

## ***A Study on the Lost Illustrated Handscrolls of the Insei Era***

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Illustrated handscrolls (*emaki*) produced at the end of the Heian period, from the second half of the eleventh to late twelfth century, are collectively known in Japanese as *Insei-ki emaki*, or “illustrated handscrolls from the period of cloistered rule.” As the earliest existing body of illustrated handscrolls, *Insei-ki emaki* have long been the focus of art historical research in Japan. While these illustrated handscrolls are mentioned in historic records, many of the original works no longer exist, and these lost scrolls far outnumber the surviving ones, making the opportunity to study these works of art without their originals far less than those with surviving originals. Due to these factors, the various art historical questions and issues surrounding these illustrated scrolls have not been sufficiently examined, although this situation is somewhat inevitable given the nature of art historical research, which depends largely on the analysis of actual artworks. However, to better understand Insei-era *emaki*, scholars also need to consider copies that no longer have their originals. Based on the above-mentioned issues, this book focuses on later *emaki* versions to gain a better understanding of illustrated handscrolls from the Insei era. The nine chapters, including the preface and epilogue, of this book can be summarized as follows:

The preface introduces the underlying issues of the above-mentioned subject matter and discusses the challenges and methodology used to analyze Insei-era *emaki*. The preface also offers an overview of my arguments in each chapter.

A visual analysis of the extant Jōwa-edition *Gosannen kassen emaki* (Illustrated Handscroll of the Latter Three-Year War), dated to the fourteenth century, in Chapter 1 offers insight into the now lost Jōan-edition *Gosannen kassen emaki*, dated to 1171 (Jōan 1). Chapter 1 also delves into the role of the painter of the Jōan edition, Myōjitsu, who was affiliated with the imperial court, and examines the context in which the Jōan edition was created. Through this, I argue that Myōjitsu may have also been involved in the creation of *Rokudō emaki* (Illustrated Handscroll of the Six Realms), a work likely commissioned by the Cloistered Emperor Goshirakawa (1127–1192). Moreover, Myōjitsu’s atelier may have collaborated with a courtier, who specialized in *nise-e* or “likeness paintings,” in the creation of the Jōan edition.

Chapter 2 continues the discussion on the Jōan edition, exploring the motives for its production and its position within the body of Insei-era *emaki* through textual and visual analysis. I argue that one of the primary objectives in the making of the Jōan edition may have been to reinforce the authority of the court and strengthen the legitimacy of its decisions. I also discuss the approaches and techniques used to pictorialize the narratives that the Jōan edition has in common with works such as *Ban Dainagon emaki* (Illustrated Tale of the Great Minister Ban), *Shigisan engi emaki* (Illustrated Legends of the Temple on Mount Shigi), *Hikohohodemi no Mikoto emaki* (Illustrated Tale of Prince Hikohohodemi), and *Kokawadera engi emaki* (Illustrated Legends of Kokawa-dera Temple).

Chapter 3 discusses the function of “portrait-like expressions” (*nise-e teki hyōgen*). These are the pictorial expressions found in medieval Japanese paintings, which are considered to be the precursor of *nise-e* (literally, “likeness paintings”), a form of portraiture that likely originated during the rule of the Retired Emperor Goshirakawa, around the twelfth century. Here, I analyze several “portrait-like expressions” found in twelfth century paintings of annual events and battles scenes and show how these expressions provided specificity and individuality to the depicted subject.

Chapter 4 examines several motifs in the first section of volume 1 of *Hikohohodemi no Mikoto emaki* (original now lost), such as the suggestive reference to an “archetype” of an earlier *meisho-e*, or painting of a famous place, in the seaside scene. The multiple shells that appear throughout this *emaki* also symbolize Sumiyoshi. Moreover, the close association between the eponymous hero, Hikohohodemi no Mikoto, and the enshrined Sumiyoshi deity, as seen primarily in medieval Hachiman origin tales, strongly suggests that the landscape and imagery at the beginning of this illustrated handscroll allude to Sumiyoshi.

Chapter 5 discusses the probability that the original *Kachi-e* (“Winner’s Scroll,” now lost) dates back to the Insei era, based on an analysis of pictorial expressions adopted in copies of *Kachi-e*, which are deemed representative examples of medieval *giga*, or caricatures. I also explore the strong likelihood that the original work was made by a court painter or a Buddhist priest-painter affiliated with the imperial court. Moreover, *Kachi-e* appears to have inherited stylistic expressions from *oko-e* (“humorous paintings”), which appear to have been popularly painted in the early eleventh century.

Chapter 6 examines *Ihon Yamai no sōshi* (Variant Edition *Diseases and Deformities*), an alternate version of *Yamai no sōshi* (*Diseases and Deformities*), renowned as an exemplary illustrated handscroll from the Insei era. Through a comparison and analysis of the stylistic expressions and motifs of these two works, this chapter shows that though they originally appear to have belonged to a single set, *Ihon Yamai no sōshi* was not a part of the original *Yamai no sōshi* but a later variant, likely produced by fourteenth-century court painters in response to the growing interest in such illustrated handscrolls from the Insei era.

Chapter 7 analyzes the pictorial expressions of *Fukutomi sōshi* (Tale of Fukutomi), an *emaki* created in the first half of the Muromachi period, around the fifteenth century. Through this, I show that this work adopted many features found in Insei-era *emaki*, such as *Hohohikodemi-no-mikoto emaki* (Illustrated Tale of the Deity Hohohikodemi), *Ban Dainagon emaki* (Illustrated Tale of the Great Minister Ban), and *Yamai no sōshi*, in its composition and iconography. In the production of *Fukutomi sōshi*, the underlying plan of the Imperial Prince Sadafusa was to align this newly created handscroll, which he produced, with *Insei-ki emaki*.

In the closing chapter, I summarize my perspectives on the research of Insei-era illustrated handscrolls that have emerged through discussions thus far.