man’yōshū*.<sup>2</sup> As suggested by the term *rōei* (here fancifully translated as “cantillation”), the rhythms of music, probably derived from T’ang styles, served as a format for conjoining Han and Yamato songs.

“The name *rōei* is of Chinese origin and is mentioned in the *Wen-hsuan* (Japanese, *Monzen*) and the *Pai-shih Wen-chi* (Japanese, *Hakushi-monjū*),” writes Eta Harich-Schneider in her study. “The meaning is: to sing joyfully with a loud voice. With reference to a specific type of literary and musical pastime in Japan the term seems to have been first used by Fujiwara Kintō. In contrast to *waka*, which are poems in Japanese style, *rōei* are exclusively vocal pieces on texts from the Chinese, or texts deliberately imitating the various Chinese literary styles.<sup>3</sup> The T’ang sources of this form of musi-

cal vocalization should raise some questions about how a collection of *rōei* came to include *waka*. Were both *waka* and *kanshi* considered material for *rōei*? A common musical form would seem to imply a fundamental equivalency of Han and Yamato modes.

Similarly, calligraphic performance can be imagined as a basis for the intersection of Han and Yamato forms. Indeed, in this context, music and calligraphy are analogous forms. There is a tendency, however, in current disciplines to establish boundaries between various arts, a tendency that covers over possible intersections. Harich-Schneider, for instance, moves back and forth between literature and music in her discussion; yet she avoids the possibility that the “Collection of Han and Yamato Cantillations” might serve multiple purposes, that it might provide a ground for the interpenetration of different registers. “The *Wakan-rōei-shū* was also a literary textbook,” she writes. “It may even have served more as a pattern for calligraphy than as a ‘musical score.’ But one may have sung the *rōei* from these scrolls. It is the first collection in which the term *rōei* occurs, and this term, after all, is a musical and not a literary term.”<sup>4</sup>

In a study of calligraphy inspired by the phenomenology of Merleau-Ponty, Jean-François Billeter takes a very different tack. He uses an extended comparison to musical performance in order to explain the dynamics of calligraphy: in calligraphy, strokes or traits, like notes, are attacked, drawn out, sustained, much in the manner of performance on a musical instrument. The qualities attached to a calligraphic performance of a text are analogous to those associated with a virtuoso rendition of a score.<sup>5</sup> Billeter’s phenomenological discussion of calligraphy provides one way to imagine that brushwork and cantillation intersect at some level, in so far as both arise around a ground of rhythmic qualities and intensities. In the final analysis, Billeter champions a classic sense of control and discipline (as opposed to modernist and existentialist anxieties), linking qualities and intensities to the expression of an internal and ideal sense of the body (the body proper). He thus evokes ancient discipline as a balm for the anxiety of the modern era—a fairly common scenario yet a suspect one in that it exhorts us to overcome modern alienation with greater discipline and conformity. In this respect, his account reminds us that the contemporary evocation of qualities and intensities need not necessarily be liberating or progressive; it can involve an insistence on conventions and regulations with a call for the revival of ancient orders.

I nonetheless evoke Billeter’s idea of a microaesthetic overlap of music and brushwork in order to shift analysis away from an insistence on grammars, genres, and languages as the grid of intelligibility for Heian poetics. Kintō’s use of *rōei*-style cantillation points to a site where rhythmic qualities, not linguistic identities, provide the ground for poetic knowledge. Such a text demands that we begin not with distinct arts, genres, or languages but with aesthetic registers—different registers of perception, sensation, and expression. Unfortunately, there is little material available for even an imaginative construction of *rōei*-style performances at the Heian court.<sup>6</sup> The calligraphic record, despite its lacunae, provides greater latitude for the historical exploration of a-signifying or nonlinguistic forms of expression. For this reason, I tend to bypass the musical register and concentrate on the intersection of pictorial, graphic, and verbal registers. I will continue to use the term *layers of expression* to refer to the historico-communal dimension of the text—that is, such different layers of production as compilation, composition, and calligraphy. I use *registers of expression* to indicate the phenomenological dimension—that is, different sensory operations or potentials, such as seeing, speaking, and so on. I subsequently introduce the term *levels of expression* in relation to differences in magnitude—poems and images are larger than characters, yet smaller than scrolls, or seasonal cycles.

In 1160, when Koreyuki did the brushwork for *Wakanrōeishō*, the Heian court had reached a point of crisis. With the apocalyptic sense of entering the latter days of the law, and with power accruing on the eastern plains, the court devoted even closer attention to its realms of authority, especially its production of signs. There occurred an intensification of contests and expenditure, and apparently, an increased interest in the consolidating of calligraphic schools and lineages. Koreyuki himself wrote a treatise called *Yakaku teikinshō* in which he describes himself as the sixth descendant of the famous Yukinari, carrying on the styles consolidated into the Sesonji school.<sup>7</sup> Similarly, a text like *Ashide shita-e Wakanrōeishō* recalls the glories and lineages of the Heian court; and a resplendent performance of that text could serve as a sign that past fortunes might be recalled and sustained. With his performance of the graphic and pictorial registers, Koreyuki could evoke the prestige and authority of Kintō’s famous compilation. In sum, we can situate the text in relation to a bid for authority. We should also re-

call that the text itself is a form of wealth; it is integral to the economic exchange. In this analysis I will try to deal with the questions: “What kind of authority?” and “How might it work?”

Initially, the pictorial register of Koreyuki’s performance seems to consist of illustrations for the poems; or at least, the images seem appropriate to Kintō’s layout of poetic topics in the two scrolls. The first scroll presents the cycle of seasons and unwinds from the first days of spring (from the new year) through the summer, autumn, and winter. The second scroll range across a series of topics: wind, clouds, dawn, pine, bamboo, grasses, monkeys, wine, mountain water, former capitals, mountain temples, Buddhist matters, princes, singing girls, intimate friends, love, impermanence, whiteness. The first scroll, with its seasonal cycles, might be said to concern celestial movements, while the second, with its loose series of things, places, and relations, might be said to concern terrestrial events. The under-pictures represent images that are, in some sense, germane to the topics, yet the link is not exactly that of illustration. Images are appropriate or auspicious but they do not really depict what the poems say. Then too, the scenes of the under-pictures are not framed. They have porous boundaries, and their lines are drawn out in such a way that they appear to form the contours of hills, shores, or riverbanks. Thus images emerge out of an expanse of unwinding paper, then dissolve into strokes and traits that return into the texture of tangled fibers. At the end of each scroll, images and poems both fade away, into a blankness that is not exactly a void (for it is replete with textures and nuances). In brief, the logic of the images is not that of illustration, any more than that of the poems and topics is narration. There are links and associations, cycles and series, that demand a rethinking of the relations of image and text.

The practical and analytical separation of image and text is often considered constitutive of modern modes of representation, particularly in the West. Foucault calls attention to the modern divide between image and text and approaches this problematic in a novel way—at once historically, aesthetically, and discursively. First, he locates a general historical moment in Western Europe: between the fifteenth and the twentieth centuries a separation arose between the plastic and the linguistic. “The two systems can neither merge nor intersect,” he writes, signaling that plastic representation must bear a resemblance to what it shows, while linguistic representation must exclude resemblance between the sign and its referent. “What is essential is that verbal signs and visual representations are never given

at once,” he concludes. “An order always hierarchizes them, running from the figure to discourse or from discourse to the figure.”<sup>8</sup>

Foucault is concerned with modernist modes that subvert the modern injunction to separate and hierarchize images and texts. His point of departure is Guillaume Apollinaire (1880–1918), whose calligrams let verbal signs and visual representations appear at once. Thus the calligram—in which the letters of a poem take on the shape of the something named in the poem, “aspires playfully to efface the oldest oppositions of our alphabetical civilization: to show and to name; to shape and to say; . . . to look and to read.”<sup>9</sup> This is precisely the anomaly presented in a text like *Ashide shita-e Wakanrōishō*, an anomaly that modern standard editions have done their best to suppress: the joint presentation of verbal and visual registers, which suggests a regime of reading profoundly different from those of modern studies.

Despite the cleverness of his calligrams, however, Apollinaire remains for Foucault thoroughly enmeshed in the modern order of representation. Rather than undermining modern notions of representation, calligrams, on the contrary, are deploying it in order to operate a “double capture.” Cleverly arranged on a sheet of paper, signs invoke the very thing of which they speak, and in return, visible form is excavated by words that work at it from within, spinning a web of significations that fix it in the universe of discourse. “A double trap, an unavoidable snare: How henceforth would escape the flight of birds, the transitory form of flowers, the falling rain?”<sup>10</sup>

A look at the images drawn beneath the “Collection of Han and Yamato Cantillations” suggests something analogous to the double capture of the calligram. One series of poems, those that deal with the first days of the new year, seem to enact a kind of mutual snare of seeing and speaking. Beneath the lines of calligraphy looms the image of a woven basket, a basket in which one might collect the first sprouts of early spring. On the first day of the rat of the new year, emperor and courtiers would leave the capital for a designated site outside the capital. They would pull up pine saplings to plant in gardens in the capital—evergreens as a sign of longevity, of ten thousand years. They would pluck fresh sprouts of the seven auspicious herbs; and these herbs, brewed in a rice gruel, would impart good health to the emperor, as well as to members of other households that prepared the herbal gruel.<sup>11</sup> Superimposed on the scene of grasses and herb baskets, the lines of poem sing of the ten thousand years of the evergreen saplings, and of new herbs and eternal health. Because the poems seem to sing what

the scenes depict, the intersection of poetic utterance and painted image seems to be one of mutual reinforcement: a double capture, an avoidable snare. Again, see figure 9.

Likewise with the reed hand: as the brush winds over the porous edges of the basket scene, characters mutate into shapes that recall grasses and birds. There arise relations that do not seem entirely arbitrary: as the line of characters crosses the drawn-out contours of the image, it transforms into sprouting grasses and cranes standing along what might be a riverine strand. For a series of poems on the new year, what could be more appropriate than characters that transform themselves into cranes (signs of longevity) or into herbs and grasses (brewed for vitality)? In sum, there are at least two levels at which something like a double capture seems to occur: images depict what poems sing, and then, the sound-forms of characters mutate into tiny images that reinforce the vitality and longevity praised in the songs. How henceforth to escape the longevity and vitality promised by saplings and sprouts?

In *Ashide shita-e Wakanrōishō*, however, the relation between seeing and speaking is not exactly like that of the calligram. The calligram reinforces and relies on the authority of the proper name, because the poem says what the shape depicts, and vice versa. This is a modern logic of representation based on depiction and illustration—one that takes the amplified form of pictography, as in Apollinaire. It is not surprising then that, for Foucault, it is René Magritte's "unraveled calligrams" that take the honors. The unraveled calligram perverts or subverts pictography. Magritte disturbs all our seemingly stable bonds between language and the image, with figures like "this is not a pipe," in which the authority of the proper name (and its image) is challenged.

*Ashide shita-e Wakanrōishō*, like the calligram, affords an intersection between seeing and speaking, or singing and looking, one that is not arbitrary. There are modes of resonance among sounds, figures, images, and songs; yet these do not function like depiction, illustration, or representation; they are not pictography. For this reason, analysis of *Ashide shita-e Wakanrōishō* might easily slide into a modernist or even postmodernist space—that is, a space that challenges the modern order of representation—alongside commentary on the work of Magritte, or Klee, or Kandinsky. In fact, I turned to Foucault as a point of departure for *Ashide shita-e Wakanrōishō* in order to highlight the problematic situation of the nonmodern or premodern in contemporary analysis.

On the one hand, with its insistence on the verbal register, our current standard editions (as well as disciplinary divisions) strive to situate *Ashide shita-e Wakanrōishō* within the modern order of representation: poems designate, and images illustrate or embellish. On the other hand, a counterinsistence on styles and figures tends to align it with the modernist challenge (and the critique of modernity)—a counterstrategy that always runs the risk of a simple appropriation of historical otherness. In order to navigate these difficult currents, I retain the critique of modernity in order to gain insight into the otherness of the Heian text. I also insist on the authorities implicit in the premodern or nonmodern text, in order to avoid a facile sense of liberation from all orders.

Even though, like the calligram, *Ashide shita-e Wakanrōishō* involves a kind of double capture, I have already suggested some fundamental differences. (1) Its images are not framed in distinction to inscription; it also allows for minute interpenetrations of sounds and shapes, as with the reed hand. This implies that its double capture crosses various levels of magnitude, whereas the so-called modern order of representation insists on convergence only at the (pictographic) level of designation and illustration (the brushstrokes of a painted illustration, for instance, need not depict the story; only the overall image does so). In short, the scope or range of double capture is greater, at once vast and intricate. (2) The *Wakanrōishō* does not congeal around one author or artist but comprises various layers of expression. (3) Its zones of microaesthetic intersection, in conjunction with the porous boundaries of picture and song, imply very different qualities, which are related to rhythms and intensities rather than image and proper name. If these differences—related to levels, layers, and registers of expression—can be summed in a single word, it would be *resonance*.

To explore the logic of resonance, I begin with an extended analysis of a series of poems from *Ashide shita-e Wakanrōishō*, a segment from the first day of rat of the new year, when courtiers gathered evergreens and sprouts from the fields around the capital. I look first at a poem by Songiyau (or Songyō), a Buddhist name adopted by Tachibana no Arisura when he took his vows in 944 (he is also known posthumously by the Buddhist name Zairetsu; his birth and death dates are unknown). But I shall preface my transcriptions, translations, and interpretations of his poem with some comments about centering the analysis on a poet versus paying attention to a chorus of expressions.

It is common in waka studies to organize analysis around the composer.

For instance, one could trace all poems attributed to Songyō in various anthologies and then search for mentions of him in diaries, records, and so forth. Yet there remains the question of whether, in a text like *Ashide shita-e Wakanrōishō*, expression centers on, and originates with, the composer. What of Kintō the compiler? What of Koreyuki the calligrapher, who actually signs the poem? Too often the proper name of the poet forecloses discussion of the multiple layers of expression. In fact, the insistence on centering analysis on proper names and poets ensures that the art of compilation and inscription will be treated as supplements to the verbal register of the poem. It presupposes that these other modes of expression have no significant effect on, or interaction with, the verbal register.

Aesthetic judgments in *The Tale of Genji*, for example, attend to a number of layers simultaneously, mentioning the calligrapher, the illustrator, the composer, the paper, the spindles of the scroll, the stand on which it lay, or any number of combinations of effects. Similarly, at poem contests, courtiers fashioned elaborate miniatures of gardens in which to present the poem, in which case, visual presentation could be said to precede its inscription, and its inscription to precede its recitation. Heian aesthetics did not dwell on the verbal register. In different circumstances, it may be that composition or recitation came to the fore, but even then it was not a matter of signification pure and simple. Overall, Heian aesthetic judgment remained unconcerned with isolating registers of expression. What counted was the “chorus” or “choreography” of expressions—the ways in which courtiers differentiated and coordinated inscription, recitation, and composition with other modes of production. Traditionally, of course, the Confucian legacy ranked poetry above calligraphy, and calligraphy above painting, and this legacy formed the general background for Heian arts. If poetry ranks highest, however, it is not because it purifies the verbal register. The traditional privilege accorded to poetry does not mean that the verbal register rates higher than the graphic or pictorial register. Poetry ranks highest because it comprises image, word, music, and gesture; it incorporates or synthesizes various modes of expression. Its virtues thus lie in its synthetic potential (not in linguistic purification).

Scholarly apparatus is heavily invested in philology, linguistics, and the isolation of the verbal register, and such an apparatus is inextricable from assumptions about the isolation, homogenization, and purification of national cultures and languages.<sup>12</sup> That I turn to transcription and translation of a segment from *Ashide shita-e Wakanrōishō* attests to the hold of that

legacy. My analysis, however, calls on figural registers of this text—under-pictures, calligraphy, poetic imagery—in order to decenter the usual emphasis on the verbal register. (Of course, as Foucault cautions, not all modes of visibility decenter our traditions.) Layers of expression—Songyō, Kintō, Koreyuki—suggest that we need to think in terms of a chorus and choreography. The poem then is already a hybrid affair, a site of synthesis of levels and layers of expression.

The first song in the sequence, the Songyō entry, is a Han-style song written in the *gyō* or current style with a fluidity that borders on *sō* or grass style. The poem sings of courtiers who grasp pine saplings and branches of flowering plum trees and carry these signs of vitality and longevity back to the capital to harness the forces of the new year. (See also figure 9.)

倚松根摩腰 千年之翠滿手 折梅花挿頭 二月之雪落衣 尊敬  
 Against pines we recline, our hips at their roots rub;  
 evergreen fill our hands with one thousand years;  
 branches of plum flowers, plucked, adorn our hair;  
 spring snows fall on our robes. Songiyau<sup>13</sup>

The body of the courtiers fairly merge with the pines and plums—roots on hips, pine boughs in hands, plum flowers brandished aloft with petals fluttering down on patterned robes. The forms of human bodies—like the patterns of robes—conjoin with the forms of spring growth deemed so auspicious in the first days of the new year. In the domain of poetic imagery, courtiers overlap with pines and plums. In addition, there is the visual confusion of seasons. Those white petals that scatter from above, falling on patterned robes, are they the snows of spring? Has winter lingered to scatter its snow petals on the first days of spring?

Those who hold branches of plum flowers overhead hover between two seasons. They pause at the moment of the new year when winter becomes spring, and falling snows give way to falling petals. This becomes an eternal moment: with evergreens and plum blossoms in hand, the courtiers grasp not only two seasons but also the longevity of one thousand years. The courtly body becomes an eternal, renewable body, akin to that of trees and flowers. The visual merging of courtiers with roots, boughs, and petals is reinforced in the vocal register: the rhythms of characters form two couplets that resonate in almost perfect parallels; pines merge with humans, imparting one thousand years; flowers merge with humans, imparting an eternal spring. Within the song itself there is a kind of double capture be-

tween speaking and seeing: vocal rhythms and visual images together conspire to conjoin two patterns—the cycles of the seasons with the actions of humans. Thus the song deftly twines the courtly body with cosmological patterns.

Even in the space of the poem, without reference to calligraphy or compilation, there is a double capture of seeing and speaking. Without speaking or intoning in a certain way, one would not arrive at the visual conjunction of humans and seasons—or, at least, one would not arrive at a dexterously punctuated and rhythmically aligned conjunction. In this respect, vocal rhythm is a way of marking off space as well as of keeping time. For instance, this Han-style poem uses vocal rhythms (and tonal sonorities) in order to arrive at a kind of spatial delineation of parallel lines that reinforce a superimposition or fusion of two forms: trees and humans. Following standard practice, I have transcribed and translated the poem in accordance with such vocal patterns. It is significant, however, that calligraphy unfurls its vertical columns without concern for a scriptural replication of vocal patterns. It does not even break its lines in accordance to the couplets. This is significant because it shows that the spatial logic of calligraphy differs greatly from Western poetics, which, with its logic of the frame, demands a digression.

If one thinks of poetic meters and feet in a literal way, then poetry is a way of delineating space by pacing and measuring with the voice-foot. Without the leaps, skips, and bounds of spondee and trochee and such, the poetic foot would be a plodding step, the left-right-left of a tired shuffle or a steep military march. By the twentieth century, the walk-and-talk of poetic meter came to imply a kind of stiff, dimwitted marching, even with its variations in gait and bounce. Successive generations of poets tried different ways of organizing poetic space, inventing new rhythms—changeable rhythms, arhythmic rhythms—in an attempt to alter the rigid pace of the French alexandrine or English iambic pentameter; or, in Japan, to break the march of alternating fives and sevens inherited from the court tradition. Yet this sense that the old rhythms had become restrictive and senseless is more complex than a simple desire for vocal or rhythmic novelties. It also relates to transformations in the graphic and visual presentation of poetry.

Modern typography lends itself to a consolidation of the quadrangle effect of poetry: the straight margin holds the left edge of the poem in place, and on the right, the line breaks, typically in conjunction with meters and rhymes. Thus visual and vocal patterns were made completely complici-

tous. Likewise with the pictography of the calligram: for all its playfulness, when it converts typography into pictography, the calligram simply augments and encrypts the logic of the frame. Michael Butor, for instance, complains that calligrams “have the major drawback of being, for the most part, nothing but texts laid out according to the lines of a drawing that is very poorly executed typographically.”<sup>14</sup> Typography shores up a convergence of visual and vocal registers, which ensures the inevitability of the frame, in the poem as in the calligram. This system is no stranger to modern Japanese poetics, either.<sup>15</sup> The framing of poetry (as a kind of quadrangle space of resemblance) is characteristic of modern poetics, in which visual patterns and vocal patterns converge to define and delineate poetic space.

Modern poetics has come to rely heavily on the frame in order to render art; words are graphically, visually framed in order to render them poetic. For all its sonorities, we might not read “April is the cruellest month, breeding lilacs out of the dead land, mixing memory and desire, stirring dull roots with spring rain” as a line of poetry. But T. S. Eliot opens *The Waste Land* with

April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.

The visual breaks give a different cadence to his sentence; the gerunds become appoggiatura leaning into, and generating, the expectation of resolution. The words are now a poem. The graphic breaks of the line form the outline of a rhythm that became Eliot’s hallmark: a line with beats that mimic and purify the rhythms of colloquial English, banishing the sing-song walk of iambic pentameter without resorting to free verse. Of course, even as Eliot relies on the poetic frame in order to establish his poem, he challenges this legacy in other ways.

Within the poetic frame, correspondences could spring up between painting and poetry. Throughout the nineteenth century, as art objects moved into galleries and museums, the poem often modeled itself on the objet d’art; poems painted pictures, drew symbols, sculpted objects. Then, as images within the frame began to waver and were sublimated under the close empirical eye of the Impressionists, French symbolist poets likewise framed an aesthetics of glimpses in poetry, using dark-voweled rhymes and

fleeting symbols. By the end of the nineteenth century, poets had identified the frame as a form of aesthetic closure, and they began to rupture the frame, strategically. The poetic frame had become both a boundary and a site of transgression.

When Pound, Eliot, and other artists of their generation turned to the museum with its isolated objects and framed pictures, they lauded the fragment, the incomplete portion of history that opened uncertainly into the present. Pound arrives at visual patterns or figures that isolate and fragment the voice in an attempt to fracture the frame of the poem and set it in motion.

Spring . . . .  
Too long . . . .  
Gongula . . . .

So speaks a fragment of Sappho in Pound's dialect. The rest of the poem does not survive, and yet . . . . Well, that is Pound's point. A papyrus fragment appears as if in a frame, yet in a frame that remains eerily incomplete, a frame that can no longer quite contain or complete the past that it resurveys in isolation.<sup>16</sup>

Now the mainstream of academic accounts of Heian poetry avoid the modernist raid on the frame. This is especially true of Anglo-American scholarship, with the exception of Mark Morris, who has consistently raised the question of whether waka is poetry at all.<sup>17</sup> In particular, Morris challenges the ways in which translators impose quadrate space on waka, such as I have done with the above Han-style poem. This is an engrained practice, one that entails a number of stages and assumptions. The modern Japanese editions too strip away the graphic and pictorial registers in order to isolate the verbal register. They frequently alter the usage of characters, for the ease of the reader and often introduce typographic breaks to indicate the grammatical emphasis of the poem. Still, in the modern Japanese edition, the waka poem retains a sense, albeit greatly diminished, that it is a line. Anglo-American translations, however, break the waka pattern of 5-7-5-7-7 syllables into five lines, and array them in a quadrate space (or, as in the above Han-style poem, make the syllabic breaks 5-6-5-6). This is to ensure that the reader will see waka (or kanshi) as poetry. To counter this domestication, Morris suggests that we think of the waka in terms of a line—which point becomes important in the discussion below.

There is another aspect to the domestication of Heian poetry: the im-

position of quadrate space is a continuation of the practice of isolating and privileging the verbal register, which grounds us in a form of ethno-linguistic interpretation. For instance, the Han-style poem above might be transcribed into classical Japanese, to suggest (as Karaki Junzō does) that Heian courtiers couldn't possibly have understood or performed it as classical Chinese. It may be that Heian Chinese was quite idiosyncratic, but it cannot thus be collapsed into Japanese. In fact, as *Ashide shita-e Wakanrōishō* shows, the Heian differentiation of terms like "Chinese" (*kan*) and "Japanese" (*wa*) do not correspond to modern linguistic boundaries. Nevertheless, our ethnocentric insistence on the poetic frame tends to shore up the assumptions of ethno-linguistic analysis. Indeed, it is not unusual for Anglo-American translations of Heian poetry to transcribe the poems in modern Japanese, as in the two translations of *Kokinwakashū*. All in all, Japanese and Euro-American practices of transliteration and translation are thoroughly complicitous in the imposition of the frame of modern Japaneseness on Heian poetry.

The modernist raid on the poetic frame does not really deal with such engrained practices and the assumptions that surround transcription and translation. But then, it would be unrealistic to expect translations to unravel an entire discipline and methodology. That is the goal of analysis and interpretation. Moreover, there are all manner of problems that attend the modernist emphasis on difference, not least of which is its potential for complicity with nativism and orientalism. At present, I wish to explore how modernist poetics nonetheless makes possible a different encounter with nonmodern forms like Heian poetry, one that highlights the possibility of their aesthetic differences. For Pound in particular, the encounter with traditional Japanese and Chinese poetry suggested a poetics that defied the modern logic of sound and image.<sup>18</sup> First and foremost, these other poetics suggested to Pound another mode of visuality in relation to poetic imagery—as in his famous haiku.

*In a Station of the Metro*  
The apparition of these faces in the crowd;  
Petals on a wet, black bough.

In this poem, a suppressed simile juxtaposes or "superposes" two images (faces and petals)—images or ideas. "The 'one image poem'" Pound wrote, "is a form of super-position, that is to say, it is one idea set on top of another."<sup>19</sup> His take on poetic imagery, now almost a commonplace, lays the

ground for understanding such poetry in terms of visual overlap or “superposition” rather than depiction, illustration, or representation.

In the wake of Pound, it is hard not to see Songyō’s poem in terms of superposition. The Songyō poem deftly evokes human forms and tree forms, and without any indication of comparison or simile, poses one on the other, to the extent that humans and spring trees entwine inextricably. Of course, there are some important differences between Pound and Heian poetics. First, there is the Heian insistence on conventional expression. Second, Heian poetics evokes a kind of visuality that might be called “pattern recognition”—as with patterns of fluttering blossoms and those of falling snowflakes; or, the forms of trees (roots, boughs, etc.) and the forms of human bodies (hips, hands, etc.)—and these are often patterns of motion.

Third, the act of pattern recognition crosses levels of expression. In Songyō’s song, characters themselves show a certain visual affiliation with poetic imagery. The poem selects characters whose left side (the radical or signfic) repeats trees and hand. Of course, Pound too evoked the visual qualities of Chinese characters, particularly in his “Cantos”; and yet, for all his rhetoric of energies and mimicry, his imagination of characters remains close to pictography. It seems that, regardless of the modernist effort to break the poetic frame, modern typography consistently reintroduces effects of resemblance into its matrix. It is in this way, in particular, that a poetic form that derives its sense of line, center, and boundary from calligraphy differs profoundly from modern or modernist poetics. The movements of the brush itself mime the movements of things. Yet, rather than depict things or reproduce their semblance, calligraphy follows and makes manifest the mobile patterns of phenomena. Its use of dynamic centers evokes a sense of animated bodies. In this respect, resonance differs from superposition (as well as pictography), and this digression into modernism helps us to elucidate some of its qualities. Whereas superposition works to introduce play between vocal and visual registers in order to break the poetic frame, resonance begins with unframed interactions among sensory registers in order to locate centers of motion. By locating centers of motion and establishing patterns of resonance among them, Heian poetics lays claim to a vast project of synthesis. Calligraphy is integral to this project.

The synthetic potential of calligraphy is nowhere more obvious than in the stylistic shifts that attend the transition from Han to Yamato song in *Ashide shita-e Wakanrōeishō*. Songyō’s song is a Han-style song, and Koreyuki

renders it in the “current style” or “running style” (*gyōsho*). The current style is sometimes construed as the cursive intermediate between the “stiff style” (*kaisho*) and the “grass style” (*sōsho*). Billeter however argues convincingly that the current style is extremely close to the stiff style, while the grass style is significantly different from both. His remarks make sense in this context for two reasons. First, *Saiyōshō* indicates that Heian instruction in calligraphy began with the current style, substituting it for the stiff or standard style. Second, the distinction of stiff/current style versus grass style corresponds nicely to the Heian differentiation of *mana* and *kana*. (Recall that the Heian differentiation of *mana* and *kana* corresponds generally to Han/T’ang versus Yamato styles.) This is precisely what occurs in *Ashide shita-e Wakanrōeishō*: the brush shifts deftly from Han to Yamato song, from current to grass style, or from *mana* to *kana*. (See figure 9.) If this shift is parsed only in terms of the verbal register, the result is incommensurable grammars and genres. If it is read calligraphically, then it can be read for its stylistic resonance and synthesis. As we see below, other features support the notion of stylistic synthesis.

For example, Mibu no Tadamine, who flourished around 920, composes:

子の日する野辺に小松のなかりせば  
千年のためしになにをひかまし 忠岑  
Were there no evergreen saplings in the fields of this new-year day,  
what would we draw forth in anticipation of one thousand  
generations? Tadamine

Tadamine poses a riddle about the signs of spring. His question, thoroughly disingenuous, follows directly from the imagery of the preceding song. If there were no pines rooted in the fields, he asks, what would courtiers pull up and take back to the capital as signs of longevity?

Note that Tadamine’s song question captures the event through the repetition of its gestures. Its query does not challenge the act of drawing forth evergreens. It takes that gesture and mimes it in a riddlelike query. The rhetorical twist of the poetic line constitutes a gesture. The verb for “drawing forth” (*hiku*) resonates with gestures, even that of the act of writing: drawing out lines. Thus the poem replicates and amplifies the ritual act. It says nothing, it shows nothing. It simply turns and gestures. Rhetorical questions, suppositions, and riddles, so common to Heian poetry (whether Han or Yamato style) conjure up a sense of doubleness, yet the outcome is already captured. “Were there no evergreens in the field,” he poses. Of



course, there are evergreens, and in this sense, such queries always effect a capture—not of resemblance but of gesture.

The gestural twist of poetic queries recalls the analyses of Tokieda Motoki in the context of pivotwords and other aesthetic twists in ancient poetry. Tokieda sees the structure of the Japanese sentence in terms of boxes within boxes (*irekokata kōzō*). Rather than subjects and predicates, with subjection and predication, he finds nested or embedded structures; grammatical operations seem to gather around a kernel. Tokieda himself focuses on structure and signification, but his analyses can support a-signifying or nonlinguistic structures as well. In his account of the aesthetic turns of ancient verse, for instance, he no longer draws boxes within boxes; there boxes overlap boxes. If we override his rectilinear emphasis and replace boxes with circles, his diagrams would resemble those of mathematical sets and subsets, in which shared elements generate circles within circles, and circles that overlap other circles.<sup>20</sup> It is interesting that Tokieda arrives at interlinked and overlapped boxes (or circles), for this metaphor allows for a concentric model of resonance that is not unlike the structure of the calligraphic line with its interlinked centers. Of course, this is to push Tokieda beyond the realm of Japanese grammar (where he apparently wishes to dwell), into an analytics of lines and centers. Nonetheless, his diagrams of the aesthetic turns of court poetry aptly sketch its logic of gesture and capture. It is as if Tokieda, in his exploration of court poetry, discovers an a-signifying or nonlinguistic structure related to the intersection of poetry and calligraphy. Just as the brush turns around the center of a character, the rhetoric of the poem twists, queries, and gestures around an event. In this sense, like the character in the Wang legacy with its dynamic center, the poem unfurls a mobile pattern.

When Mark Morris challenges the imposition of the quadrate frame on waka, he asserts that the waka is, first and foremost, a line. If waka is a line, phrase, or sentence, he suggests, then waka poetics comprises various ways of slowing, turning, shifting, elaborating the movement of a line. We can think about this in relation to the calligraphic line. The waka line meanders on a sinuous path, weaving and pivoting. Its visual consistency comes from the rhythmic falling and centering of the brush. As the brush moves down the page, it oscillates laterally through the strokes of each character: to each character it imparts a center of motion (which is not a center of gravity). As the brush moves fluidly into the flexible strokes of the grass style of kana, it moves from center of motion to center of motion; each character is the

site of an emergence of a pattern in an open series of patterns with centers of motions.

The brush falls as a leaf falls, turning, wheeling, pivoting around a center, now lifted in another gust only to flutter down again. A line of calligraphy is analogous in its movements to the falling and fluttering of an object (a leaf, a petal, a feather) that turns and pivots on the currents of the air, buoyed by the friction that defies gravity. The delight expressed in seasonal poems for showers of leaves or petals or snowflakes recalls the dance of the brush: a falling motion that hovers, oscillates, whirls and turns around a center. The songs that speak of love often tell of waters that rush and flow, flames that flicker, dyes that seep and run. The movements of the brush recall these movements, too. It is a liquid writing with ink that flows, flickers, seeps, runs. The movements of the brush seek the center of these movements. The brush, in this sense, does not simply fall down or seep across the page: it hovers in the way that petals trace the currents of air, it flows in the way that waters trace the contours of the land, shot through with potential and kinetic energies.

So often poetic treatises speak of the ways in which writing and singing soothe lands, humans, human relations, but this activity does not follow from the logic of the frame (which constructs a bounded space in which contradictions come into harmony). Clearly, calligraphic activity can produce boundaries, lines, and spaces, yet these are not those of typography, or even of Roman letters. Roman letters sit upon a line (petals on a wet, black bough), and modern typography furthers their aura of gravity. Roman letters lope across the horizontal, feet on the ground, measuring the line. Chinese calligraphy, however, centers each glyph, locating a center of motion that makes the character appear to hover in its own space. The calligraphy of characters delineates space in ways that call attention always to various centers of motion, and to the resonance that arises between centers of motion. Topologically, calligraphy aims to align centers of motion in harmonic patterns so that new centers of motion, arising between other centers, also enter into resonance. When poetic treatises directly relate writing to ruling, it is not surprising that the ideology in question is one of concentric centers, of relations between centers, and of motions toward and away from centers. This is what Deleuze and Guattari describe as a major type of imperial line (that is, a line that rends the abstract line from smooth space, converts it and accords it values). For them, the Chinese imperial line entails a supraphenomenal encompassing.<sup>21</sup>

In terms of a supraphenomenal encompassing, one can imagine how song strives to capture dynamic forces. For instance, Tadamine's poem associates its quizzical gesture with regenerative forces—the return of spring and the eternal green of the pine. It is as if the poem had replicated or harnessed these generative forces, channeling them into the gesture of drawing forth the lines of poetry like the evergreen needles of the pine. The riddle or rhetorical question introduces a gap, without which there could be no motion or generation. Without the gap, there would be only static depictions and resemblances. Heian poetry and calligraphy are, above all, mobile, replete with forces. They do not attempt to fix occasions but to regenerate events in a bid to ensure the movement of things and humans (albeit in accordance with orderly patterns).

Almost predictably, then, the next song poses a kind of rhetorical query. It too moves with the rhythms of grass-style kana, cantillating a Yamato song.

千歳までちきりし松も今日よりは君にひかれてよろづ代や経む  
能宣

Might the evergreens with their promise of one thousand years,  
from this day drawn forth by you, lord,  
pass ten thousand generations, too. Yoshinobu

Ōnakatomi no Yoshinobu (921–991) adopts a pose that flatters the emperor. If pines are said to live one thousand years, and if emperors are said to live ten thousand generations, will a pine drawn forth by the emperor live ten thousand years?

This rhetorical query, too, is disingenuous, with its naive juxtaposition of two temporal sequences. What happens, Yoshinobu asks, when two different temporalities meet? Would the greater span act on the lesser? In Heian poetics, the greater frequently affects the lesser—as seasons affect humans—and yet only through mutual affinity. In this respect, the lesser affects the greater as well, and their interaction is a matter of resonance. If the emperor lends his auspicious longevity to the long-lived pine, it is because the pine is already a sign of longevity. Of course, poems never pose these interactions in terms of facts; poems spin out queries, doubts, riddles, and hints. This is because song aims to keep open the space of encounter, however disingenuously. Song aims to navigate in the space of an interval: not quite a gap, not quite an overlap.

Each of the poems cited thus far introduces a space of encounter between

two levels, and frequently these doubles exist embedded or superimposed within other doubles. Songyō's song juxtaposes human forms and spring forms—an encounter of two realms or two times: that of the earth and that of the heaven. The two coincide, for an interval. In Tadamine's song, the evergreen of this earth promises to pass into eternity. His song, too, poses the encounter in the mode of supposition and anticipation. Then Yoshinobu stages an encounter of the evergreen and emperor, but now the pine stands as the terrestrial form (only one thousand years), while the emperor stands as the celestial form (ten thousand generations, or eternity). In sum, each song poses an encounter of greater and lesser (so to speak), and these are directly related to terrestrial and celestial phenomena: humans and seasons, evergreens and longevity, evergreens and imperial generations.

The encounter of terrestrial and celestial forms is integral to Heian poetics. Indeed the "Collection of Yamato and Han Cantillations" poses an analogous logic at the level of its two scrolls. The first scroll coordinates songs on the cycles of the seasons, while the second scroll unwinds a series of topics, events, places, and so on. Each scroll is, in effect, one movement, opening with a header and closing with a stretch of paper. These parallels enable a juxtaposition or superposition of the scrolls, one that involves an encounter of terrestrial series (scroll two) and celestial cycles (scroll one). Of course, the topics are not strictly regulated and aligned, and many of the poems seem equally suited to one scroll as to the other. The encounter of terrestrial and celestial phenomena is not confined to a single level of expression: it arises within poems, between poems, and between scrolls.

This is part of the art of compilation: in the encounter between terrestrial and celestial forms, song locates and captures the affinity between them. This capture is not static but dynamic. Song harnesses the forces that move between terrestrial and celestial realms. It strives for poetic linkages, not to contain and possess but to channel and direct affinities. Each song entails internal operations of overlap (figural, rhythmic, thematic, and imagistic forms of superposition, juxtaposition, apposition, etc.), and these internal overlaps mesh with external operations of overlap between songs, and even between scrolls. Fields of different dimension (dynamic boxes or circles) coincide, intertwine, or overlap, forming a concentric order in which there always occurs an opening that enables the interpenetration of fields. Thus, poetry and calligraphy, with their formation of centers of motion and concentric resonance, make possible a dynamic alignment of earthly signs, human emotions and actions, and heavenly forms.<sup>22</sup>

The hints and feints of riddle, however disingenuous, sustain the dynamism of encounter. Fujiwara no Kiyotada (d. 958), in the next Yamato-style song of the sequence, introduces an erotic charge into the play of affinities.

子の日にしめつる野辺の姫小松ひかでや千代のかげを待たまし  
清正

Slender and lovely the evergreen in the fields designated for this day  
of new-year rites: if I do not pull it up, will I pine one thousand years  
in its shade? Kiyotada

The slender and lovely pine directly introduces the feminine figure (*himekomatsu*), and the poet wonders if he ought to draw her forth (pull the pine up). If he does not, will he wait for her eternally? Will he wait for her as long as he would wait for the young pine to mature into shady boughs? Kiyotada deploys a common vocal play on the word *matsu*, which designates both the verb to wait and the noun pine. In this way, he conjoins the time of lovers and the time of ages. Naturally, there is a discrepancy between the time of humans and that of the pine's thousand years, but the song links them. The human time of erotic longing joins the cosmological time of generation in the dynamics of the word itself (*matsu*).

The dynamics of a pivotword like *matsu* often encourages commentators to linger in the verbal register. As discussed in Part one, scholars like Akiyama Ken have tried to associate pivotwords with kana, and kana with phonetic inscription; thus they conclude that the pivotword is the hallmark of the Japanese language and a sign of Heian independence. There are, however, a number of reasons to challenge this ethnolinguistic reduction of pivotwords. Not only are similar operations found in Han poetics, but they are also entwined with visual resonance. As in Kiyotada's poem, in which patterns pivot and double: *himekomatsu* twines the slight stature of the pine (*hime*) with the elegant slightness of the noble lady (*hime*). Both sounds and images double, and there is always a resonance between the doubled speech of pivotwords and the doubled vision of *mitate*. Finally, as Yoshino suggests, the aesthetics of the pivotword relates to the figurality of inscription. At this level, it is Koreyuki's reed hand that comes to the fore. The style of the last three Yamato-style songs, with their queries, turns, and doubles, is the grass style. Then, as the brush crosses the drawn-out traits of the basket scene, kana characters seem to sprout leaves or change into cranes. Moreover, within many of the images are forms that seem to be characters. *Ashide shita-e Wakanrōishō* is full of zones where there is no hierarchy or divi-

sion between image and text—or rather, zones in which visual and vocal registers are not differentiated—again, as in figure 9.

The intersection of visual and vocal registers imparts a synthetic power to the Heian text. This is most evident in the shift between Han and Yamato styles. For instance, the new-year sequence moves from Kiyotada's query about the slender pine to a Han-style song by Kan (Han abbreviation for Sugawara no Michizane, 845–903). There occurs a figural shift from the grass-style variations of kana to the current-style variations of *mana* as well as a rhythmic shift from the 5-7-5-7-7 of Yamato-style song to the 4-6-4-6 of Han-style song. The theme shifts from transplanting pines to gathering new herbs (*wakana*).

To nip sprouts in the fields—  
common wisdom recommends to women of verdant heart;  
to blend fresh broths upon the fire—  
by custom men entrust to her pliant fingers. Kan

Images of grasses sprout alongside these poetic words of wisdom. In addition, Kan, or Michizane, deploys Chinese characters that replicate these grasses. He selects characters that bear the radical (or signfic) for grass, amplifying his diction with images of grasslike nipping, grasslike heart, grasslike fingers.<sup>23</sup> The space of the under-picture and the space of the character interpenetrate. Figures of grass run through and within the lines of song. And the lines of song that speak of collecting new herbs run alongside the picture of a basket for collecting new herbs. On so many levels, sounds and images resonate, capturing the vitality of new herbs, a vitality become as irrefutable and irrevocable as a draught of new-year brew.

Michizane's poem exploits the visual potential of those characters that Hsu Shen classified under "sound and form" (形声文字), which category actually comprises the largest number of characters. In such characters, one element presents the sound of the character, and the other element (the radical or signfic) furnishes a figural clue about the character's classification (related to stone, bird, water, fire, horse, cart, or any number of objects). The dynamics of sound-and-form characters makes possible Michizane's repetition of grass signfics. It introduces microaesthetic intersections of visual and vocal registers at the level of the character, intersections that proliferate into the space of poetry and picture. This is what the reed hand, with its emphasis on grassy forms and traits, does. The visual registers of *Ashide shita-e Wakanrōishō* thus show that it is impossible to re-

duce songs to the verbal register and thereby divide Han and Yamato into incommensurable genres or grammars.

In this text, both are stylistic variations on an aesthetics of what could be called a multisensible figure, which is the basis for the synthetic potential of the Heian text. In a phenomenological hypothesis about the art of Francis Bacon, Deleuze describes the multisensible figure. In such a figure, he writes, every level or domain of sensation would have a way to refer to the others; there would be an existential communication between color, texture, tone, gesture, verb, image—akin to the communication of each of the senses with the others. This kind of originary unity (of the senses) would be in direct contact with a vital power, a power that is rhythm, a force that is more profound than seeing, feeling, hearing, and so forth.<sup>24</sup> There is something like this at work in the Heian text. At some fundamental level there is an intersection of various registers of sensation, as if seeing, sounding, and feeling were somehow interchangeable, as if there existed a primordial rhythm or multisensible figure beneath and beyond human acts.

Yet the Heian text is unlike modern or modernist art. Where a painter like Bacon could be said to make rhythm visible, or a composer to make rhythm audible, the Heian text does not evoke a metaphysical or practical separation of senses around different arts. A poetry collection like *Ashide shita-e Wakanrōishō* directs attention to a chorus of compilers, composers, calligraphers—not to mention to dyes, papers, scrolls, spindles, cases, tables, and so forth. Although each layer imparts an individuated style, there are no originary signatures. The Heian artist enters into a vast signature that is rhythm; he or she is embodied in the multisensible figure in the act of making it legible. For the modern artist, Deleuze implies, such a stance would entail certain dangers, not least because of the way in which it associates community, vitality, and cosmology and locates its order in nature. The modern artist inevitably looks into the abyss but must not leap over it too lightly or quickly.

The Heian artist, it might be said, looks away from the abyss. Heian courtiers frequently represented the regions outside the capital as realms of darkness, full of unintelligible squawks, an unsettling babble of forms; and these realms of darkness threatened to overwhelm the radiance of the capital. Chaos looms on the edge of the Heian order, and inside it as well: parts of the projected capital remained unfinished or fell into ruin, and tales warn of thieves and vagabond on the prowl there. Only close attention to the rendering legible of rhythm assured the proximity and continuity of

radiance, a radiance that shone from the multisensible Figure to be actualized in the rhythms, figures, and gestures of calligraphy and poetry. Still, the contemporary appeal of Heian probably lies in its concern for walking the boundary between order and chaos, for entering into zones where it no longer seems possible to extract an intelligible order from chirps, sighs, and stomps, and for rendering those sensations legible.

- 10 Billeter, *Chinese Art of Writing*, 20.
- 11 See Thomas Lamarre, "Diagram, Inscription, Sensation," in Deleuze, Guattari, and the Philosophy of Expression, special issue *Canadian Review of Comparative Literature* 24:3 (September 1997): 676, note 4, for a discussion that differentiates this notion of mimicry (via Deleuze and Benjamin) from pictography and from the ideas of Pound and Fenellosa.
- 12 Mireille Buydans, in *Sahara: L'Esthétique de Gilles Deleuze* (Paris: Librairie Philosophique J. Vrin, 1990), 9, gives a provisional definition of form that combines several approaches: form can be defined as a contour (an ideal or real link) that effects the characterization of an ensemble (of ideas, materials, or procedures) and imparts an individuated consistency.
- 13 These examples are from Komatsu, *Kana*, 36–37. Seeley uses similar examples and gives a number of others in *A History of Japanese Writing*, 49–53.
- 14 Paul Saenger, *Space between Words: The Origins of Silent Reading* (Stanford: Stanford University Press, 1997), 11.
- 15 Shoryōshū is a collection of statements made by Kūkai compiled by a disciple after his death. Saiyōshū is based on the teachings of Fujiwara no Norinaga (1109–1180), as imparted to Fujiwara no Koretsune (d. 1227) in the late twelfth century. *Jubokushō* was written in 1352 by Son'en (1298–1356) for Emperor Go-Kōgon (reigned 1352–1371) of the Northern court. Gary DeCoker translates and introduces these two works in "Secret Teachings in Medieval Calligraphy: *Jubokushō* and *Saiyōshū*," *Monumenta Nipponica* 43:2 (summer 1988), 197–228; 43:3 (fall 1988), 261–78.
- 16 This dictum is attributed to Kūkai by a disciple. My account of the *Shōryōshū* is gleaned from the discussions of Yamamura (see especially 104, 125) and Haruna Yoshihige (especially 64) as well as Hirayama.
- 17 Murasaki Shikibu, *Genji monogatari* 2:377–78. In this instance, I have deliberately geared my translation toward a presentation of movements rather than states. The counsellor is Tō no Chūjō, the prince is Hotaru. See also Seidensticker's translation: Murasaki Shikibu, *The Tale of Genji*, 314–15.
- 18 Murasaki Shikibu, *Genji monogatari*, 2:379; see also Murasaki, *The Tale of Genji*, 315.
- 19 Suzuki, *Kodaiwakashiron*, 395.
- 20 Utsuho *monogatari*, 3 vols., ed. Kōno Tama, *Nihon bungaku taikai* 10–12 (Tokyo: Iwanami shoten, 1962), 3: 101–2. Komatsu discusses this example (68), as do Seeley (77–78) and Kuboki (164).
- 21 Kuboki, "Kana: Hassei to tenkai," 164.
- 22 As Nomura Tadao indicates, the shift to the concubinage system (with the emergence of the politics of the inner palace) occurs around the time of the shift from Heijō-kyō to Heian-kyō and the attempt to revitalize the *ritsuryō* system. *Kōkyō to nyōkan* (Tokyo: Kyōikusha, 1978).
- 23 The question of why there were so many female sovereigns (six women in eight reigns) in Nara Japan occupies Umehara Takeshi in *Ama to Tennō: Nihon to wa nani ka* (Tokyo: Asahi shimbunsha, 1991). The book is of interest for two reasons: first, because Umehara reviews in detail the polity of Nara Japan and the role of women; second, because he is so interested in establishing essential differences between Japan and China on this basis. The deviations of early Japan from the *ritsuryō* model of Sui and T'ang China dominate

his analysis, and he signals important differences. But this form of comparison, fundamentally static in its recourse to political codes, omits certain aspects that might suggest a more dynamic interplay between shamanka and Buddhist nuns and emperors; namely, the interpenetration of early T'ang governance with the formation of religious Taoism, in which female hierarchy and authority played an integral role. The gesture of distinguishing Japan and China on the basis of Japan's women is one that merits attention from feminist interpretations and other constructions of the archaic state. It is not surprising, then, that inscription in kana plays an important role in the final instance: the phantom of the mother tongue underlies the association of women with the Japaneseness of early institutions.

- 24 Mitani Kuniaki, in his analyses of Heian tales (*monogatari*), frequently alludes to the conjunction of seeing and knowing. At the outset of his article on picture scrolls, he gives a brief overview of the simultaneity of certain perceptual modes in early Japanese literature (89–91): "Monogatari bungaku no 'shisen': miru koto no kinki aruiwa 'katari' no kyōen," in *Monogatari no kenkyū dainishū: tokushū shisen* (Tokyo: Shinjidaisha, 1988), 89–108.
- 25 Emori Itsuo interprets Heian marriage customs through the accounts in Heian tales, with an emphasis on Utsuho *monogatari*: *Monogatari ni miru kokken to josei*: "Utsuho monogatari" sono hoka (Tokyo: Nihon editaasakuuru shuppanbu, 1990). He raises precisely this question about the rank and authority conferred on noble women through the possession of property, showing how many scholars have tended to see the relation of women and property in terms of women's independence and authority. He points out that the relationship between noble women and property was nonetheless beset with difficulties. In effect, in anthropological terms, we would need to differentiate clearly among matriarchal, matrilineal, and matrilineal modes of mediation. See also Peter Nickerson, "The Meaning of Matrilocality: Kinship, Property, and Politics in Mid-Heian," *Monumenta Nipponica* 48:4 (winter 1993), 429–67; and Wakita Haruo, "Marriage and Property in Premodern Japan From the Perspective of Women's History," *Journal of Japanese Studies* 10:1 (1984), 77–87.
- 26 Suzuki, in his chapter "Onna uta no honsei" in *Kodaiwakashiron*, discusses the feminine poem in terms of its expression. Feminine poems, which are not just poems by women but poems written in a manner characteristic of women, entail a particular kind of response to other poems, a response that includes exaggeration, rejection, and criticism of certain kinds of declarations (42–55).
- 27 Billeter, *Chinese Art of Writing*, 78–79.
- 28 Yoshiaki Shimizu and John M. Rosenfield, *Masters of Japanese Calligraphy: Eighth to Nineteenth Century* (New York: Asia Society Galleries and Japan House Gallery, 1984), 47.

#### Six. The Multisensible Figure: Ashide shita-e Wakanrōeishō

- 1 The *Ashide shita-e Wakanrōeishō* is also known as the *Eiryakubon Wakanrōeishū*. When I originally chose a section for analysis, I selected the passage that appears in Komatsu's *Kana*, 129. Because this is a black-and-white fragment, I refer the reader to reproductions of other portions of this manuscript. See, for example, *Shodō zenshū*, 18, plates 1–2 and notes (158–59). Another example appears in Komatsu, "Nihon shodō no ōgonki," in *Sampitsu sanseki*, 140, plate 4. Ultimately, however, the best edition is the full reproduction of both

- scrolls: Fujiwara Koreyuki, *Ashide shitae Wakanrōishō*, ed., with explication by, Komatsu Shigemi, *Nihon meiseki sōkan 48–49* (Tokyo: Nigensha, 1980). This edition furnished the final point of reference for this account.
- 2 Kuboki Shōichi, in “Kana no hassei,” in *Sampitsu sanseki*, lists 41 exemplars of *Kokinwakashū*, 27 of *Wakanrōishū*, and 11 of the *Man'yōshū* in his enumeration of Heian manuscripts (168). See also Komatsu Shigemi’s overview of manuscripts of *Wakanrōishū*, in which he considers reed-hand under-picture editions in particular. “Ashide shitae bon Wakanrōishō,” in *Kohitsugaku danshō* (Tokyo: Kōdansha, 1986), 455–60.
  - 3 Eta Harich-Schneider, *Rōei: The Medieval Court Songs of Japan* (Tokyo: Sophia University Press, 1965), 1.
  - 4 *Ibid.*, 16.
  - 5 Billeter, *Chinese Art of Writing*, 89–96.
  - 6 Robert Garfias, *Music of a Thousand Autumns: The Tōgaku Style of Japanese Court Music* (Berkeley, Los Angeles and London: University of California Press, 1975), 169.
  - 7 Komatsu Shigemi, in “Nihon shodō no ōgonki,” lists the ten descendants of Yukinari who established themselves in the Sesonji lineage (139–140). The eighth descendant of Yukinari, Fujiwara no Yukiyoshi (1179–1251), seems to be the one who most securely fastened this name to the family lineage. Komatsu cites the passage from Prince Son’en’s *Jubokushō* about Yukiyoshi and mentions Koreyuki’s *Yakaku teikinshō* and Yukiyoshi’s *Yakaku shosatsushō*.
  - 8 Michel Foucault, *This Is Not a Pipe*, trans. James Harkness (Berkeley: University of California, 1983), 32–33.
  - 9 *Ibid.*, 21. In particular, Foucault challenges the logic of the proper name: “the proper name, in this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as though they were equivalents.” Foucault, *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books, 1970), 9.
  - 10 Foucault, *This Is Not a Pipe*, 22.
  - 11 Ivan Morris, *The World of the Shining Prince: Court Life in Ancient Japan* (New York: Penguin Books, 1964), 169–70. As Morris indicates, the festival of the first day of the rat (with its pine saplings) was combined with the festival of new herbs. Dictionaries of classical Japanese terms give additional details under the heading *ne no hi* (day of the rat).
  - 12 Horie Tomohiko, in “Heian jidai no shofū,” remarks that it is our contemporary feeling that the layers of colors and under-pictures hamper the beauty of kana; as he indicates, the Heian aesthetic disturbs our expectations (44).
  - 13 The transcription and translation of this sequence of poems is based on *Wakanrōishū*, ed. Oosone Shosuke and Horiuchi Hideaki, *Shinchō Nihon koten shūsei 61* (Tokyo: Shinchōsha, 1983), 20–23.
  - 14 Michel Butor, cited in Jean-François Lyotard, *Discours, figure* (Paris: Editions Klincksieck, 1971), 369.
  - 15 In his study of the emergence of certain kinds of discourse on language in eighteenth-century Japan, Sakai, in *Voices of the Past*, looks at the nonverbal dimension of performance in puppet theater scripts, showing the development of the framing effect in the performance of Chikamatsu’s plays (156–63). These effects are, in many ways, decidedly modern methods (and in some respects modernist). In any event, it is important to note that such modes of framing emerged in sites other than Western Europe, though it took a particular form of social desire to institutionalize them.
  - 16 With respect to the frame, Jacques Derrida, in “Parergon,” discusses the problematic of the frame in Kant’s aesthetics in *Truth in Painting* (Chicago: University of Chicago Press, 1987), 32–84. D. N. Rodowick, in “Impure Mimesis, or the Ends of the Aesthetic,” gives an excellent discussion of some of the questions Derrida brings to the discourse on the frame. In *Deconstruction and the Spatial Arts*, eds. Peter Brunette and David Willis (Cambridge: Cambridge University Press, 1993), 97–117. Also useful is David Carroll’s discussion in *Paraesthetics: Foucault, Lyotard, Derrida* (New York: Methuen, 1987).
  - 17 Mark Morris, “Waka and Form, Waka and History,” *Harvard Journal of Asiatic Studies* 46:2, 551–610.
  - 18 “This example does resemble the structure of many classic waka, but is nothing strange to Western literature,” writes poet Kenneth Rexroth with respect to the poetic technique of “superposition” that Pound derived in part from his encounter with the forms of Japanese poetry and Chinese characters. “The Influence of Classical Japanese Poetry on Modern American Poetry,” in *Studies on Japanese Culture* 1 (November 1973), 375. Whatever else may be said about the accuracy of Pound’s translations from Chinese and Japanese, his poetics marks an important encounter of modernist poets with nonmodern and nonwestern forms. In the wake of Pound, it was possible to envisage, as Rexroth does, a tentative overlap of Western literature and the classic waka.
  - 19 Pound, cited in Andrew Welsh, *Roots of Lyric: Primitive Poetry and Modern Poetics* (Princeton: Princeton University Press, 1978), 69.
  - 20 Tokieda Motoki, *Kokugogakugenron* (Tokyo: Iwanami shoten, 1941), 527–50. Again, I refer primarily to his account of aesthetic expression by way of pivotwords.
  - 21 Deleuze and Guattari’s characterization of Chinese writing and empire—“la ligne englobante chinoise, supra-phénoménale”—is rather too broad (the problem being in part the way in which China is evoked somewhat monolithically and ahistorically). Yet their description does shed light on the ways in which overcoding attends inscription with the advent of the T’ang empire. Deleuze and Guattari, *A Thousand Plateaux*, 497; *Mille Plateaux* (Paris: Edition de Minuit, 1980), 620–21.
  - 22 In “Association and Progression: Principles of Integration in Anthologies and Sequences of Japanese Court Poetry,” trans. Robert H. Brower and Earl Miner, *Harvard Journal of Asiatic Studies* 21 (1958): 67–127, Konishi Jin’ichi calls attention to the principles that link poems within the scrolls of *Kokinwakashū* and the *Shinkokinwakashū* (ca. 1201). The seasonal scrolls follow the chronology of seasons (spring, summer, fall, winter); within the first scroll on spring, for instance, poems begin with the tentative first day of spring, with snow and plum flowers, with snow falling and ice melting, with new herbs, etc. Clearly, these “narratives” are nonlinear and, in a sense, nonnarrative.
  - 23 Since some are ancient Chinese characters that cannot be produced using any software, I therefore refer the reader to the poem in the *Shinchō* edition used here.
  - 24 Two chapters from Deleuze’s *Francis Bacon: La logique de sensation* (Paris, 1981) have appeared in English translation, in *The Deleuze Reader*, ed. Constantin V. Boundas (New York:

Columbia University Press, 1993). See page 192 for a translation of the relevant passage. A fuller discussion of this topic appears in Lamarre, "Diagram, Inscription, Sensation."

### Seven. Two Prefaces, Two Modes of Appearance

- 1 Masuda Teruo, "Manajo," in *Issatsu no kōza: Kokinwakashū*, 64.
- 2 Matsuda Takeo, in *Kokinshū no kōzō ni kansuru kenkyū* (Tokyo: Kazama shobō, 1965), discusses the two prefaces, comparing and contrasting their structures in terms of thematic topology. Certain of his conclusions have become commonplace: the kana preface seems rather organic and animated in contrast to the regulated verse of the mana preface; the kana preface alternates its discussions of waka substance and history, while the mana preface treats these separately, and so on. Matsuda also points out the important commonalities: the esteem (high ages) versus the devaluation of new.
- 3 Ozawa Masao, one of the scholars who played an important role in bringing the mana preface and Chinese poetics to the forefront of Heian studies (see Ceadel below), concludes one of his short essays with the problematic of "old diction" (that is, "old songs" or "old words") in order to claim that the "old diction" of *Kokinwakashū* comprises Chinese as well as Japanese rhetoric. "Kokinshū ni okeru kanshibun no juyō," in *Kokinwakashū*, ed. Nihon bungaku kenkyū shiryō kankōkai (Tokyo: Yūseidō, 1976), 195–203.
- 4 E. B. Ceadel, "The Two Prefaces of the Kokinshū," *Asia Major: A British Journal of Far Eastern Studies* 4 (1959): 40–51. Masuda Teruo, in "Manajo," poses the two theories about the primacy of one preface over the other (64–65) but, like Fujii Jōwa in "Kanajo" (*Issatsu no kōza: Kokinwakashū*, 55–63), he is unable to establish that one was compiled before the other. Fujii concludes that they are as two yet not as one. In short, their differences are not generic or systemic. Most of the other scholars cited (Suzuki, Yoshimoto, Saigo, Okada, Akiyama, etc.) who deal with the prefaces opt for the kana preface, simply on the basis of its subsequent importance.
- 5 Ceadel, "The Two Prefaces of the Kokinshū," 49.
- 6 John Timothy Wixted, "The Kokinshū Prefaces: Another Perspective," *Harvard Journal of Asiatic Studies* 43:1 (1983): 215–38.
- 7 Gibbs, "M. H. Abrams' Four Artistic Coordinates," 678; cited in *ibid.*, 222.
- 8 Kang-I Sun Chang, in "Chinese 'Lyric Criticism' in the Six Dynasties," in *Theories of Art in China*, ed. Susan Bush and Christian Murck (Princeton: Princeton University Press, 1983), discusses a number of conceptions of poetry of interest to the study of Heian poetics, not least of which is the relation of poetic efficacy to the Tao.
- 9 Wixted, "The Kokinshū Prefaces," 238.
- 10 Bruce Batten, "Provincial Administration in Early Japan: From Ritsuryō kokka to Ochō kokka," *Harvard Journal of Asiatic Studies* 53:1 (June 1993), 103–5.
- 11 *Ibid.*, 111–14. See also Joan Piggot, "Mokkan: Wooden Documents from the Nara Period," *Monumenta Nipponica* 45:4 (1990), in which she gives details on the extent of usage of ritsuryō tax documents throughout the archipelago.
- 12 Batten, "Provincial Administration in Early Japan," 134.
- 13 The distinction is a common one among Japanese scholars; naturally, the opposition takes on any number of different inflections. Naitō Akira, in "Hare to ke," in *Issatsu no*

kōza, 666–70, treats the opposition as something like a public/private distinction or a formal/informal distinction, which is not uncommon. Bower and Miner, though they do not use these terms, attempt to distinguish public/private from formal/informal in the space of waka (*Japanese Court Poetry*, 18). The legacy of ethnography (*minzokugaku*) relates hare and ke to issues of kingship and courtship; see Gotō Shōko's brief overview of Origuchi and the rhetoric of *irogonomi* (related to ke, the houses of passion) in "Irogonomi to Yamatouta" in *Uta, Utagakota, Utamakura: Kokubungaku* 34:13 (November 1989), 41–47. Suzuki also discusses hare and ke in some detail in *Kodaiwakashiron*, 367–75; he associates ke with an oral line of transmission that preserves a sense of poetic efficacy and magical incantation and links *Kokinwakashū* with the *Man'yōshō* via the ke lineage (81–86). All translations of passages in the kana and mana prefaces are mine. The page numbers refer to the Shōgakkan edition.

- 14 Batten gives an overview of the politics of clans (*uji*) with respect to the formation of the ritsuryō court in the seventh century in "Foreign Threat and Domestic Reform: The Emergence of the Ritsuryō State," *Monumenta Nipponica* 41:2 (1986), 200–5.
- 15 Amino Yoshihiko, *Umi to rettō no chūsei*, 23.
- 16 Suzuki, *Kodaiwakashiron*, 394.
- 17 Naitō Akira, "Hare to ke," 666–67.
- 18 Suzuki, *Kodaiwakashiron*, 397–98.
- 19 Yoshimochi, "Manajo," 419–20.
- 20 Tsurayuki, "Kanajo," 54.
- 21 Yoshimochi, "Manajo," 416.
- 22 Tsurayuki, "Kanajo," 55.
- 23 Philip Harries discusses house collections in terms of the emergence of "personal collections" (that is, *shikashū*): "Personal Poetry Collections," *Monumenta Nipponica* 35:3 (1980), 305–7.
- 24 Soper and Paine, *Art and Architecture of Japan*, 341.
- 25 Thomas Keirstead, "Gardens and Estates: Medievality and Space," *positions* 1:2 (fall 1993).
- 26 Hagitani Boku recounts some of the practices followed at poem contests; it would seem that a "clean copy" (*seishō*) of the poem would be prepared for recitation by a recitator. This may seem like a minor detail, but it serves to remind us that speaking need not necessarily come prior to writing; and even in cases when it did, its temporal priority does not establish its social priority. "Kodaihen kaisetsu," in *Utaawaseshū*, 16.
- 27 Tsurayuki, *Tosa nikki*, ed. Matsumura Seiichi, Kimura Masanori, and Imuta Tsunehisa, *Nihon koten bungaku zenshū* 9 (Tokyo: Iwanami, 1973), 46, 58, 47, 64, 50.
- 28 Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson (Minneapolis: University of Minnesota Press, 1993), 25–32.

### Eight. Tsurayuki's Song Machine

- 1 Tsurayuki, "Kanajo," 54.
- 2 *Ibid.*, 49.
- 3 *Ibid.*
- 4 Some aspects of this argument are inspired by Bruno Latour's *We Have Never Been Modern*

ASIA-PACIFIC

Culture, Politics, and Society

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and Masao Miyoshi

# UNCOVERING HEIAN JAPAN

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THOMAS LAMARRE

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