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"Fence" as metaphor in Heian literature. Part 2

(比喩としての「垣」(下))

Teresa Martinez Fernandez

("Fence" as metaphor in Heian literature, Part 1. Shirin 32, October 2002)

Literary uses of the fence in *Genji Monogatari*

In contrast to the *Tale of Ise*, so sparse and indirect in its use, *Genji* is graced with a veritable efflorescence of fences. It could be argued that it is one of the constant images of the text, being present in some form or other throughout while maintaining the integrity and coherence of its various meanings. One of the *Genji* author's preferred means of accomplishing this is through the literalization of the fence metaphor embedded in *kaimami*. As with the *Taketori* fence, it is primarily encountered in the process of staging the *kaimami* topos by isolating its components, but in *Genji* the fence is more fully restored to materiality, in the ampler and more varied spaces of a much longer narrative. It is brought forth from the metaphorical conciseness of *kaimami* into the construction of episodes, the linking to other significant images and in the extensive use of poetic allusion.

As we saw before the complex of meanings surrounding the fence emerged from the chronicle accounts of power, its establishment and transmission. Political defiance and competition was often expressed as attempts to approach and overcome the obstacle it represented and reaching what was bound inside. Seeing was virtually the same as possessing, coming as it did from a tradition of ritual appropriation of the gazed upon.[1] Therefore the peeking through gaps that undermines possession by the owner of the fence and marks the gazer as a disempowered contender, setting about to remedy this position of disadvantage. Throughout, the fence has imposed a rigid gender opposition, a hierarchy of fence possessing, or besieging, males and fence enclosed women. That *Genji*, with its play of erotic relationships at and around the court, should find a privileged, organizing space for the fence should come as no surprise.

The fence in *Genji* appears in many guises, closely related to the categories listed in the first part, and which sometimes overlap:

1. Fences and sacred space; (the palace, the Ise shrine - the stage at Nonomiya, the Kamo shrine, Sumiyoshi, thunder, the interment palace - Fujitsubo's palace at Sanjō)
2. Fences and the space of power - establishment of the political centre; (the palace, Genji's palace at Rokujō)
3. Fences and loss; (children figured as wild carnations/*nadeshiko* - orphaned or with an uncertain future, *hagi*, bamboo, remote marginalized zones - the mountains, Ono, places of exile, retirement - Suma, Uji)
4. Fences and competition for women; (father and suitors, competitive courtship, violent or deceitful rivalry, breach of the defenses, role of intermediaries - proxy wooers, inside collaborators and strategic campaigns, guards. Genji, Kashiwagi, Niou)
5. Fence as "prop" in text:

5.1 Fence as prelude to erotic encounter and marker of narratorial beginning; (prop surrounding the woman on first approach, marker of recurrent approaches - Utsusemi, Yūgao, Murasaki, Uji princesses)

5.2 Fence as anticipating qualities of the woman enclosed, or making explicit her circumstances.

5.3 Fence as organizer of the political, erotic space (Genji's Rokujou mansion, the palace, rank)

6. Fence as conventional literary metaphor in poetic exchanges among characters (*waka*, *saibara*, sacred fences, in the courtship-marriage context, light banter, remembrance, wild carnations)
7. Fence as marker of evolution of particular characters or particular relationships - narrative accumulation; (definer of status of male characters and of relationships among them, evolution of characters - Genji, Yūgiri, Murasaki, Suetsumuhana, Ukifune, women's life histories, stages in relationship - Niou in Uji)

The first four items of this list make reference to the fence's associated meanings, while the following try to detail the way it operates in the work and what it accomplishes in the narrative structure. The complexity and sheer frequency in the use of the fence, poetically and narratively articulating and layering the text, both at an episodic and extended level throughout the totality of the work, makes difficult an orderly point by point exposition. Instead, the focus will be on a few significant clusters and the stories that arise from them.

Shrines, palaces and thunder

Sacred enclosures

Numerous references to the powerfully significant shrines of Ise, Kamo and Sumiyoshi, are made in terms of the fences that surround them. Often it is a simple synecdochic substitution, as when the shrine of Sumiyoshi where Genji is on a pilgrimage of thanks, is called 神の斎垣 *kami no igaki*, or the Kamo shrine 賀茂の瑞垣 *Kamo no midugaki*,[2] but in the case of Ise-Nonomiya the fences articulate a complete episode, within an already overcharged chapter, with thunder illuminating the resonance of its images with the other two sacred shrines and marking out the litmus of sacred imperial power.

> "A low wattle fence, scarcely more than a suggestion of an enclosure (ものはかなげなる小柴垣を大垣にて) surrounded a complex of board-roofed buildings, as rough and insubstantial as temporary shelters. The shrine gates, of unfinished logs, had a grand and awesome dignity for all their simplicity, and the somewhat forbidding austerity of the place was accentuated by clusters of priests ... ... Not wishing to apologize for all the weeks of neglect, he pushed a branch of the sacred tree in under the blinds. 'With heart unchanging as this evergreen, This sacred tree, I enter the sacred gate.' (「変らぬ色をしるべにてこそ、斎垣も越えはべりにけれ。さも心憂く」). She replied: 'You err with your sacred tree and sacred gate. No beckoning cedars stand before my house.' (「神垣はしるしの杉もなきものをいかにまがへて折れる榊ぞ」). And he: 'Thinking to find you here with the holy maidens, I followed the scent of the leaf of the sacred tree.'"[3]

The approach to the Ise priestess, here in her temporary shrine of Nonomiya, by a prince in a time close to the succession recalls one of the attempted usurpation plots familiar from the chronicles. Although Genji's brother Suzaku is the reigning emperor, it is after the visit to the Rokujō lady and her daughter the priestess, that the former emperor, Genji's and Suzaku's father, dies, and it is in the climate of renewed competition at court that Genji assaults Fujitsubo, the widowed empress, in her mourning retirement, and that his affair with Oborozukiyo, Suzaku's former intended consort and now *Naisi-no-Kami*, is discovered. Seen from the perspective of the histories' narrative patterns, the *Sakaki*, 'The Sacred Tree' chapter contains all the main plots linking unrest

during the succession period and scandalous relationships with key female figures in the emperor's circle, here including Asagao, the priestess of the Kamo shrine, the protector of the capital.

The visit to the temporary shrine has Genji exchanging poems with the priestess that play with the notion of approaching her. "To her to whom it would be blasphemy to address in person"[4]. The introduction to his poem, invoking the heavenly thunderer, refers to a *Kokinshū* poem (K: 701) based on the conceit of a rumbling thunder god sundering lovers apart, and expresses his confidence that the powers above will not look unfavourably on their union. Her answer dismisses his presumption, bringing forth a confessional regret. "Difficult and unconventional relationships always interested him. ... ... But perhaps they would meet again - one never knew in this world." [5] This penchant for challenging entanglements, *(ohom-kuse, rei no ohom-kuse, mi-kuse)*, his tendency to find himself "berating the gods" (*Kami uramesiu obosa ruru ohom-kuse*)[6] for the prohibition they impose on access to the priestesses guarding the shrines that protect the realm, is a function of his narrative placement in the attempted usurpation plot. In a study of the role of storms and thunder in the chapters that cover these defiant actions and their punishment, *Sakaki* and the chapters dealing with Genji's exile, *Suma* and *Akashi*, Fujii Yukiko has demonstrated the infallible occurrence of thunder whenever Genji approaches any of the women that fulfill the sacred offices of protecting the emperor and his realm; the Ise and Kamo priestesses, and his *Naisi-no-Kami*, Oborozukiyo. The thunder surrounding Ise appears in Genji's poem, the one over Kamo is implicit in the very foundation of the shrines, as both are dedicated to thunder gods, whom the priestess serves. His correspondence with the priestesses is by definition blasphemous, and the harbinger of political unrest, as his consolation for the separation from the Ise priestess presupposes the reigning emperor's removal.[7] What must by now be apparent too is that the thunder is triggered by the approach to the sacred fences. All these disturbances in the heavens, occasioned by the attempted unsettling of the order in the capital, will cause Genji's exile, the immediate cause of which is the discovery of his visits to Oborozukiyo, in the roar of a frightening storm.[8] It is clear that the thunder gods are determined to effect a damning separation.[9] The conversation that follows, between the Minister of the Right and the Kokiden lady, capitulates Genji's offenses; his secret letters to the Kamo priestess, his spoiling of

Oborozukiyo's entering court as a sure candidate for the position of empress, the fact that he and not Suzaku was offered the Minister of the Left's daughter. The thunderous condemnation unsettling the court will culminate in the lightning that falls on Genji's residence in exile, nearly ending his life, and surely and definitely separating him from the centre of power in the capital and frustrating his challenge. The return to the capital is made possible thanks to the intervention of the God of Sumiyoshi, who as a guardian of safe navigation at sea counters the activities of the thunder gods, the "eight hundred myriad gods" blasphemously invoked by Genji in his poem at the purification ceremony that takes place at the end of *Suma*. These myriad gods, protectors of the emperor and the realm since the times of the descent from heaven of the imperial grandchild, as the chronicles say, are not to be invoked out of place, and Genji's appeals do nothing but provoke and then intensify the storm.[10] It is the power of Sumiyoshi that allays the storms and transports Genji to Akashi, where lie the material and spiritual foundations of his return to the capital and his worldly success. [11]

Returning to the capital. That the purpose of the visit to Sagano, in the narrative and in Genji's scheme of things, is not only for the sake of a scene of parting in a landscape of autumn poetry, but to come near the priestess and conduct a poem exchange with her, is made apparent later in the conversation between Genji and Suzaku in the palace, after the Ise party has left. They are sharing and comparing their various stories, poems etc and Suzaku rememorates the farewell ceremony in the palace, when as it was his prerogative, he saw the priestess. Genji counters with an account of his visit. "... [A]s the talk naturally turned to little poems they had sent and received he remarked on the departure of the high priestess for Ise. How pretty she had been that day! Genji told of the dawn meeting at the temporary shrine."[12] (*...ware mo uti-toke te, Nonomiya no ahare nari si akebono mo mina kikoye-ide tamahi te keri.*) It is not only the relation of affecting anecdotes concerning the Ise priestess that marks this as a highly charged political and erotic confrontation, in which Suzaku remembers while it's taking place to think of the other affair, between Oborozukiyo and Genji, however subdued and forgiving his attitude. The occurrence of "*waremo*" also points to the theme of rivalry. The expressions "*waremo*", "*waremo waremo*", "*wareha*", frequently appear in the tale in contexts of competition where matters of rank or appreciation are at stake, such as between the women

serving the emperor or among courtiers. As an example among many, the ladies in the Kiritsubo Emperor's court who thought themselves above the Kiritsubo consort (*kōi*),[13] (*hazime yori ware ha to omohi-agari tamahe ru ohom-kata-gata, mezamasiki mono ni otosime sonemi tamahu* ...), or the courtiers who take part in Genji's pilgrimage of thanks to Suma. "The young courtiers had even sought to outdo one another in caparisoning their horses ..."[14] (... *wakayaka naru Kamdatime, Tenzyau-bito no, ware mo ware mo to omohi-idomi, muma kura nado made kazari wo totonohe migaki tamahe ru ha*...). Here Genji is making clear to his brother his claim to a farewell ceremony. It is to be understood that the all he tells covers the priestess. Genji's sense of rivalry will reappear years later. When he visits the Rokujō lady after her return from Ise, it is mainly out of a desire to "see what the years had done to her daughter, the high priestess".[15] "She had had a particular place in his thoughts ever since her departure for Ise, and now of course nothing stood in his way."[16] Retired Emperor Suzaku also remembers and invites her to join him. "Genji learned of his brother's hopes. It would be altogether too high-handed to spirit the princess away, and on the other hand ...."[17] He settles for having her enter the palace as one of Reizei's consorts.

That all the thunder triggered by the invasion of the sacred fences, around the imperial shrines and their priestesses, the palace and its women, should have failed to prevent the main cause for offense, must be explained at the very least by the necessities of narrative ambition. Without it there is no tale. The efficacy of the protecting thunder must not be doubted. It brings to light the attempts against the secluded spaces marked as emblems and guarantors of imperial power, and it appears as the means of punishing those who have trespassed.

On a different note, perhaps an indication of the Omi lady's maverick character is her take on fenced grandeur. No matter how much her attempts at poetic composition are denigrated she is shown to be aware of the fact that her half-sister, the imperial consort, is indeed behind a lofty fence, and that there is boldness in attempting to go near her. "Though here beside your fence of rushes (葦垣のま近きほどにはさぶらひながら) the fact I have not had the happiness of stepping on your shadow might be from a gate which says 'Come not my way'. It may be rude to mention Musashi when we haven't been introduced yet but forgive me."[18]

Rokujō-in and tempests

Given the role of thunder in thwarting Genji's attempts on the fences surrounding the women linked to the emperor, it is interesting to see what happens when his defenses are the object of a similar attack.

The *Wakana*, 'New Herbs' chapter begins with Suzaku's deliberations on the future of the Third Princess, his favourite daughter by a first generation Minamoto lady, the Fujitsubo consort (*nyogo*), a sister of the Kiritsubo Emperor's Fujitsubo. This princes, Onna San no Miya, is therefore a niece of Fujitsubo, born to a reigning emperor and his most favoured consort, a lady of royal descent. At the time of the marriage deliberations her brother is emperor, and Genji's daughter the Akashi consort is his empress. Her quality in terms of rank is very high, added to the preference of her father who bestows the largest and best part of his possessions on her, far higher than Fujitsubo's other niece, Murasaki. It is this difference in rank, and Genji's known dissatisfaction on this point with the women in his life, that persuades Suzaku to overcome his fears about her future standing at Rokujō, and that decides Genji's acceptance. As has already been noted, the marriage made evident Genji's lingering ambivalent status, even after his thunderous expulsion from the centre of imperial power. That she becomes Rokujou's principal lady is evident from the beginning, that Murasaki must be displaced as a result is understandable in terms of their function in relation to Genji and Fujitsubo. Both are related to her in the same degree and both act as her substitutes, and it can be argued that Murasaki's disappearance from Rokujou is due to the fact that Onna San no Miya is a more appropriate substitute, closer to the original and indeed, that she virtually becomes Fujitsubo.

The basic plot line is as follows: a high-ranking princess born to a reigning emperor is married to an emperor / (quasi) retired emperor, an older man who will be as a father to her. She becomes his principal consort and is involved with the older man's son / son's narrative double in an illicit affair that produces a son publicly acknowledged as the older man's. This plot structure pared down to its most basic elements, the characters set in triangular relationship with a fence as prop, underlies the complete tale, providing the material for numerous variations, but it is more meaningful that it be stated with its particular specifics here. Onna San no Miya reenacts Fujitsubo, her mother's place at court makes her niece and daughter to Fujitsubo, both becoming identical in

name at the end, *Nihudau-no-Miya*, as they take holy orders in similar circumstances, in no small measure to escape Genji. Murasaki's link to Fujitsubo is effected in the narrative by the family tie, the *yukari* link of *murasaki* and *fuji*, and by numerous instances where the physical similarity between both is made explicit, notably in the episode of Murasaki's discovery. It is this resemblance that makes possible her installation in Nijō, satisfying Genji's building plans for it as an enclosure for Fujitsubo.[19] This pursuit of resemblance reaches its paroxysm as Genji attacks the widowed Fujitsubo in her retirement at Sanjō, when it is Fujitsubo who is said to resemble Murasaki (... *tada kano Tai-no-himegimi ni tagahu tokoro nasi*). "They were very much like each other, she and Murasaki. Memories had dimmed over the years, but now the astonishing resemblance did a little to dispel his gloom. The dignity that quite put one to shame also reminded him of Murasaki." A previous identification had taken place in the context of a poem exchange between Genji and Fujitsubo concerning Reizei, after the resemblance between them is noted by the emperor. The poetic play in exchange and allusion, on *nadeshiko* and *tokonatsu*, and the dew that rests on the hedge, glides into an identification of Murasaki with that dew-soaked flower.[20] The appropriation of Murasaki has acted as preliminary, transferred possession of the main consort, providing the foundation for this last revealing attempt. Onna San no Miya is an even closer substitute as to the family tie is added the virtually identical function in the tale, and the fact that she becomes for Genji what Fujitsubo was to his father.

Everything is set for her to make her overdetermined entrance into the tale. Both marriages are first instigated by the ever-present intermediaries, ladies and men in service, with Genji and Kashiwagi sharing a sense of intimacy with the object of their obsession prior to attainment. Genji had been allowed by his father to see Fujitsubo while he was still a child, and had heard her spoken about by the women in the emperor's service. Kashiwagi knew the princess from her infancy through the talk of his nurse and her sister, the princess' nurse. Although now it is Kashiwagi, one of the possible suitors considered by Suzaku before deciding on Genji, and not Yūgiri who enacts Genji's part, it is worth remembering that Yūgiri was also among the original candidates for the marriage, that even after her installation in Rokujou he still has regrets, and that he participates in the episode that sets in motion the events culminating in the conception of Kaoru. He is present at the parting of

the blinds that allows for a glimpse of the standing princess restraining her cat, as she watched with her women the young men's ball game under the cherry trees. He sees her from the same vantage point as Kashiwagi, and understands from the beginning his friend's reaction, so that when he appears in his dream giving mysterious instructions concerning the fate of his flute, he knows enough to take this memento to Rokujō for it to be given to Kaoru.

Kashiwagi is also in a quasi filial relationship to Genji, who has noticed him and sought his presence by his side since childhood. He has been overwhelmed by Genji in his suit for Onna San no Miya, just as he was also thwarted in his suit for Tamakazura, another bitter and humiliating defeat, in a situation that shares important elements with the later episode. Both are staged with Genji gathering a group of young men, always including Yūgiri and Kashiwagi, his potential younger rivals, in the gardens of Rokujō in hot weather. The first time, concerning Tamakazura, it is contrived by him for his amusement, the second it evolves with the seeming inevitability of a tale foretold, due to the strength of the male rivalry fence plot and as part of the same construct, of the revisiting of Fujitsubo as a story and as a character. For Genji the pursuit of the highest ranking consort may be off, the attempt to become emperor abandoned, in spite of the chapter's continued retracing of the links with two of the figures from the *Sakaki* era, the Asagao Princess and Oborozukiyo, but it could be said that the tale visits Fujitsubo on him, with all the narrative consequences. Both stories are structurally identical. Genji's assault on Fujitsubo was part of his "mythical" attempt on the succession, while the character of Kashiwagi's attack must be seen in light of the differences between Rokujou and the palace, and of his narrative determinants. The two tales, Kiritsubo-Genji-Fujitsubo, and Genji-Kashiwagi-Onna San no Miya, are isomorphic, with the characters occupying the same plot position linked by family tie. Genji appears in both tales in opposing plot positions, marking his evolution in relation to the basic plot structure.

Genji as the master of Rokujō, and in spite of his title assimilating him to a retired emperor, is more of a minister than an emperor. He was made a commoner by his father and his admission of his non imperial status is what permitted his return from Suma and his subsequent political dominance as powerful minister, the capacity in which the Kiritsubo emperor had enjoined his heir Suzaku to employ him. As the most powerful minister of his time he built Rokujō, and if thunder is a clue to the status of his fences it must be concluded

that they do not enjoy divine protection.

The winds that invited Kashiwagi into the fenced field where Onna San no Miya was enclosed[21] (風に誘はれて、御垣の原をわけ入りてはべしに) seem to have cleared every obstacle out of his way in readiness for the eve of the Kamo lustration, when her entourage is variously employed in preparations for the festival, and only Kojijū, his go-between, remains.[22] Their meeting and the dream of the cat follow, where the conception of Kaoru is narrated.

The elements, storm and thunder, had begun to prepare a space for this episode on the occasion of the women's concert, where they appear in a discussion on the properties of the *kin*, in which Onna San no Miya has been instructed by her father and by Genji. Murasaki is kept from the lessons and rehearsals of this eminently royal instrument, which as Genji explains, has extraordinary properties, including that of conjuring thunder and tempests.[23] Inappropriate handling of the instrument can have dire consequences, and wherever the fault may lie, with Genji, with Onna San no Miya's otherwise wholly satisfactory performance, in Rokujō itself, a lasting effect of this concert is the sudden illness of Murasaki and her removal to Nijō. Genji's prolongued absences from Rokujō to attend to her there make necessary the displacement of many of his attendants and the progressive desertion of Rokujō which becomes almost total in the quarters of his principal wife the day before the festival. Remembering the Kamo shrines' thunder gods it is lightningly clear that thunder has brought about the collapse of Genji's defenses, by making possible the breach of the central point in his many fenced edifice.

This narrative comeuppance may be seen as being brought about not only by the mechanics of sin and punishment operating in the tale, but also by the contrasted ranging of these two architectural spaces, these two concentrations of power. The construction of Rokujō has been bared before the reader, plainly a structure of order and rank building fences, similar to those separating the more numerous different sections within the palace. Where in the palace they isolate the consorts' apartments (*tsubo*, *den*), in Rokujō they constitute the four separate *machi* and their attendant gardens, with their hedges and fences (垣根、埒、隔ての垣), as is described in the *Otome*, 'The Maiden' chapter, where the layout of buildings and gardens, with their occupants, is detailed.[24] The august fenced field of Rokujō trod by Kashiwagi recalls the palace of Genji's court life, when shortly before Fujitsubo offers memorial

services for the old emperor in the course of which she announces her intention of taking the tonsure, he laments the unusual stillness. "On such nights his father's palace would have been filled with music. The setting was the same, (同じ御垣の内ながら) but there was very little left by which to remember the old reign."[25] There are no episodes making explicit the position of Fujitsubo within the fence, but as she is about to quit her state of enclosed desirability by becoming a nun it becomes apparent that she has always been there.

The status of Rokujō had always made it singularly vulnerable to the elements. "The flowers were an almost complete loss. The garden was a clutter of shingles and tiles and shutters and fences.[26] (草むらはさらにもいはず、桧皮、瓦、所々の立蔀、透垣などやうのもの乱りがはし) Such is the damage caused by the typhoon in *Nowaki*. What the winds do, by overturning the fences and shutters, is to provide Yūgiri with unprecedented access to its space, a unique opportunity to see for himself what Genji has endeavored to keep hidden. This tour of the Rokujō-in allows his unimpeded, appraising gaze to roam. As befits garden property, each glimpsed lady, Murasaki, Tamakazura and the Akashi girl, is in turn compared to a different flower, finally recapitulating the theme of vigilance and confrontation.

> "He had likened the other two ladies to the cherry and yamabuki - and might he liken his sister to the wisteria? There was just such elegance in wisteria trailing from a high tree and waiving in the breeze. How good if he could look upon these ladies quite as he wished, morning and night. He saw no reason why he should not, since it was all in the family, but Genji had other ideas and was very strict about keeping him away from them - and so created restless yearnings in this most proper of young men."[27]

Children

One of the most frequent direct poetic allusions to the fence in the tale links it to the wild carnation. The initial reference is to the lost child of Genji's friend Tō no Chūjo and the woman later found by Genji on a visit to his ailing nurse. This first appearance, significantly in relation to two characters with numerous instances of fence proximity, Yūgao and her daughter Tamakazura establishes a precedent in the tale for poetically referring to children, lost, parentless or with an uncertain future as *nadeshiko*, usually flowering in a

desolate landscape of ruined or lonely fences. Wild carnations, *nadeshiko* and *tokonatsu*, appear throughout the tale, but the identification of *nadeshiko* and children, and the link to ruined or rustic fences is especially relevant. Given the relation of fences to protected sites for reproduction and continuity, as seen in the *Kojiki* accounts, it is possible to understand the troping of the broken down or remote fence as an image of abandonment and loss or uncertainty of prospects. That the flower is usually planted in hedges may have contributed to the formation of the link to the child, departing from the existing link between wild carnations and fences, already present in the tradition in the context of love poetry. The dedication of *nadeshiko* to the child and *tokonatsu* to its mother is particularly marked in the tale, as earlier poetic usage made them virtually indistinguishable, referring as they do to the same flower.[28] However, of the *Genji* examples which include Yūgiri-Aoi in a poetry exchange between Omiya and Genji, Reizei-Fujitsubo in the poems between Genji and Fujitsubo, and Tamakazura-Yūgao,[29] Yūgiri and Tamakazura are linked directly to fences and only for her does the association last into adulthood. Tamakazura, who from her first mention in the poem exchange between her parents, recounted by Tō no Chūjo to Genji in the rainy night discussion, reappears into the world of the tale in the summer quarter of Rokujō, where the flower has been planted, is consistently identified with the flower, always placed behind the fence.

> "'I had not forgotten, but I let a long time pass without writing. The woman was desperately lonely and worried for the child she had borne. One day she sent me a letter attached to a wild carnation.' His voice trembled. 'And what did it say?' Genji urged him on. 'Nothing very remarkable. I do remember her poem, though:
> 'The fence of the mountain rustic may fall to the ground. Rest gently, O dew, upon the wild carnation.' (「山がつの垣ほ荒るとも折々にあはれはかけよ撫子の露」) I went to see her again. The talk was open and easy, as always, but she seemed pensive as she looked out at the dewy garden from the neglected house. She seemed to be weeping ...'"[30]

The element of loss clings to Tamakazura even as a young woman, with the added taints of rusticity and remoteness from the capital, as seen when Genji essays the theme, again with a difference, while he explains to her why he has kept her real father uninformed of her whereabouts.

> "'Were he to see its gentle hues unchanging, Would he not come to the

hedge of the wild carnation? (「撫子のとこなつかしき色を見ばもとの垣根を人や尋ねむ」). And that would complicate matters, and so I have kept you in a cocoon. I fear you have found it constraining.' Brushing away a tear, she replied: 'Who would come to seek the wild carnation That grew at such a rough and rustic hedge?' (「山賤の垣ほに生ひし撫子のもとの根ざしを誰れか尋ねむ」). The note of self-effacement made her seem very young and gentle. 'If it does not come,' whispered Genji, by no means sure how much longer he could control himself."[31]

Starting from the imagery of the abandoned child, and in a situation where he is conflating memories of her mother, the "gentle hues unchanging" *tokonatsukashiki iro*, and the rivalry over both mother and daughter with Tō no Chūjo, Genji sets Tamakazura in a new place, that of the Rokujō order of erotic accumulation and competitiveness, in the ambiguity of his own confused roles of presumed father and contriving lover.

The northeast quarter described in the *Otome*, 'The Maiden' chapter, the one built with summer in mind, has an elegantly rustic air and "a hedge of mayflower, and there were oranges to remind the lady of days long gone. There were wild carnations and roses and gentians and a few spring and autumn flowers as well."[32] (山里めきて、卯の花の垣根ことさらにしわたして、昔おぼゆる花橘、撫子、薔薇、苦丹などやうの花、草々を植ゑて、春秋の木草、そのなかにうち混ぜたり). The lady of the orange blossoms, Hanachirusato, with her fences, is the one for the memories, while Tamakazura, who will be installed here by Genji years later comes announced by the *nadeshiko*. The following chapter, *Tamakazura*, 'The Jeweled Chaplet' treats of her emergence from provincial obscurity and installation at Rokujō, where as seen in the discussion of scheming fathers, competing suitors and *Taketori Monogatari*, in part 1, the fences initially built around Hanachirusato act as lure for the young contenders once she is placed in their fold. And it is in the *Tokonatsu*, 'Wild Carnations' chapter that he encourages her to approach the verandah, as he leads the troop of young men near the elegant fences where the *nadeshiko* blooms in a profusion of colour, and where weaving his talk of fathers, lost and found daughters, the koto, and wild carnations he initiates the poem exchange quoted before.[33] Even when she has left Rokujō after her marriage to Higekuro, he still places her by the fence.

"Wisteria and yamabuki were in brilliant flower. In the evening light they

brought memories of a beautiful figure once seated beneath them. Genji went to the northeast quarter, where Tamakazura had lived. A clump of bamboo grew untrimmed in a hedge of Chinese bamboo, (呉竹の籬に) very beautiful indeed. 'Robes of gardenia, the silent hue,' he said to himself, for there was no one to hear him."[34]

The text makes Genji borrow from Yūgiri's identification of Tamakazura with *yamabuki* (山吹の花顔) in the *Nowaki* 'The Typhoon' chapter, where on his tour of the Rokujō quarters, he has occasion to spy his father's unparental intimacy with Tamakazura[35]. Thus what may be termed Tamakazura's fence biography, a variation on the theme of *nadeshiko*, *tokonatsu*, *yamabuki*, remote mountains, *yamazato*, *yamagatsu*, and colour, *iro*.

Orphaned children are also figured as *hagi* or *kohagi*, a traditional image[36], as is Genji in the poem exchange between the Emperor and the mother of the Kiritsubo consort[37]. *Hagi* and fences, and children, are linked indirectly, but significantly. In response to a poem of enquiry from Niou after the death of their father, the Eighth Prince: "How is it in yon hills where the hart calls out On such an eve, and dew forms on the *hagi?*"[38], Ōigimi responds with "A mist of tears blots out this mountain village, And at its rustic fence, the call of the deer."[39] (「涙のみ霧りふたがれる山里は籬に鹿ぞ諸声に鳴く」). The *hagi* is attached to the fence by the shared images of crying, deer, dew, tears and the autumn mountain. The link fixing the princesses to remote enclosure predates their identification as *hagi*, as to a previous, bantering poem of Niou's[40] Ōigimi has Nakanokimi send the answer "For sprays to break, the springtime wanderer pauses Before the rustic fence, and wanders on."[41] (「かざし折る花のたよりに山賤の垣根を過ぎぬ春の旅人野をわきてしも」). Thus the fences of Uji, set in a desolate mountain scenery and surrounding the stranded daughters of the disgraced Eighth Prince, also enfold the *hagi*.

Narrative, poetry and the fence

However, courtship in all its forms and attendant complications is the primary referent for the fence. It is here that the use of this ready metaphor is adapted with great resourcefulness, employing the accumulated lore of *waka* and song in which it figures, appearing as an element in the construction of episodes, and given a longer stretch, acting as a marker of characters' development. It has been noted that the *kaimami* topos frequently initiates

narratives of romance.[42] A look at Genji will reveal that the fence that makes possible the peeking through its gaps, apart from its force to start particular relationships into their first episodes, frequently begins the chapters where these stories are introduced. Such is the case for Yūgao and Murasaki.

> "He sent for Koremitsu and while he was waiting looked up and down the dirty, cluttered street. Beside the nurse's house was a new fence of plaited cypress. The four or five narrow shutters above had been raised, and new blinds, white and clean, hung in the apertures. (桧垣といふもの新しうて、上は半蔀四五間ばかり上げわたして、簾などもいと白う涼しげなるに) He caught outlines of pretty foreheads beyond.[43]

This, the first of several mentions of the fence in the chapter, introduces Yūgao and offers indications that will be developed later in a fuller description of her person and circumstances. Attention is focused on the contrast between her poor surroundings and the attractiveness of her person, figured in the new, clean fence and blinds. White will be repeated and poetically linked in the light upon the dew, the white flower blooming in the fence, the white fan on which it is offered to Genji, her clothes and the moon of their poem exchanges in the deserted villa. While the white flower gives her a name, Yūgao is metonimically linked to the fence behind which she is first perceived. To a musing question of his, one of his attendants informs Genji. "'The white flowers far off yonder are known as 'evening faces'', he said. 'A very human sort of name - and what a shabby place they have picked to bloom in.'" (「かの白く咲けるをなむ、夕顔と申しはべる。花の名は人めきて、かうあやしき垣根になむ咲きはべりける」). It is thoughts of "the fence before" rather than the "evening faces"[44] (ありつる垣根思ほし出でらるべくもあらずかし) that quite leave him when next he is with the Rokujō lady. The translation's choice of the flower, linked to and standing in for the woman enclosed by the fence, over this fence, is a measure of their metonymic nearness.

Although it amounts to making an argument backwards, it is a testimony to the closeness with which the fence where the flower blooms sets the tone for the whole chapter, that the Noh adaptation of the Yūgao story, *Hajitomi*, rests for its poetic and narrative structure on the series of renga links extracted from the language of the tale, stringing among other elements the flower, white, dew, vanish.[45].

A narrative consequence of a concentration on the fence is that it

brings to light one of its most fundamental properties, the necessity of intermediaries in the courtship, fence overcoming process. *Genji* is full of instances where a lord's attendant and a lady's companions strike up an alliance that will render the woman available. This is only natural as the fence is an obstacle, a material one, that can only be breached in a concerted campaign of infiltration or even violent breaking in. Here in the beginning of the Yūgao story, as always with Genji, it is Koremitsu who acts as his proxy. "I have looked through the fence from time to time myself and had glimpses through blinds of several young women." (時々、中垣のかいま見しはべるに、げに若き女どもの透影見えはべり。). And the narrator later tells us, "I had forgotten: Koremitsu gave a good account of the fence peeping to which he had been assigned."[46] (まことや、かの惟光が預かりのかいま見は、いとよく案内見とりて申す) Koremitsu's mediating talents include the ability to act poetically on his master's behalf. The short *Hanachirusato*, 'Orange Blossoms' chapter is virtually a collection of conventional poem exchanges between him and some ladies already known by Genji, featuring one of the greatest densities of fences per episode in the whole work. It is also perhaps the one that more closely evokes the feel of a *Tale of Ise* episode, with its unidentified, flirtatious women and inconclusive incident. His resourcefulness and attention to the details of his master's affairs nets him a fitting compliment, as when Genji unexpectedly comes across the Akashi Lady in his first pilgrimage of thanks to Sumiyoshi. "Always prepared for such an exigency, [Koremitsu] took out a short writing brush and handed it to Genji. A most estimable servant (*wokasi*), thought Genji, jotting down a poem on a sheet of paper he had at hand."[47] Koremitsu's involvement in the initial stages of the affairs with Yūgao and Murasaki, especifically in spying through and taking positions beside the fence with Genji, makes apparent the non casual nature of the "glimpse". This advance preparation of the seduction scene testifies to the public nature of relationships, insofar as they involve concerted action by a powerful man and his attendants, men such as Koremitsu with official court posts and official duties to their masters, and it usually includes the formation of ties between the intermediaries themselves. Ukon and Koremitsu, or later in the Uji sequence, Jijū and Tokikata, who act in concert to bring Niou to Ukifune.

Murasaki's story, and chapter, also begin with an initial troping of the fence.

"Genji walked a few steps from the cave and surveyed the scene. The temple was on a height with other temples spread out below it. Down a winding path he saw a wattled fence of better workmanship than similar fences nearby (同じ小柴なれど、うるはしくし渡して). The halls and galleries were nicely disposed and there were fine trees in the garden. "Whose house might that be?"[48]

Later, he takes "advantage of a dense haze to have a look at the house behind the wattled fence. Sending back everyone except Koremitsu, he took up a position at the fence (夕暮のいたう霞みたるに紛れて、かの小柴垣のほどに立ち出でたまふ。人々は帰したまひて、惟光朝臣と覗きたまへば). In the west room sat a nun who had a holy image before her."[49] Thus the stage is set for the appearance of the girl Murasaki, who will be kidnapped and placed securely behind the curtains of Genji's Nijō mansion, the fetching of which is again Koremitsu's first duty at the start of her new life there. "Since no one was living in the west wing, there was no curtained bedchamber. Genji had Koremitsu put up screens and curtains. (惟光召して、御帳、御屏風など、あたりあたり仕立てさせたまふ。) ... ... A few guards beyond the blinds were the only attendants (男どもぞ御簾の外にありける). They were speculating on the identity of the lady he had brought with him. 'Someone worth looking at, you can bet.'"[50] These guards, the ubiquitous *tonowi*, *suijin*, *otokodomo*, will frequently appear in the vicinity of the fence, sometimes challenging the visiting gentleman and impeding his passage. The violence implicit in the maintenance of the fence, which necessitates a similar opposition of force for its trespass, is more evident in the Uji version, where the rivalry between Kaoru and Niou is much more clearly and explicitly spelt out, and where the assault on the fence includes episodes of espionage and breaking of the fence.

A first approach may demand cunning, as when Kaoru "forbade his outrunners to raise their usual cries, for the woodcutters in these mountains could be troublesome. Brushing through a wattle fence, crossing a rivulet that meandered down from nowhere, he tried as best he could to silence the hoofs of his colt."[51](山賤のおどろくもうるさしとて、随身の音もせさせたまはず。柴の籬を分けて、そこはかとなき水の流れどもを踏みしだく駒の足音も、なほ、忍びてと用意したまへるに...) Kaoru succeeds in crossing the fence and seeing the princesses through a gap, but his indecisiveness and confused motivations lead him to bring Niou to Uji in his expeditions, with the result that they become

rivals, no matter who the object is. First Nakanokimi, then Ukifune. Niou, following Genji's precedent, is accompanied by his trusted Tokikata. "The secretary having questioned an attendant of Kaoru's who was familiar with the arrangements at Uji, they were able to pull up at an unguarded spot to the west of the house. Breaking through a reed fence, they slipped inside.[52] (内記、案内よく知れるかの殿の人に問ひ聞きたりければ、宿直人ある方には寄らで、葦垣し籠めたる西表を、やをらすこしこぼちて入りぬ)

But as Niou finds out later, Kaoru is quite capable of defending his properties. "He tried the reed fence that had admitted him before, but the guards were more alert. 'Who's there?' came voices. He withdrew and this time sent a man who knew the precincts well. Again came the challenge. Matters were not as simple as they had been."[53] (葦垣の方を見るに、例ならず、「あれは、誰そ」と言ふ声々、いざとげなり。立ち退きて、心知りの男を入れたれば、それをさへ問ふ。前々のけはひにも似ず。わづらはしくて、...)

However, not all fences give rise to such dramatic confrontations. The rivalry between Genji and Tō no Chūjo in the early chapters is always mediated by distance. In the case of Yūgao the challenge and trespass remain secret, the fight for Gen no Naishi, actually involving drawn swords, is of the mock heroic kind. Then there is the case of Suetsumuhana, first heard of as an item of possibly interesting gossip and later perceived but dimly in an initial troping of the fence that includes a comic variant of masculine rivalry.

> "Wondering if he might come upon something of interest in the main hall, he took cover behind a moldering, leaning section of bamboo fence. Someone had arrived there before him. Who might it be? (透垣のただすこし折れ残りたる隠れの方に、立ち寄りたまふに、もとより立てる男ありけり。「誰れならむ。」) A young gallant who had come courting the lady, no doubt. He fell back into the shadows. In fact, it was his friend Tō no Chūjo."[54]

True to its anticipatory qualities, this leaning fence points to the straightened circumstances in which the princes lives, and more specifically makes clear the absence of male upholders, and enforcers, of the fence. Left behind by the Prince of Hitachi, and with a monk for an only brother, she is surrounded by mostly elderly servants. The princess forgotten by the world is also one of the characters whose evolution can be ascertained by looking at the state of her fence. At first it is in pitiful disrepair, "horses and cattle had

knocked over the fences and worn paths inside." (崩れがちなるめぐりの垣を馬、牛などの踏みならしたる道にて、) But later, Genji on his return from exile sets stewards to "replacing the decayed earthen walls with a sturdy wooden fence"[55] (めぐりの見苦しきに、板垣といふもの、うち堅め繕はせたまふ) and finally she is moved to the palace at Nijō.

Genji also changes. "Of these frustrating relationships [with Akikonomu, Asagao and Tamakazura], his affair with Tamakazura most effectively reveals the growing tension between love and power, eros and fatherhood, youth and middle age."[56] In the light of the previous discussion, this opposition can be taken as the antagonism between the competitive, besieging drive attacking the bastions of power, and power's established form, as is evidenced by Genji's differing relations to the fences that articulate his fictional life. He evolves from a spotter and besieger of enclosures to a builder and defender of them. But if middle-aged Genji appears in the Tamakazura sequence as a calculating and somewhat devious stage manager[57], it is also true that he is shown to fail in this endeavor, as all his plans to place her with a suitor that would not put obstacles in his way evaporate in the face of Higekuro's convincing impersonation as the jealous, possessive husband. This failure may be attributed in part to Tamakazura's function in the Genji, what has been called her ornamental quality,[58] which can be seen to contrast with a similar stepfather-daughter plot involving Akikonomu, where Genji, in spite of lingering tension, opts for serious political play by placing her behind the fences that mark her as superior in status to the other women he has assembled in Rokujō, most notably Murasaki.[59] Kashiwagi's seduction of the Third Princess is another type of failure, set in a central revisiting and reversal of the Genji-Fujitsubo affair. In this case too, Genji had placed a young woman behind a fence, not to attract suitors but to repulse them. In part it is the strength of the obstacle as lure, transgressed fence plot line that undermines his attempts at narrative control. All the care put into the building of the Rokujō mansion, in the placing of fences of all descriptions, utilitarian and ornamental, separating the enclosed women among themselves and from the ever present menace of uninvited observers, is insufficient to stop Kashiwagi. Yūgiri too, kept during all his life from seeing Murasaki and even from frequent contact with his own sister, manages to overcome the fence's resistance, with the elements conspiring in his favour.

It could even be said that somehow the typhoon and the havoc it wreaks on the Rokujō-in's spatial-erotic defenses provide the means for Yūgiri to outgrow his limited involvement with the fence through conventional allusion, seen in both the wooing of Koremitsu's daughter and the marriage to Kumoinokari, and graduate to full episodic stagings of the fence topos in his seduction of Princess Ochiba. The first is approached during the preparations for the Gosechi dances. "He reached forward and tugged at a sleeve. She was startled, by the tugging and by the poem which followed: "The lady who serves Toyooka in the heavens Is not to forget that someone thinks of her here." I have long been looking through the sacred fence."[60] (「天にます豊岡姫の宮人もわが心ざすしめを忘るな少女子が袖振る山の瑞垣の」)

Although the wedding banquet closely follows the typhoon episode, it is still a series of allusive exchanges, first with Tō no Chūjo and his sons and later with Kumoinokari herself, making a reference to two known *saibara*. "'You heard the song your brother was singing, I suppose. It was not kind of him. The fence of rushes (葦垣) - I would have liked to answer with the one about the Kawaguchi Barrier.' This, she thought, required comment: 'Deplorable. So shallow a river, flowing out to sea. Why did so stout a fence (関の荒垣) permit it to pass?'"[61] It is in the chapter from which his name is derived where Yuugiri visits Kashiwagi's widow, Princess Ochiba, and where for the first time in relation to him, the fence appears as an element isolated into a description of the surroundings, and as a marker of impending plot development. Perhaps as an anticipation of the perceived darkening towards the end of the work, which will culminate in the solitude and remoteness of Uji, Ono is figured as a place of retirement, evening, mists, autumn, loneliness, melancholy, sutra chanting and the cry of the deer.

> "The least conspicuous of the wattled fences was done with a flair which showed that a temporary dwelling need not be crude or common."[62] (はかなき小柴垣もゆゑあるさまにしなして、かりそめなれどあてはかに住まひなしたまへり。) ... ... "Soon it would be sunset. Mists were rising, and the mountain fastnesses seemed already to be receding into night. The air was heavy with the songs of the evening cicadas. Wild carnations at the hedge (垣ほに生ふる撫子の) and an array of autumn flowers in near the veranda caught the evening light."[63] ... ... 'The mists which enshroud this rustic mountain fence Concern him Only who is

loathe to go.' (「山賤の籬をこめて立つ霧も心そらなる人はとどめず」) He found these soft words somewhat encouraging and was inclined to forget the lateness of the hour. 'What a foolish predicament. I cannot see my way back, and you will not permit me to wait out the mists here at Ono (霧の籬は). Only a very naive man would have permitted it to happen.' [64]

The belated end of the visits to Ono, with its misty fences and atmosphere of irresolution, comes with the final return to the capital of the princess, where the assault culminates in the siege of the closet where she hides in terror.

It is Yūgiri who provides the final allusion to Murasaki as Genji mourns her death. As they sit remembering the lady and engage in poetic mourning in a windy night, he acts as listener and commentator. "Taking the final step, I must abandon The springtime hedge that meant so much to her."[65] (「今はとて荒らしや果てむ亡き人の心とどめし春の垣根を」), and later as the storm gathers pace, "'The voice of the rain at the window,'" whispered Genji. It was not a very striking or novel allusion, but perhaps because it came at the right moment Yūgiri wished it might have been heard 'at the lady's hedge.'"[66] (「窓を打つ声」など、めづらしからぬ古言を、うち誦じたまへるも、折からにや、妹が垣根におとなはせまほしき御声なり。)

For a woman whose life is characterized as one in which "she rarely left the house"[67], or in the more specific diction of the original, always stayed within the fence (対の上、常の垣根のうちながら) it is fitting that the last tributes to her memory should include references to the fence, because indeed, it was present from her fictional beginning.

Uji

Away from the capital the quest for a glimpse of the hidden continues. The play of rivalry and confrontation, and the development of situations and characters in relation to the prop builds up to a pitch of violence that menaces open, armed conflict, and seems only assuaged by a form of death.

Kaoru, who begins visiting Uji in search of the Eighth Prince, a contender defeated in the succession struggles with the Genji-backed faction, soon directs his attention to the prince's daughters. The first sighting is staged with all the usual elements; fence and shutters, guards and companions, and

the complicit intermediary.

> "Suppose they find out, sir. I might be in trouble." Nonetheless he led Kaoru to a secluded wing fenced off by wattled bamboo and the guards to the west veranda, where he saw to their needs as best he could. A gate seemed to lead to the princesses' rooms. Kaoru pushed it open a little. The blind had been half raised to give a view of the moon, more beautiful for the mist."[68] (あな、かしこ。心なきやうに、後の聞こえやはべらむ」とて、あなたの御前は、竹の透垣しこめて、皆隔てことなるを、教へ寄せたてまつれり。御供の人は、西の廊に呼び据ゑて、この宿直人あひしらふ。 あなたに通ふべかめる透垣の戸を、すこし押し開けて見たまへば、月をかしきほどに霧りわたれるを眺めて、簾を短く巻き上げて、人びとゐたり。)

As the action moves to the capital, with Nakanokimi being taken by Niou to his Nijō mansion, so does the next stage of Kaoru's involvement with the fence. "One morning, after a more than usually sleepless night, he looked out into the garden, and his eye was caught by morning glories, fragile and uncertain, in among the profusion of dew-soaked flowers at the hedge."[69] (霧の籬より、花の色々おもしろく見えわたれる中に、朝顔のはかなげにて混じりたるを、なほことに目とまる心地したまふ) He looks on an ornamental fence in his own garden and immediately decides to visit Nakanokimi at Nijō, while Niou is away. They remember Ōigimi and the prince, with talk of "garden and fence"[70] gone to ruin (庭も籬もまことにいとど荒れ果ててはべりしに), and Kaoru is made to think that he would lift the blind separating them if not for the presence of her women.

The arrival of Ukifune, announced as a substitute for the dead Ōigimi, prompts new episodes of enclosure and rivalry. After she is discovered by Niou during her stay with Nakanokimi at Nijō, her mother decides to take her to a house she has in Sanjō, where guards make the rounds in their strange East Country accents. Their renewed vigilance; "That spot over by the southeast corner, you have to keep an eye on it. Get that wagon inside and close the gate."[71] (家の辰巳の隅の崩れ、いと危ふし。この、人の御車入るべくは、引き入れて御門鎖してよ), little avails when they have already let Kaoru's carriage in. He has been careful to send before him the nun, the former Jijū who had been Kashiwagi's nurse, and who had served in the prince's house in Uji. Although he entered unchallenged, the text cannot narrate the episode of his taking

possession of Ukifune except by incorporating the breach in the wall.

As seen before, Niou finally succeeds in meeting Ukifune after he breaks through the fence of the house in Uji where she has been hidden by Kaoru, and where her sisters before her had been the object of his confusion. In an episode that recalls Genji's absconding with Yūgao to the deserted villa, she is taken by Niou to the desolate little house at the Islet of the Oranges. "Crude plaited screens such as Niou had not seen before offered almost no resistance to the wind. There were patches of snow at the fence, clouds had come up, bringing new flurries of snow, and icicles glistened at the eaves."[72] (まだいと粗々しきに、網代屏風など、御覧じも知らぬしつらひにて、風もことに障らず、垣のもとに雪むら消えつつ、今もかき曇りて降る) This scene, through the use of white imagery in the snow and in Ukifune's dress, appears to draw a parallel with Yūgao, and the rivalry of Genji and Tō no Chūjo over her. Then, only Genji was aware of the confrontation, but it was there and can be said to have been solved by Yūgao's death. Similarly, the escalating violence between Kaoru and Niou, which the women surrounding Ukifune encounter in the gruff warnings of Udoneri, seems to be stilled by the disappearance of Ukifune, her supposed death. Irresolute Kaoru has enough menace in him, if not in his person at least in his position, to make this thug in Ukon's estimation (*imiziki mudau no mono*), run over to the house and deliver unmistakable notice of what may happen if they are not more careful.[73]

In parallel to the Uji plot, Kaoru reprises Kashiwagi's ambition to marry a princess of the highest rank. In his times this is Niou's sister, the First Princess, daughter of the reigning emperor and his empress, the Akashi consort. However, he too has to settle for a Second Princess, daughter of a less exalted consort, as he is probed by the emperor as a candidate in the course of a game of go. "If I had found it a common hedge, I might have plucked it quite to suit my fancy."[74] (「世の常の垣根に匂ふ花ならば心のままに折りて見ましを」と奏したまへる) is his cautious response. This chapter, 'The Ivy' opens with an emperor, the son of Suzaku, worrying about the marriage of a princess, daughter of a Fujitsubo consort. Kaoru is selected as groom, but the tensions inherent in recalling the beginning of the world of the *Wakana* chapter, linger in the text.

Returning to Ukifune. It is an indication of the degree to which her life is contained, and molded, by the fence, that when she is found after she wanders from the house, Ukifune is first perceived as a shapeless "expanse of

white"[75] under a tree. She is then suspected of being an abandoned corpse, a monstrous apparition, a fox spirit, a devil, until it is determined that she is indeed human, although in danger of dying at any moment, which prompts calls for her to be taken outside the wall so that her death will not pollute the enclosed villa.[76] (「雨いたく降りぬべし。かくて置いたらば、死に果てはべりぬべし。垣の下にこそ出ださめ」と言ふ。僧都、「まことの人の形なり。」) The removal from a fenced existence leads to formlessness, monstrosity and extinction. It is only when she is taken inside the fence again that she is seen in her former shape, as a "young and pretty and indefinably elegant" girl.[77]

The place where she finds refuge in anonymity is a nunnery, naturally as any other cultured space, properly fenced.

> "Ono was little more nearer the center of things than Uji, but the nunnery and its grounds showed that the occupants were ladies of taste. Wild carnations coyly dotted the hedge, (垣ほに植ゑたる撫子もおもしろく) and maiden flowers and bellflowers were coming into bloom; and among them stood numbers of young men in bright and varied travel dress. The captain, also in travel dress, was received at the south veranda."[78]

This captain, the nun's former son in law, distinguished by the text as a *monogatari* protagonist class *otoko* from the troop of *wonoko-domo* accompanying him, soon finds out about the hidden beauty, and proceeds with the playing out of a typical *kaimami* episode. "Just as I was coming in from the gallery, a gust of wind caught the blind, (風の騒がしかりつる紛れに、簾の隙より) and I was treated to a glimpse of some really beautiful hair. What sort of damsel do you have hidden away in your nunnery."[79] However, Ukifune's ordeal, her trial by expulsion mimicking death, seems to have made her immune to new entanglements in the fence's narrative pull.

Final notes

The fence and the triangle. It has been argued that triangles in the Genji are mostly of the male-female-female type, usually built with the *yukari* link.[80] However following the placing of the fence topos in the tale, the rivalrous male-female-male type configuration is seen to be predominant and basic to its construction, leading in its different variants to different solutions of the implied violence. It is possible to argue that male and female centred triangles are not equivalent, by reason of the operation of the fence. The woman is secluded and

guarded, she does not choose her rivals, rather they are imposed upon her. She is fixed to a place, the object of a traffic in gossip and valuations carried by a network of mobile intermediaries, both male and female, at the structural service of the narrative *otoko*. The mechanics of this trade can be humorously subverted to comical and incongruous effects as in the case of Suetsumuhana, or used for the salvation of ladies of distinguished lineage, as Tamakazura, from provincial ignominy, although dramatic situations seem more common. Rivalry between males in the context of challenged fences include episodes of actual or threatened violence: Kashiwagi's death, Niou's backing away from Uji in the face of armed resistance from Kaoru's guards.

Further study may extend to the question of the linking of variants as compositional technique, as seen for Fujitsubo and Onna San no Miya, or Yūgao and Ukifune, and also the question of a possible grammar of fences, given the many different forms it takes, the different materials the fence is made of, and the ranked distinctions of the women enclosed. It could be possible to relate it to the rainy night discussion and its classification of *kami-no-sina* and *naka-no-sina* women, which if considered, may offer a correlation between quality and placement, that is type of enclosure.

The study of Heian *monogatari* literature usually focuses on the marriage politics complex of a period when one family, the Fujiwara, had succeeded in eliminating other families from serious competition for control of the rear palace. However, this is only a point in the development of a process, which putting the spotlight on the operation of the fence, has shown to be the articulating mechanism for accumulation and distribution of power in a centralizing polity. The Fujiwara guaranteed non-violent succession, or rather the use of methods such as rear palace rivalry, exile, stripping of office, pressuring princes and emperors into taking holy orders, instead of civil war between contending princes and their backers, as had been the case in the era of the chronicles. They can be seen to have continued the policies of the Soga, who also married their daughters into the imperial family but became liable to accusations of coveting the throne for themselves. The Fujiwara aimed to be the shadow of the Sun, the emperor, not to substitute his light.[81] The chronicles narrate the period that gave rise to this state of affairs, when the Yamato kings were consolidating their surrounding territories into subordinated relationships, through conquest and marriage alliances with chiefly families, including in this

brief all the gamut from their principal consorts to the uneme, or tribute women, and the women who served in the palace, and apparently also with local women rulers. As mentioned earlier in the context of the Susano-o marriage, recent studies stress that "the evidence, both written and archeological, demonstrates that women ruled frequently in prehistoric, protohistoric, and early historic Japan." And also that the "study of female sovereignty is a requisite for comprehending the distinctive Japanese cultural matrix within which state formation and the evolution of Japanese kingship occurred."[82] The same author sees Yūryaku as a monarch whose reign stressed gender hierarchy as both tool and expression of the growing, expanding centralized political order: "The chronicle also suggests a heightened concern with sexual transgression and new demands for virginity and exclusive sexual use in the fifth-century palace. ... For Yūryaku, marital relations no longer signified alliances between relative equals - he insisted on subordinating affines."[83] The era of Yūryaku, who could very well offer a model for the careers of the amorous heroes that were to follow, marked a period of imperial strength and centralization of power to the detriment of other paramount families. The notion of Yūryaku as *irogonomi* ideal may seem far-fetched, mainly because the later *monogatari* exemplars are usually in a disempowered position, but his career as narrated in *Kojiki* could be seen as a precedent for Genji's or even the *Ise* man's, in what it has of unrelenting pursuit and accumulation. He makes his first narrative appearance in the context of politically dangerous wooing, followed by marriages to the sisters of a murdered prince and a minister.[84] Subsequent chapters, all with song exchanges, detail the courting of Princess Kusaka-be-no-miko, of the maiden Aka-wi-ko whom we saw before offering a poem in her old age in connection with the jeweled fence of Mimoro, of the maid of Yesino, of Wodo-pime, of the uneme from Mipe, who escaped the emperor's sword to her neck by offering a song.[85] That the situation of relative distributions of power as articulated through marriage politics was a fluid one can be seen in the historical circumstances of the Late Heian period, when after the domination of the Fujiwara regents, the emperors, starting with GoSanjō and especially Shirakawa, were for a time in a position to impose their chosen successors by favouring certain collateral families and thwarting others. The links between both poles of power were again forged through the consorts and the women serving in the palace offices, with the attendant ambience of intrigue once more providing the background

to interesting literature in, for instance, the *Sanuki no suke nikki*.[86] Study of chronicle narratives such as those concerning Yūryaku, could help direct a discussion of how particular literary themes linking desire, reputation and power are established in the writing / reading consciousness, so that what is construed as interesting, dangerous or exciting is perceived to be the "proper theme" of literary romance. If the chronicle is indeed giving an account of a reign, of a political acting out, it does so in the form of a string of courtship episodes, by accumulation of consorts as a means to gain power, as well as a form of display of power. This was not privative to kings or even contending princes, real or fictional, but was also a desired form of life narrative which prominent members of the court society wished to leave a record of. The recopilation of erotic episodes including poem exchanges with high-ranking women also figures in the private poetry collections of prominent Fujiwara men, such as Morosuke, who established his line's ascendancy over the other rival branches, and his descendants.[87] Here the figure of the *suki-bito*, the man of dedication to amorousness is also the man of political success. The *irogonomi* hero is the perfect and most ideal nobleman. Though perhaps no longer an instrument of territorial consolidation, amorousness is now a status symbol, and this appropriation of the "imperial" theme of sexual charisma may also be seen as a form of political affirmation. The *irogonomi* hero is then not necessarily a political outsider, inadvertently destabilising the oppressive order imposed by staid political enemies. Rather both opponents' sexual reputations, as reflecting on political fortunes and public persona, are at stake and it seems to be the case that in Heian times power gave the means to establish this reputation, while a successful political career built on courtship games was available only in the fictional world of Genji, with its links to archaic narratives. The role of female attendants, even wives as in the case of the *Kagerō Nikki* author, in the composition of these works, and generally in appreciative accounts of events in their patron's lives, seems to indicate a link between theme, mode of production and readership. From this setting, narratives such as *Genji* or the work that failed to become the *Kaneie-shū*[88], emerged, and it may be reasonable to expect that they show an uneasy relationship to what has been called the patriarchal romance.

Other enclosures

The original form of the inquiry that has been here limited to the fence began as a consideration of it in its possible relation to another topos of enclosure prevalent in Japanese literature. While the fence is prominent in the accounts of the deeds of gods, emperors and aristocrats in the early chronicles and subsequent *monogatari* fiction, the *kuruwa* figures conspicuously in the literature of later periods, especifically Edo. *Kuruwa* (廓、郭、曲輪): a wall built for defensive purposes surrounding a castle or fortress, made of stone or earth. Because it is also an enclosed, guarded area, separated from its surroundings by a moat, with few entrance points and typically one great gate, the so-called pleasure quarters were called *kuruwa*, a place where prostitutes, paradoxically termed 傾城 *keisei* or "wall topplers" were kept. The military link is an important and relevant one, as accounts of how this expression came to denote the compounds for licensed prostitution mention its origin in a vassal of Hideyoshi's, one Hara Saburaemon, first requesting permission to establish a brothel in Kyoto, and that later, at the time of the massive displacements of samurai resulting from the defeat of the Toyotomi by Ieyasu and the consolidation of Tokugawa rule, many *rounin*, unemployed samurai, followed his example and opened brothels.[89] This particularization of origins may owe something to narrative tidying up, but the anecdote attests to a change in the type and scale of controlled prostitution, while providing a sequel consistent with a recorded past, since at least the Kamakura and Muromachi periods, of government sanctioned military and police involvement in its management.[90] Hideyoshi's time seems to have been one of great spatial restructuring. In addition to the new *kuruwa*, a wall encircling Kyoto was built, for the first time in its history. This wall, 御土居 Odoi, set up around 1591 was later dismantled, and only a few sections of it have remained.

The reason for the changeover in the imagery of enclosure has perhaps as much to do with new social and political realities as with the artistic and literary forms concurrently taking shape. New power configurations, new classes and new forms of transaction and exchange created their own literary referents. The emergence of a money economy, in altering the parameters of the preceding social arrangements also produced altered situations and new narratives to accommodate and shape them. A possible parallel, also in the literary field, could be the transition from *irogonomi* to *kōshoku,* as exemplified in the

evolution of the "character" Narihira and the transformations registered in the versions and adaptations of *Ise Monogatari* written during the Edo period.[91] Still, it is also pertinent to note similarities and continuities. One form of the fence seen earlier, *mogari*, had defensive purposes and could serve as a fortress or citadel. A linkage of the various types of fence and their different properties and uses makes it possible to see the *kuruwa* as a form of enclosure built to appeal in an indiscriminate manner; offered as available for licensed trespass to a large number of "suitors" or clients, who enter into a temporary, restricted relationship with the controller (brothel owners, tax offices, other beneficiaries of the revenue generated) through money, in the context of a socially levelling money economy, not any longer in a familial, exclusive group setting.

The *kuruwa* as trope is so basic to Edo literature, especially the puppet theatre and *kabuki*, that it merits a study of its own; but for such a sturdy and adaptable symbolic reality as the fence, it would be surprising if it had not endured in some form of its original metaphoric - material complex. There is no need to go very far. Inside the *kuruwa*, in the houses that lined its streets, there were many examples of it. By this time it had become, once more, an unobtrusive fixture as well as a metaphor with new added meanings. Perhaps in a rehearsal of its former use as a qualifier for the contained, it had evolved into a means of graded classification.

"In the early days of the New Yoshiwara, the houses were classified by the highest grade of courtesans they employed - a tayuu house, a kōshi house, a sancha house, a tsubone house, and so forth. Then the names changed to "a big house", a "medium house" or "mixed house", and a "small house". By the end of the eighteenth century, the establishments were identified by the type of magaki structure (the partition between the latticed parlor and the entrance foyer), a style introduced by the bathhouses. There were three classes of bordellos found on the "Five Streets".

- O-magaki or Sō-magaki (large or complete lattice): The partition between the display parlor and the entrance foyer was lattice from top to bottom. This type of house had only the top three classes of courtesans, yobidashi chuusan, chuusan and tsukemawashi (later replaced by zashikimochi). All appointments had to be made through the leading tea-houses. The lowest basic price, not including tips, was 2 bu at this

class of house.

- Han-magaki or Majiri-magaki (half-lattice or mixed lattice): The lattice partition covered three-quarters of the space from top to bottom, leaving an upper or lower quarter open. This was the medium-size house and employed a mixture of more than 2-bu, 2-bu, 1-bu and 0.50-bu courtesans - hence "mixed houses".
- Sō-han-magaki (complete half-lattice): The partition was built only partially, leaving the top half open. These houses had no oiran-class courtesans. There were two types of sō-han-magaki houses. One was small but stood on one of the original "Five Streets". These houses employed 1-bu and 0.50-bu prostitutes. The other small houses stood on other streets and had only 1-bu woman or none at all; the rest were 0.50-bu women."[92]

These proliferating, labelling lattices are the new forms of the old 籬 magaki, those low, roughly made fences of brushwood, bamboo or wood. A characteristic not mentioned before is that they were somewhat crudely built, in the sense of leaving wide openings, property that they share with the 格子 *kōshi*, the lattices fronting the street through which clients obtained a first glimpse of what was inside. And indeed this *kōshi* can be thought of as a degenerate fence, with its large gaps that offer an unimpeded view to the potential customer.[93] This final appeal to graphic evidence could generate a study of its own, one that would follow the pictorial fortunes of the fence, as it has been rendered in the abundant illustrative tradition.

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Notes

[1] Sarra, p. 231
[2] Seidensticker, p. 228, p.281, p. 594
[3] Seidensticker, pp. 186-187
[4] Seidensticker, p. 189
[5] Seidensticker, p. 189
[6] Seidensticker, pp. 189, 194, 210, 200.
Fujii Y., p. 84
[7] Fujii Y., pp.81-84
[8] Seidensticker, p. 211
[9] Fujii Y., p. 83
[10] Fujii Y., pp. 78-81, 90
[11] Fujii Y., pp. 85-90
[12] Seidensticker, p. 202
[13] Seidensticker, p. 3
[14] Seidensticker, p. 281
[15] Seidensticker, p. 285
[16] Seidensticker, p. 287
[17] Seidensticker, p. 288
[18] Seidensticker, p. 452
[19] Seidensticker, p. 19
[20] Seidensticker, p. 197, pp. 140-1
[21] Seidensticker, p. 585
[22] Seidensticker, p. 613
[23] Seidensticker, p. 604
[24] Seidensticker, p. 384
[25] Seidensticker, p. 203
[26] Seidensticker, p. 460
[27] Seidensticker, p. 466
[28] Akiyama, p. 120
[29] Seidensticker, p. 33, p. 176, p. 133
[30] Seidensticker, p. 33
[31] Seidensticker, p. 445
[32] Seidensticker, p. 384
[33] Seidensticker, p. 443
[34] Seidensticker, p. 509
[35] Seidensticker, pp. 463-4
[36] Akiyama, p. 120
[37] Seidensticker, pp. 9, 11
[38] Seidensticker, p. 809
[39] Seidensticker, p. 810

[40] Seidensticker, p. 802
[41] Seidensticker, p. 803
[42] Sarra, p. 244
[43] Seidensticker, 57
[44] Seidensticker, 58, 61
[45] Goff, p. 68
[46] Seidensticker, p. 61, p. 63
[47] Seidensticker, p. 284
[48] Seidensticker, p. 85
[49] Seidensticker, p. 87
[50] Seidensticker, p. 109
[51] Seidensticker, p. 784
[52] Seidensticker, p. 977
[53] Seidensticker, p. 1007
[54] Seidensticker, p. 115
[55] Seidensticker, p. 292, 302
[56] Shirane, p. 96
[57] Shirane, p. 97
[58] Okada, p. 216
[59] Seidensticker, p. 420
[60] Seidensticker, p. 375
[61] Seidensticker, p.528. The two saibara are: "Parting the fence of rushes, / Making her way through the fence, / Someone has spoken to Father, Spoken to Father of you. / The house is in an uproar. / It was my brother's wife!" and "The stout fence at Kawaguchi, / At Rivermouth Barrier, / Has a guard to guard it. / But I have made my way through, Come through and made my bed, / Through the stout fence at Kawaguchi."
[62] Seidensticker, p. 677
[63] Seidensticker, p. 679
[64] Seidensticker, p. 679
[65] Seidensticker, p. 721
[66] Seidensticker, p. 730
[67] Seidensticker, p. 595
[68] Seidensticker, p. 785
[69] Seidensticker, p. 892
[70] Seidensticker, p. 895
[71] Seidensticker, p. 966
[72] Seidensticker, p. 992
[73] Seidensticker, pp.1004-5
[74] Seidensticker, p. 888
[75] Seidensticker, p. 1044
[76] Seidensticker, p. 1046
[77] Seidensticker, p. 1047
[78] Seidensticker, p. 1054
[79] Seidensticker, p. 1055
[80] Sarra, p. 234
[81] Kitagawa, p. 98
[82] Piggot 1997, p. 17
[83] Piggot, p. 25
[84] Philippi, pp. 341, 345, 349
[85] Philippi, pp. 351, 353, 357, 362, 363, 367
[86] Sarra, pp. 171-185
[87] Mostow, pp. 312-313
[88] Mostow
[89] Seigle, p. 8
[90] Goodwin, pp.345-345, p. 360
[91] Bowring, p.477
[92] Seigle, pp. 223-235, with diagrams as adapted from Ono Takeo, *Yoshiwara Shimabara*, p.55
[93] One of many possible examples can be found in Rogers, p. 35. Sarra, p. 244

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