

謡曲が『源氏ひいながた』の小袖模様を与えた影響

——『鸚鵡小町』と『東北』を中心に——

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要旨

1687年に出版された小袖文様の雛形本『源氏ひいながた』は、『源氏物語』の女性登場人物がその文様の3分の1を担っている。また、『源氏物語』以外にも、歴史上の女性や他の物語並びに伝説に登場する女性が小袖文様にインスピレーションを与えている。本稿では、小野小町と和泉式部について考察を行った上で、『源氏ひいながた』と謡曲との密接な関係について指摘したい。

abstract

One third of the women depicted in the kosode pattern book named *Genji Hinagata* are from the *Tale of Genji*. Other women depicted in the pattern book are from other tales and historical figures. Along with kosode patterns, the *Genji Hinagata* includes an image and a passage to introduce each woman. This paper discusses the close relationship between the depiction of two historical women in the *Genji Hinagata*, Izumi Shikibu and Ono no Komachi, and two Noh plays inspired by them.

The use of allusions to literature in Japanese clothing began as early as the Heian period (794-1185).¹⁾ In the literature of that period there are multiple descriptions of women wearing clothes decorated to allude to classical Japanese and Chinese poetry. Though none of these garments exist today, it is clear that women's clothing of the day was used similar to other art forms, lacquer and painting for example, to depict classical themes. After the Heian period, there is a gap in the history of allusive designs in Japanese clothing. Yet, in the Edo period (1600-1868) this allusive strategy appears again. Naomi Noble Richard states that "it was an indication of refinement and cultivation to ornament one's clothing with motifs drawn from this body of literature that alluded aptly to one's situation or frame of mind or to the occasion on which the garment was to be worn."²⁾

There were a variety of factors leading to the change in fashion starting in the early Edo period (1600-1868), specifically in the Kanei period (1624-1644): Dyeing methods, the availability of cotton, a rapid advancement in weaving techniques, transport, as well as the sudden economic power of the merchant class. Another factor was the improvement in printing technology.³⁾ All of these factors lead to the development of printed *hinagatabon* pattern books bought, read, and enjoyed by all strata of women. The garments depicted in the pattern books were called *kosode* in the Edo period; a T-shaped garment that would one day evolve into the modern-day kimono.

The origins of the genre of *kosode* pattern books begins, according to Nobuhiko Maruyama, with two prototypes. The first is a hand drawn book of patterns created by the Kariganeya *kosode* dyeing

family in 1661, the *Kariganeya zuan-chō*. The second is a printed woman's education book titled *Onna kagami* (1652) that had several kosode printed in it.⁴⁾ Ken Kiriata traces the origins of literary allusions in kosode to the *Kariganeya zuan-chō*. Among the patterns included are several with characters written on the kosode. Kiriata believes that it is unlikely that the characters had a deep connection to the pictures in the patterns, but it is evident that there is an attempt to give further meaning to the pattern.⁵⁾ Printed in 1666, the first extant printed kosode pattern book, *Ohinagata*, contains even more patterns alluding to classical poetry and tales. In the *Ohinagata*, there are four patterns labeled "Genji," referring to the *Tale of Genji*, but they are not depictions of a specific scene, rather they are generic figures in a classical setting.⁶⁾

Along with classical poetry and tales, Noh plays seem to have been an especially popular theme for Edo period kosode. Noh itself has a close relationship with classical literature as many Noh plays are based on episodes from Heian period sources. Though kabuki is often thought of as the representative dramatic art in the Edo period, Noh was a vital part of popular culture. There is a passage in Ihara Saikaku's *The Eternal Storehouse of Japan* (1688) that demonstrates the fact that Noh chanting was a common pastime. Saikaku warns that chanting loudly will bother your neighbors, but reciting songs learned in one's youth quietly is admirable because it does not cost any money.⁷⁾

The connection between Noh plays and kosode patterns begins at the start of hinagatabon printing. Mie Koderia identifies at least fifteen different patterns meant to represent Noh plays in *Ohinagata*.⁸⁾ Naomi Noble Richard introduces a unique kosode in the Metropolitan Museum of Art collection that is inspired not by a single Noh play, like the patterns in *Ohinagata*, etc., but by three or four different Noh plays. As Richard points out, this kosode must have been created for a Noh

aficionado.⁹⁾

Research by Takako Endō and Toyoaki Watanuki has found more than 440 designs based on Noh plays from nearly every kosode pattern book in the period between 1666 and 1800.¹⁰⁾ Among these patterns the most popular motif was that of the "Azuma kudari" (travels to the East) from the *Tales of Ise* which is depicted in the Noh play "Kakitsubata." There are more than one hundred patterns with the motifs of bridges, *kakitsubata* rabbit eared iris, rivers, and/or marshes. The second most popular motif was "Kikujidō" with ninety-six patterns and "Chikubushima" with thirty-seven patterns. In the *Genji hinagata* itself there are three patterns that depict the "Azuma kudari" as well as patterns that represent the Noh plays "Shakkyō," "Yuya," "Izutsu," and "Tokusa momiji-gari."

As previously mentioned, the book printing technology that suddenly improved in the early 1600s created a boom of printed classical literature available at all price ranges. In the 17th century, starting with movable-type editions, many versions of the *Tale of Genji* were printed. Along with movable-type editions with and without pictures, there were texts with commentaries and digest versions. All of these three types were published during the first half of the 17th century.¹¹⁾ Along with printed editions of the *Tale of Genji*, there were editions of the *Tales of Ise*, collections of Noh plays and more.

Publishers who printed kosode hinagatabon also published fiction (*kana-zōshi*) and books intended to educate women. Moreover, authors often wrote in all three genres. Therefore, it is unsurprising that the editions of print versions of classical literature would then have influence on kosode patterns. The *Tales of Ise*, for example, was published as soon as the first decade of the 17th century and many more times over the Edo period. Endō and Watanuki demonstrate that the print images of one of the most famous passages from the *Tales of Ise* actually influenced kosode patterns.

During the 1760s, pictures of the “Azuma kudari” episode, where the main character composes a poem on kakitsubata rabbit ear iris while standing next to the yatsubashi bridge,¹²⁾ do not depict the bridge itself. During that same period, kosode patterns also do not include the bridge.¹³⁾

During the height of kosode pattern books popularity, there were some detractors as well. First, there was Ihara Saikaku, who in his *Eternal Storehouse of Japan* wrote that hinagatabon were a symptom of the immoral ostentation of women’s dress. Moreover, there were sumptuary laws enacted every few years that attempted to reign in the clothing expenditure of people from the Emperor’s wife all the way down to the servants of merchants.¹⁴⁾ In 1683 alone, there were seven laws enacted that restricted the use of materials including thin silk crepe, embroidery, and kanoko shibori (dapple tie-dye).¹⁵⁾ As we will see, each of these techniques is suggested in a pattern book published just four years after the law was passed.

This pattern book published in 1687 was titled *Genji hinagata*.¹⁶⁾ In the preface the book is referred to as *Genji hiinakata* and in the post-script it is referred to as *Genji hiinagata*, for simplicity this paper uses the title *Genji hinagata*. This pattern book takes the name of the famous *Tale of Genji* as it contains patterns meant to portray women characters from the *Tale of Genji*. The *Genji hinagata* was published in three volumes, the first has 29 pages, the second 28, and the third has 30 pages. This kosode pattern book has 139 designs, among which 27 are inspired by characters from classical Japanese literature, including the *Tale of Genji*, and historical women. The left-hand page contains a picture of the woman and the right-hand page consists of the pattern inspired by the woman and instructions for constructing the kosode. Each woman is depicted wearing the kosode she has inspired. Above the picture of the woman, the left-hand page contains a passage introducing the woman. Each woman is separated by four non-

related patterns.

A person going by the name of Katōshi Yoshisada (加藤氏吉定) wrote the preface of the *Genji hinagata*, though it is not clear if this was the author of solely the preface or also the passages or the artist of the patterns. The publisher is listed as Bundaiya Jirobee (文台屋治郎兵衛)¹⁷⁾ and this name does appear on some other books related to women’s education. We do not know exactly who bought these kosode pattern books, but they were likely to be women who had enough literacy and cultural literacy to both read the book and understand the allusions in the kosode patterns. For the *Genji hinagata* that bar must have been slightly higher as it was not simply the visual patterns the reader must interpret, but the written passages. Ayaka Baba suggests that the characters written on the patterns imply a level of literacy not only among the women wearing the kosode, but also among the tradespeople who created the kosode.¹⁸⁾ Possible readers would include women of the wealthy merchant class, but also the daimyo class and women of the Shogun’s household who were also very well educated.

There are eleven female characters from the *Tale of Genji* in the *Genji hinagata*, including Genji’s mother, the Kiritsubo Intimate, as well as his best beloved wife, Waka-Murasaki. Along with these women from the *Genji*, there are four women from the *Tales of Ise*. The rest of the women come from the *Taiheiki* and the *Tales of the Heike* and historical sources. Among these women, five are also notable for being poets chosen in the *Hyakunin issu* (*One Hundred Poets One Poem Each Collection*): Princess Shokushi, Izumi Shikibu, Koshikibu no Naishi, Ono no Komachi and Murasaki Shikibu.

The *Genji hinagata* is the only book from the Edo period that combines both historical and fictional women. For example there are several contemporaneous compendia of historical women, including *Famous Women Compared in Love* (名女情比, 1681), which have short passages introducing

famous women. There are also many *Genji* digests printed during the same period as the *Genji hinagata*, including the *Genji kokagami* printed various times throughout the 17th century, the most popular version in 1657, which describe the *Tale of Genji* in synopsis form. The *Genji hinagata* is different from *Genji* digests as well because they are focused on explaining the plot and the *Genji hinagata* is focused on introducing characters. The passages that describe characters from the *Tale of Genji* reference passages throughout the tale relevant to the character. Therefore, the *Genji hinagata* occupies a unique space as a type of *Genji* digest, a compendium of famous women, and a kosode pattern book.

Habu Kiyo, in researching the Yūgao pattern in the *Genji hinagata*, affirms that the charm of the *Genji hinagata* is that it lets readers live vicariously through the characters. The reality of the garment's images invites the reader to step into the tale's world. The very act of wrapping oneself in the kosode is an act of imitating another person or thing. The key point of the Yūgao pattern, for instance, is that though she is in the *Tale of Genji* for only a short while, her fate pulls at the reader's heartstrings.¹⁹⁾ This makes for a compelling pattern. Amanda Stinchecum describes two extant kosode in the Nomura collection that are decorated with similar motifs, referencing a group of poems in the *Tale of Genji* that infer that the recipient has been unfaithful. For a woman to wear a beautiful kosode "illustrating an image so closely connected with the theme of betrayal and infidelity suggests a delicious sense of irony communicated between the wearer and observer."²⁰⁾ Some women may have worn these patterns for the sense of living a tragically romantic life; others may have worn kosode designed with classical allusions with a sense of irony.

Contrasting Habu's assertion that it is the inauspicious nature of Yūgao that drives interest in her as a kosode pattern topic, Kawakami Shigeki claims that people probably did not read much into

the pattern for the Third Princess. Though the Third Princess is touched by scandal through the adultery that leads to the birth of Genji's supposed son, and though this topic flouts the social mores of the day, Kawakami claims that readers likely simply saw her motif as representing the *Tale of Genji* itself or the key word "love."²¹⁾ On the other hand, like Habu, I believe that it is the taste of the illicit that stirs interest in these characters and leads them to be immortalized in kosode patterns.

In previous research, I have considered the interpretation of the characters Waka-Murasaki and Akashi from the *Tale of Genji*, which are depicted in the *Genji hinagata*.²²⁾ Differing from previous research, I considered the passages as well as the patterns themselves. Following both Sawao Kai²³⁾ and Kiriata's suggestions,²⁴⁾ I believe that the image of kakitsubata rabbit eared iris was connected to the character Waka-Murasaki through the purple of the kakitsubata flowers and the purple dye made from the *murasaki* roots. In the Akashi pattern, I suggest a new interpretation; that the pattern is a complex rebus of the triangular relationship between Genji, Waka-Murasaki and Akashi. Genji's feelings for Akashi are symbolized as water bursting forth from rocks, Akashi is the shinobu-fern, and Waka-Murasaki is the sakura cherry blossom that floats above the fern. In the *Tale of Genji* as well, Waka-Murasaki always floats in Genji's mind even as he is with Akashi. In a separate paper, I considered the patterns inspired by two of the historical women, Princess Shokushi and Murasaki Shikibu.²⁵⁾ Murasaki Shikibu is linked to the character from whence she gets her name, Waka-Murasaki, through the shared use of purple kakitsubata flowers. In considering the Princess Shokushi pattern, I demonstrated that the *Genji hinagata* utilizes patterns seen in other pattern books, but imbues them with new meaning. However, this new meaning is opaque without reading the passage in the *Genji hinagata* to explain the pattern.

This paper will continue that work while

focusing on two other historical women, Izumi Shikibu and Ono no Komachi. Though other historical women like Murasaki Shikibu are introduced in the *Genji hinagata* based on classical texts and poetry collections, these two famous women are linked in the *Genji hinagata* through the use of Noh plays as source material for the passages of text introducing these women.

Izumi Shikibu

Izumi Shikibu was a mid-Heian poetess and the daughter of Ōe no Masamune. She married the Governor of Izumi, Tachibana no Michisada and bore the future poetess Koshikibu no Naishi. After separating from Michisada, she was linked romantically to both Prince Tametaka and Prince Atsumichi. Later she worked for Fujiwara no Shōshi, Emperor Ichijō's second Empress, along with Murasaki Shikibu. In 1025 her daughter, Koshikibu no Naishi, died in childbirth and Izumi grieved dearly. She is included in not only the *Hyakunin issyu*, but also the Late Classical Thirty-Six Poetic Immortals and the Women Thirty-Six Poetic Immortals.

In the *Genji hinagata*, she is introduced in the table of contents as:

Finer than thin-dyed lotus cloth that could never be unrefined, not to mention silk, nor so coarse as dreary Kawachi cotton, Izumi Shikibu pattern.²⁶⁾

The puns in this introduction revolve around two sets of words, the lotus cloth, and the Kawachi cotton. In the first half of the table of contents entry, the sounds of the words for lotus and thin-dyed (*hasu* and *hoso*) are linked. *Hasu-ha* means lotus leaves, but can also refer to a coarse woman or her actions. *Hasu no ito* (lotus thread), can refer to the ties to rebirth in the Buddhist paradise, but it can also mean the technical skill to make two verses of a haiku

unrelated on the surface, but related in the interior, similar to the way the interior of the lotus stem has linked fibers. On the one hand, Izumi Shikibu is known for her poetic technique, but clearly, Izumi Shikibu would never be counted as coarse, a pun on the cloth made of lotus threads, which is very coarse.

The second half revolves around the pun on Kawachi *momen* (cotton), which, like lotus threads, is very coarse and used for things like tabi-socks and noren hangings. Kawachi is also the name of the province just west of Izumi, where Izumi Shikibu gets her name. As Kawachi cotton was a fabric that was thicker, but shorter than others, it came to mean “take ga nai,” it does not have length/feeling. Clearly Izumi Shikibu overflows with feeling, so she is not at all like Kawachi cotton, she is like smooth silk (*kinu wa sara nari*). There is another play on words with the phrase “sara nari,” this includes the onomatopoeia for the sound of silk as well as “sara nari” (modern Japanese *sara-ni*), which means furthermore.

Izumi Shikibu's pages are the back of page 22 and the front of page 23 of the second volume (see figure 1). On the front of page 23 is the poet's image. Below the passage, the poetess leans on an armrest while looking to the right at a thatched roof and plum tree. The *kosode* design is depicted on the opposite page. The passage is as follows:

Worked for Jōtōmon-in, daughter of Ōe Masamune, because she was married to the governor of Izumi, Michisada, she is called Izumi Shikibu. Her visage as beautiful as the spirit of the plum in the Tōboku-in,²⁷⁾ or the face of Kuze Bosatsu. Her poems are flowing. Her passions as wide as her sleeves. Her feelings peerless. When she composed this poem, the recipient, how enviable he is.
*Soon to be gone, if only I could, I would take a wonderful memory of one more moment with you.*²⁸⁾

In the passage above I have translated “uta wa take nagaku” (歌は丈長く) as “flowing.” This

phrase, “take nagaku,” could refer to both the length of the sleeves of the kosode depicted as well as the unparalleled quality of and depth of feeling in her poems. The passage notes that she is as beautiful as the plum in the Tōboku-in, which accounts for the plum blossoms included in the pattern.

The plum tree in the picture, the plum in the pattern and the reference to Tōboku-in in the passage all originate in the Noh play, *Tōboku*.²⁹⁾ In this play, the Waki, a monk, arrives in the capital from the East and visits Tōboku-in where he sees a beautiful plum tree. He is told that this plum is named Izumi Shikibu. A woman then appears and says that actually the plum should be called “nokiba no ume” (plum under the eaves). At the end, the monk realizes that the woman is Izumi Shikibu’s spirit who has become a bodhisattva of music and poetry. In the *Genji hinagata* passage Izumi Shikibu is likened to Kuze Bosatsu (Bodhisattva Kannon), but in the play, she is acknowledged as a bodhisattva in her own right. Through the passage, the meaning of the inclusion of plum in the pattern and picture of Izumi Shikibu is clear. Izumi Shikibu lived in the Tōboku-in and it is even possible that the *Genji*

hinagata implies that her famous poem, depicted in characters on the pattern, was composed while gazing at that plum tree.

The pattern features plum branches intertwined with Japanese characters; the plum blossoms and letters take up part of the upper left sleeve, all of the right sleeve, and the right-hand part of the back down to the hemline. The arrangement of the design on the kosode follows trends that were set into place from the first kosode pattern book, *Ohinagata*. The characters on the kosode read:

あらさらむこの世の外の思ひにいま

Soon to be gone, to the next world [I would take] this memory, now...

These characters are the same as the poem at the end of the Izumi Shikibu passage. Though originally in the *Go-shūiwakashū* poetry collection, this poem is also Izumi’s entry in the *Hyakunin isshu*. The characters on the kosode make this pattern clearly recognizable as representing the Izumi Shikibu poem. The pattern is depicted on the right-hand page with notes on each side and above. On the right side of the pattern, the base color and the title of the poem are written, on the left side is

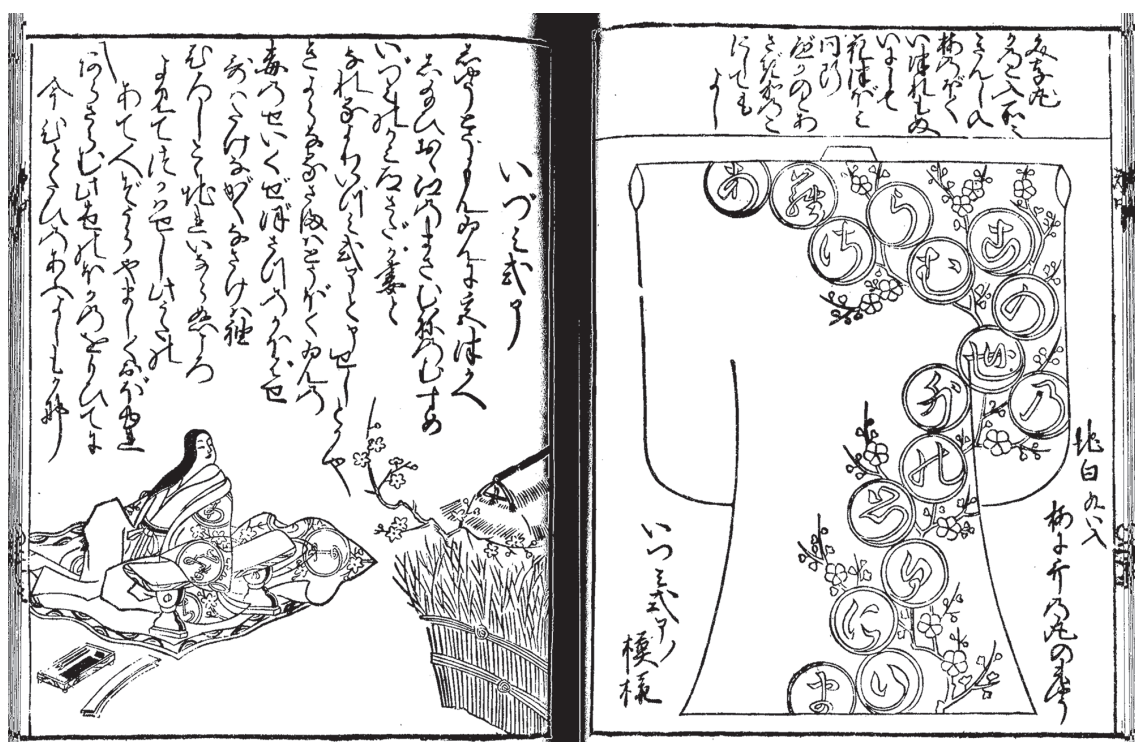


Figure 1. *Genji hinagata* Izumi Shikibu

the name of the woman who inspired the pattern. Above the pattern are headnotes that describe the way the pattern has been envisioned:

Base color: white, embroidered. Poem in roundels on plum pattern. Izumi Shikibu Pattern

Head notes: Characters should be done in dappled³⁰⁾ roundels. Gold embroidery should be scattered in places. All of the plum branches should be embroidered, the buds same. Dappled crimson, dappled pale leek-green would also be fine.

The use of roundels to express poetry is a common motif. There are multiple examples from *Shokoku Ohinagata*, published in 1686, one year prior to the *Genji hinagata*. There are several other examples of roundels with poem words on extant kosode in the Tagasode collection of kosode attached to folding screens created by Nomura Shōjirō.³¹⁾

According to the headnote given for this poem in the *Go-shūiwakashū* poetry collection, this poem was composed when the poet was near death. From the fourth line of the poem, “meet again,” it is clear that the recipient and the poet have met before. Given the last line of the *Genji hinagata* passage,

“the recipient, how enviable he is,” it is clear that the *Genji hinagata* author interprets this relationship as a romantic relationship.

After the *Genji hinagata* was printed, the popularity of hinagatabon inspired by classical literature continued with two books devoted to depicting all one hundred poems of the *Hyakunin isshu*, the *Ogurayama hyakushu hinagata* published in 1688, one year after the *Genji hinagata*, and the *Shikishi Ohinagata* (1689). As the “Soon to be gone” poem by Izumi Shikibu quoted in the *Genji hinagata* is also a *Hyakunin isshu* poem, there are two other patterns that depict Izumi Shikibu’s poem and give various interpretations of the woman herself. The *Ogurayama hyakushu hinagata* pattern (see figure 2)³²⁾ consists of geese and clouds in the upper half of the pattern and reeds, folded letters, and water in the bottom half. The characters read “ima ichido no” (今一度の), the fourth line of the poem. It is clear that the folded letters are referring to the interpretation that this poem was sent as a letter. The geese, famously used as messengers in the legend of Su Wu, are also linked to the concept of letters.

In the *Shikishi* pattern (see figure 3)³³⁾ we see a lattice, plum blossoms, cloth tied to the branch,



Figure 2. *Ogurayama hyakushu hinagata* Izumi Shikibu

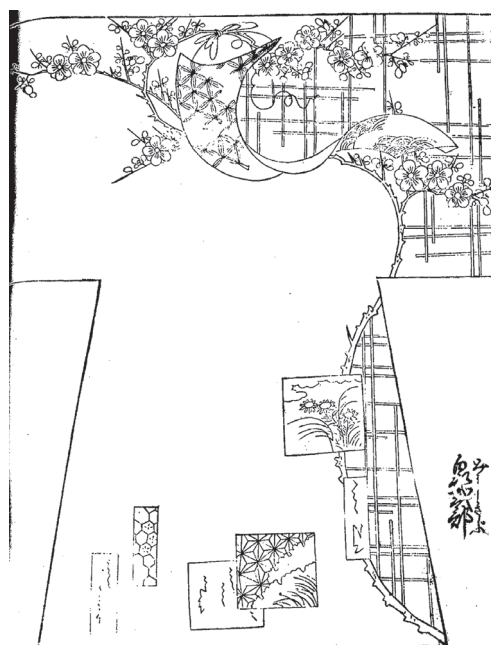


Figure 3. *Shikishi ohinagata* Izumi Shikibu

and picture and poem cards pasted to the wall. In a coincidence, it is this pattern that has a length of cloth as referred to in the *Genji hinagata* passage (take nagaku). The usage of plum blossoms perhaps relates to the legend that she lived in the Tōboku-in as depicted in the *Genji hinagata*. As there are no characters in the pattern, the use of the wall and plum blossoms and length of fabric were expected to be enough to signal the intended meaning.

There are no extant kosode that are based on the *Genji hinagata* or *Ogurayama hyakushu* patterns, but there are a few extant kosode that have an arrangement of flowers and a lattice similar to the *Shikishi* pattern. One has a white background as is suggested in the *Genji hinagata*, but the lattice is on the left side of the branch rather than the right side.³⁴⁾ The flowers seem to be a mix of chrysanthemums and bush clover. Another kosode has the lattice on the right side and a double-blossomed sakura tree.³⁵⁾ The petals are in the sakura shape rather than the plum shape.

It is clear that though the *Genji hinagata* pattern depicts the *Hyakunin isshu* poem, the passage and the plum in the pattern derive from the content of the Noh play *Tōboku*. Adachi et al. have argued that the plum in the passage is simply a reference to the historical building,³⁶⁾ but did not make the connection to the Noh play as I argue. Next, I will consider the links between the *Genji hinagata* pattern for Ono no Komachi and the Noh play *Ōmu komachi* (*Komachi Parrot-Answer Poem*).

Ono no Komachi

Ono no Komachi was an early Heian period poet who may have been the daughter of Ono no Yoshizane, but there are various theories about who her parents were and the dates of her life. She was selected by Ki no Tsurayuki as one of the six poetic geniuses discussed in the Kana preface to the *Kokin*

Wakashū. In the *Genji hinagata* table of contents entry, Komachi is introduced as:

Pale colors that fly like a yukata used for just one bath, this is the flower's color flirtatious dancing Komachi pattern.³⁷⁾

The term "pale colors" was only used to refer to light purple, which the Komachi pattern is intended to be. The phrase "just one bath" appears in the 1681 *Saikaku ōyakazu*, a collection of haikai poems. In this text, "just one bath" means to be intimate just one time. Clearly this is an allusion to Komachi's renown as a lover. The second half of the table of contents (hana no iro) relates to one of Komachi's most famous poems included in the *Hyakunin isshu*:

*The flowers' color has faded, just as I have
Passing through this world while vacantly
watching the rain.*³⁸⁾

The final part of the table of contents entry references the *Komachi Parrot-Answer Poem* Noh play. During the second act of the play, Komachi performs a dance the way that Ariwara no Narihira danced.

Ono no Komachi's pages are the back of page 19 and the front of page 20 in the third volume (see figure 4). On the front of page 20 is the poet's image. Below the passage, the poetess stands looking back over her shoulder at an ox-cart carriage decorated with momiji autumn leaves. The kosode design is depicted on the opposite page.

This pattern features a sakura tree blossoming with tanzaku pieces of paper in bright crimson on a purple background. The headnotes and the base color describe the way the pattern has been envisioned.

Base color: Purple. Sakura and tanzaku pattern. Ono no Komachi Pattern.

Headnotes: Tanzaku (long strips of paper), all should be done in dappled crimson. Here and there the flowers should be done using dappled technique and gold embroidered threads.

The tanzaku pieces of paper in the pattern are

an allusion to the *Komachi Parrot-Answer Poem* Noh play. In the play, a member of the court visits Komachi and reads aloud from a piece of paper a poem sent by the Emperor.

Unlike the Izumi Shikibu pattern, there are no verbal cues as to the pattern's meaning. I have previously shown how the *Genji hinagata* takes common patterns and reinterprets them to allude to the women of the *Genji hinagata*. In the Princess Shokushi pattern, the image is nearly identical to an unrelated pattern in *Ohinagata*; it is the passage that illuminates the meaning behind the pattern. The Komachi passage, unlike other passages, does not attempt to give a historical background for this character and launches directly into legends and poetic allusions based on Komachi's life. My translation of the passage:

Thinking "I'm in love," the tears of dew in the very deep grass, the flower dyed sleeves do not gleam in the stylish Lesser Captain's rainy night. The wind of numberless grievances on the hundredth night shake the dearly loved sakura. The scattered base is purple, is linked through the noble bond of flowers to the end

[tips of the tree]. Her body at Meeting-Point Barrier, responds as a parrot does with a poem written on a strip of paper [tanzaku].

In the ninefold clouds in the long past days, even though unchanging, the life within the jeweled strands truly was worth knowing.

The Fukakusa (deep grass) Shōshō (Lesser Captain) is the name of the man who supposedly attempted to visit Komachi 100 nights in a row to gain her love, but died in the rain on the 100th night. The dearly loved sakura blown by winds of resentment is Komachi herself. The tanzaku mentioned in the passage and depicted in the pattern are both related to the *Komachi Parrot-Answer Poem* Noh play, which was alluded to in the table of contents entry. The Meeting-point Barrier mentioned in the passage is the location of the *Komachi Parrot-Answer Poem* play. Adachi et al. claim that the reference to Meeting-point Barrier is a reference to a Noh play of that name.³⁹⁾ Yet this is unlikely given that the location of the *Komachi Parrot-Answer Poem* play is Meeting-point Barrier and all the other references in the Komachi passage and the table of contents entry are related to the *Komachi Parrot-*



Figure 4. *Genji hinagata* Ono no Komachi



Answer Poem play.

The passage also clearly indicates the reason for the tanzaku in the pattern. In the play, the Emperor asks Komachi to respond to his poem written on a tanzaku and she responds by changing only one syllable in the poem, changing it from “wasn’t life within the jeweled strands worth knowing?” to “the life within the jeweled strands truly was worth knowing.”

The use of sakura in the pattern is related to the meaning of “the color of the flowers has faded indeed” poem, included in the *Hyakunin isshu*, which is alluded to in the table of contents. The association between Ono no Komachi and sakura trees originated with the interpretation of the “the flowers’ color has faded” poem, and influenced pictorializations of Komachi herself. For instance, beginning with the *Narikane-bon* Thirty-Six Immortal Poets (late 12th early 13th century),⁴⁰⁾ Komachi is depicted with flowers, though not yet distinctively sakura, on her uchiki.⁴¹⁾ In the *Fujifusa* Thirty-Six Immortal Poets (Late 13th to early 14th century),⁴²⁾ the pattern of her uchiki is clearly sakura. The first block-printed illustrated version of the Thirty-Six Immortal Poets called *Saga-bon* (Keichō period, 1596-1615), which influenced all

further printed versions, has sakura clearly depicted on her outer uchiki. In the *Kasen yamato shō* (also known as the *Kōetsu kasen*, 1694), which is supposedly based on the *Saga-bon*, the artist has depicted sakura floating in a current on her train. Most woodblock print versions of Komachi after the 17th century follow these trends and include sakura on their patterns.

Komachi and her sakura inspired poem are represented in both of the *Hyakunin isshu* kosode pattern books. The first pattern is the *Ogurayama hyakushu hinagata* (see figure 5); similar to the *Genji hinagata* pattern, the *Ogurayama hyakushu* pattern features sakura. Also in the pattern are sudare, reed blinds, which commonly signal a classical setting, as well as the characters for hana (花) and iro (色), two characters from the first line of “the color of the flowers has faded indeed” poem. The lines on the right side of the skirt could be interpreted as the current of a stream. In the *Ogurayama hyakushu hinagata*, there are no textual passages to identify or explain the images. Without the characters in the pattern, this sakura and blinds pattern could be mistaken. The characters are necessary to signal the intended meaning of the kosode.



Figure 5. *Ogurayama hyakushu hinagata* Ono no Komachi

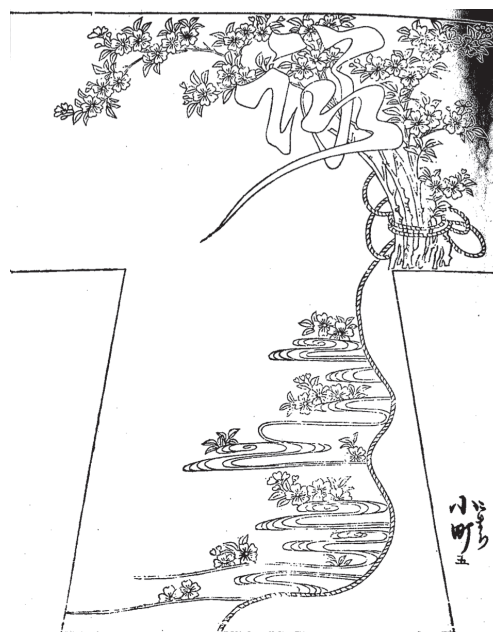


Figure 6. *Shikishi ohinagata* Ono no Komachi

The second pattern related to Ono no Komachi's poem is in the *Shikishi Ohinagata* (see figure 6). Joshua Mostow's explanation of the pattern:

The *Shikishi Moyō* kimono design includes a rope that binds the cherry trees as if to hold them back and forms a dam across a stream (seen in many versions and perhaps meant to suggest *nagareru*, "to flow," and the passage of time), as if to block the drifting blossoms. The character for *yomu*, or "to compose a poem" is inscribed above.⁴³⁾

This pattern is very similar to the pattern in the *Ogurayama hyakushu hinagata*, the sole difference is in the character on the pattern. Yet the character "yomu" (詠) does not appear in Komachi's poem. The character for "compose a poem" is intended to lead the viewer to consider famous poets linked to sakura and flowing water. The viewer would then realize the pattern symbolizes Komachi. The *Ogurayama hyakushu hinagata* and the *Shikishi Ohinagata* pattern both have linked water (*nagareru*) to sakura. From this it is clear that the use of sakura in pictorializations of Komachi and her poem were influential in the creation of the *Genji hinagata* and other patterns. Moreover, it is possible that the link between sakura and floating water as we see in the *Ogurayama hyakushu hinagata* and the *Shikishi Ohinagata* may have influenced the image of Komachi in the *Kasen yamato shō*, which was printed less than ten years later.

Conclusion

Two of the patterns in the *Genji hinagata* have been linked to extant kosode that may have been inspired by the *Genji hinagata* designs. The Third Princess pattern in the *Genji hinagata* consists of sudare, books, and plants; in the extant kosode, the pattern is made up of sudare and plants.⁴⁴⁾ The Yūgao pattern has also been linked to an extant

kosode that depicts letter boxes and vines as seen in the *Genji hinagata* pattern.⁴⁵⁾ The *Genji hinagata* Izumi Shikibu pattern is similar to extant kosode that depict character roundels, but the content of the poem has not yet been found in an extant kosode. There is an extant kosode in the Joshibi University of Art and Design collection that is purple and has tanzaku on it, like the *Genji hinagata* Komachi pattern.⁴⁶⁾ However, it is unlikely to have been influenced by the *Genji hinagata* pattern. The tanzaku and *Shikishi* (square paper for illustrations or calligraphy) on the Joshibi collection kosode are organized in a strict vertical arrangement, whereas the *Genji hinagata* pattern is flowing and circular. Though there are clear links between the Komachi related patterns, the use of tanzaku in the *Genji hinagata* pattern to represent Komachi is novel.

Both the Komachi and Izumi Shikibu patterns are linked to Noh plays, the *Komachi Parrot-Answer Poem* play and *Tōboku*. According to Endō and Watanuki's data, these two Noh plays have not inspired any other patterns in hinagatabon from the 1660s through to the 1800s. Though the passages for the other historical women in the *Genji hinagata* are based on sources like headnotes in poetry collections and appearances in historical sources, only Izumi and Komachi draw on material from Noh plays. These patterns demonstrate the diversity of sources used to create the *Genji hinagata* passages. These two passages show that Noh plays not only inspired kosode patterns, but also could be accepted as legitimate sources of biographical information, regardless of their historical accuracy.

Notes

- 1) KIRIHATA Ken, "Bungei o kiru: waka/monogatari/yōkyoku," in *Shikaku geijutsu no hikaku bunka* ed. TAKEDA Tsunao and TSUJI Shigebumi, and MATSUMURA Masaie (Kyoto: Shibunkaku, 2004), p. 22.
- 2) Naomi Noble Richard, "Nō Motifs in the Decoration

- of a Mid-Edo Period Kosode" *Metropolitan Museum Journal*, 25 (1990): p. 176.
- 3) MARUYAMA Nobuhiko, *Edo mōdo no tanjō monyō no ryūkō to sutā eshi*. (Tōkyō: Kadokawa Gakugei Shuppan, 2008), p. 116.
 - 4) MARUYAMA Nobuhiko, *Edo mōdo no tanjō monyō no ryūkō to sutā eshi*. (Tōkyō: Kadokawa Gakugei Shuppan, 2008), p. 122.
 - 5) KIRIHATA Ken, "Bungei o kiru: waka/monogatari/yōkyoku," in *Shikaku geijutsu no hikaku bunka* ed. TAKEDA Tsunao, TSUJI Shigebumi, and MATSUMURA Masaie (Kyoto: Shibunkaku, 2004), pp. 31-32.
 - 6) KAWAKAMI Shigeki, "Kosode o kazatta Genji monogatari: Edo jidai ni okeru Genji moyō no kyōju," in *Sekai no naka no Genji monogatari sono fuhensei to gendaisei*, ed. Kyoto Daigaku Daigakuin Bungaku Kenkyūka (Kyoto: Rinsen Shoten, 2010), pp. 221-223.
 - 7) IHARA Saikaku. *Ihara saikaku shū*, vol 68 of *Shinpen nihon koten bungaku zenshu* (Tokyo: Shōgakukan, 1996), p. 28.
 - 8) KODERA Mie, "Kosode monyō no hassōhō: gūisei nitsuite" [A Method of Expression in 'Kosode' Patterns: An Essay on Allegory], *Ochanomizu University Studies in Arts and Culture*, 17 (1964): pp. 91-124.
 - 9) Naomi Noble Richard, "Nō Motifs in the Decoration of a Mid-Edo Period Kosode" *Metropolitan Museum Journal*, 25 (1990): pp. 175-183.
 - 10) ENDŌ Takako and WATANUKI Toyoaki, "A Study on the Kosode Design Inspired by Noh Lyrics, Found in a Book of Patterns from the Edo Period: Focus on *Kakitsubata* (Iris) Motif," *Toshokan jōhō media kenkyū* 11, no. 2 (2013): pp. 1-22.
 - 11) Printed editions of the *Tale of Genji* explained in Peter F. Kornicki, "Marketing the Tale of Genji in Seventeenth-Century Japan," In *Literary Cultures and the Material Book*, ed. Simon Eliot, Andrew Nash, and Ian Wilson (London: British Library, 2007), pp. 65-75.
 - 12) The yatsubashi bridge referred to here is a bridge of eight planks arranged in a zig-zag pattern that crossed eight rivers in what is present day Aichi prefecture.
 - 13) ENDŌ Takako and WATANUKI Toyoaki, "A Study on the Kosode Design Inspired by Noh Lyrics, Found in a Book of Patterns from the Edo Period: Focus on *Kakitsubata* (Iris) Motif," *Toshokan jōhō media kenkyū* 11, no. 2 (2013): pp. 1-22.
 - 14) Donald Shively mentions a 1663 order that capped the prices of robes. For example, the Dowager Empress and imperial princesses were given a budget of 500 *me* of silver per robe.
 - 15) Donald H. Shively "Sumptuary Regulation and Status in Early Tokugawa Japan," *Harvard Journal of Asiatic Studies* 25 (1964): pp. 123-164. doi:10.2307/2718340.
 - 16) KATŌ Yoshisada, *Genji hinakata*. 1687, Print. Reproduced in: YAMANOBE Tomoyuki et al. *Kosode moyō hinagatabon shūsei* (Tokyo: Bunsaisha, 1974).
 - 17) Romanization of the publisher's name follows the Romanization published in the Waseda University Library Kōten-seki sōgō mokuroku database.
 - 18) BABA Ayaka, "Kosode hinagatabon 'shinsen ohiinakata' ni okeru moji monyō," *Uekusa gakuen daigaku kenkyū kiyō* 4 (2012): p. 67.
 - 19) HABU Kiyo, "Koromo no dezain ni miru mitate ishiki: zu kara chi eno utsuri yuki," *Nihon kenkyū* 11 (1994): pp. 126-127.
 - 20) Amanda Mayer Stinchecum, "Images of Fidelity and Infidelity in Kosode Design," in *Currents in Japanese Culture: Translations and Transformations*, ed. Amy Vladeck Heinrich (New York: Columbia University Press, 1997), p. 348.
 - 21) KAWAKAMI Shigeki, "Kosode o kazatta Genji monogatari: Edo jidai ni okeru Genji moyō no juyō," in *Sekai no naka no Genji monogatari sono fuhensei to gendaisei*, ed. Kyoto Daigaku Daigakuin Bungaku Kenkyūka (Kyoto: Rinsen Shoten, 2010), p. 233. Also see KAWAKAMI Shigeki "Kosode hinagatabon ni miru Genji moyō no tenkai," *Jinbun ronkyū* 59.1 (2009): pp. 1-17, for more analysis of the Third Princess's pattern.
 - 22) Michelle Kuhn, "'Genji hiinakata' ni okeru chūko bungaku no kyōju: Akashi no Kimi to Waka Murasaki o chūshin ni" *The Society for Classical Japanese Literature Research, the Second* 25 (2016): pp. 55-67.
 - 23) SAWAO Kai, "Kosode no monyō," in *Genji monogatari no hensōkyoku Edo no shirabe*, ed. SUZUKI Ken'ichi (Tokyo: Miyaishoten CO.,LTD., 2003), 199-205.
 - 24) KIRIHATA Ken, "Bungei o kiru: waka/monogatari/yōkyoku," in *Shikaku geijutsu no hikaku bunka* ed. TAKEDA Tsunao, TSUJI Shigebumi, and MATSUMURA Masaie 松村昌家 (Kyoto: Shibunkaku, 2004), p. 33.
 - 25) Michelle Kuhn, "Aspirational Elegance: Character Interpretation in the 'Genji Hinagata,'" *Proceedings of the Association for Japanese Literary Studies* 18 (forthcoming).
 - 26) 一、はすはに見へぬ蓮の糸よりほそ染、絹はさらやか
かわち木綿にさへ和泉式部もやう
 - 27) According to legend, Izumi Shikibu lived in the Tōboku-in section of the Imperial palace, which had a plum tree.

- 28) あらざらむ此世のほかのをもひでに今ひとたびのあふ
よしもがな As written in the *Genji hinagata* passage.
- 29) See translation in *The Noh drama: Ten Plays from the Japanese*. (Rutland, Vm.: Tokyo: C.E. Tuttle, 1955), pp. 75-89.
- 30) "Kanoko" was a type of tie-dye bind resist dyeing that creates dappled spots; the term "kanoko" literally means "baby deer."
- 31) See Amanda Mayer Stinchecum, Naomi Noble Richard, and Margot Paul, *Kosode, 16th-19th century Textiles from the Nomura Collection* (New York: Japan Society, 1984).
- 32) HAKUYŌ Ken (Gyōhō), *Ogurayama hyakushu hinagata*. 1688, Print. Images courtesy of Cristina Hatsue Holanda Hirano, Art Institute of Chicago.
- 33) BUHEIJI, *Shikishi ohinagata*. 1689, Print. Reproduced in: YAMANOBE Tomoyuki et al. *Kosode moyō hinagatabon shūsei* (Tokyo: Bunsaisha, 1974).
- 34) See Dale Carolyn Gluckman and Sharon Sadako Takeda, *When Art Became Fashion: Kosode in Edo-Period Japan* (Los Angeles, CA: Los Angeles County Museum of Art, 1992), p. 141.
- 35) See Dale Carolyn Gluckman and Sharon Sadako Takeda, *When Art Became Fashion: Kosode in Edo-Period Japan* (Los Angeles, CA: Los Angeles County Museum of Art, 1992), p. 264.
- 36) ADACHI Kazumasa et al. "Kokuritsu Kokkai Toshokan-zō 'Genji hinakata' chūshaku (ei'in/honkoku/goshaku)," *Doshisha kokubungaku* 73 (2010): pp. 88-89.
- 37) 一、うす色にざつと一風呂ゆかた染花の色めくおどり小町のもやう。
- 38) 花の色は移りにけりないたづらにわが身世にふるながめせしに。
- 39) ADACHI Kazumasa et al. "Kokuritsu Kokkai Toshokan-zō 'Genji hinakata' chūshaku (ei'in/honkoku/goshaku)," *Doshisha kokubungaku* 73 (2010): p. 96.
- 40) Calligraphy attributed to Taira no Narikane (active 1183-1209) and the painting is attributed to Fujiwara no Nobuzane (1176-1266).
- 41) The name for the overgarment worn in the 12th-13th centuries.
- 42) The calligraphy is attributed to Madenokōji Fujifusa (1295-1380?).
- 43) Joshua S. Mostow, *Pictures of the Heart: The Hyakunin Isshu in Word and Image*. (Honolulu: University of Hawaii Press, 1996), p. 169.
- 44) KAWAKAMI Shigeki, "Kosode o kazatta Genji monogatari: Edo jidai ni okeru Genji moyō no kyōju," in *Sekai no naka no Genji monogatari sono fuhensei to gendaisei*, ed. Kyoto Daigaku Daigakuin Bungaku Kenkyūka (Kyoto: Rinsen Shoten, 2010), p. 224.
- 45) HABU Kiyo, "Koromo no dezain ni miru mitate ishiki: zu kara chi eno utsuri yuki," *Nihon kenkyū* 11 (1994): p. 127.
- 46) http://www.joshihi.net/collection_list/textile/kosode/kosode-j/014.html

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