Emaki as Manga Series 1

Shutendoji emaki as Manga

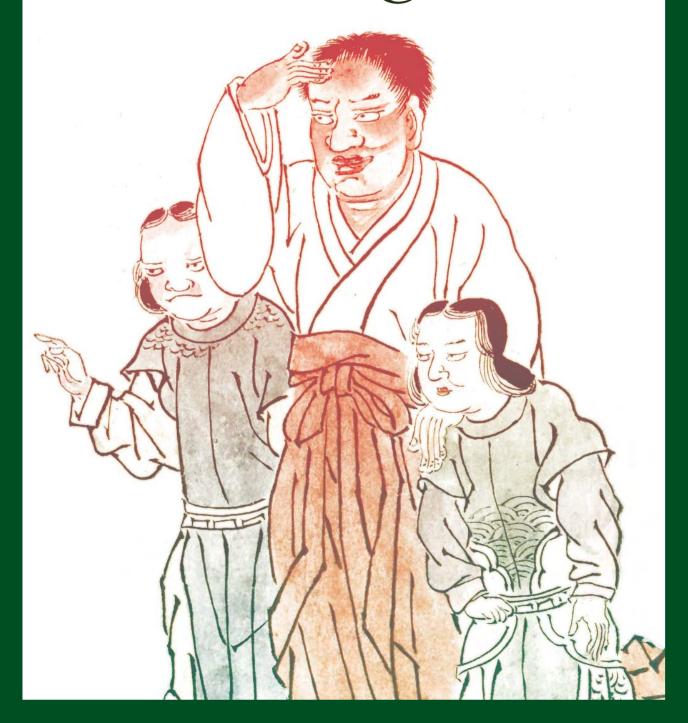


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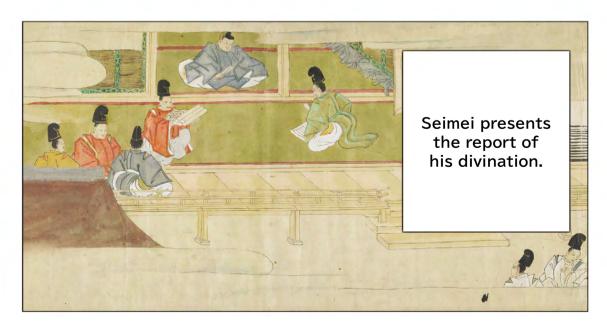


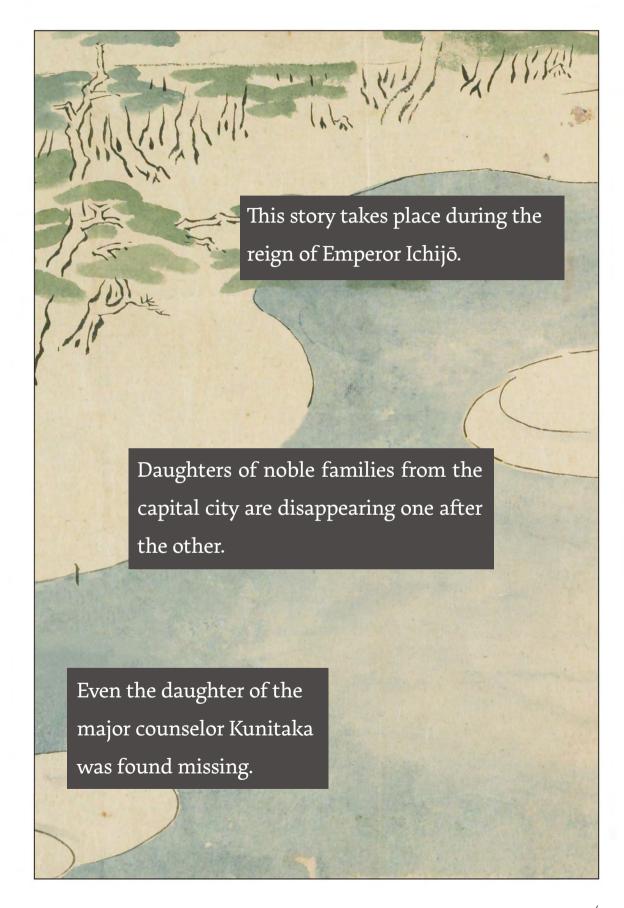
Part 1











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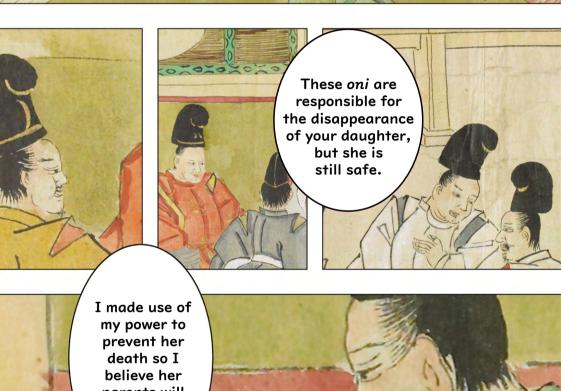
Counselor
Kunitaka holds a
meeting straight
after he informs
the emperor
about
the divination.

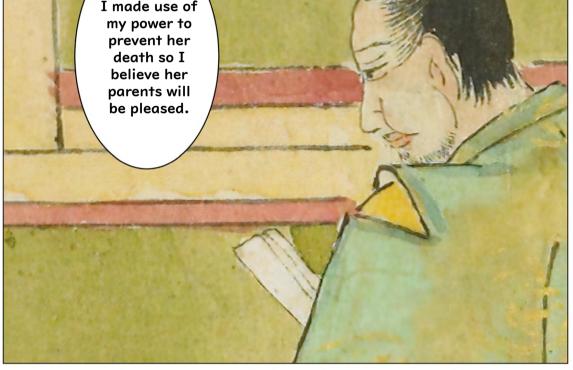


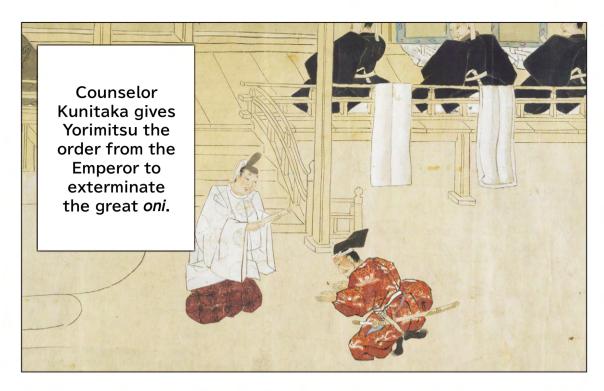


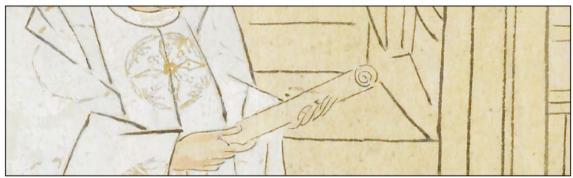
















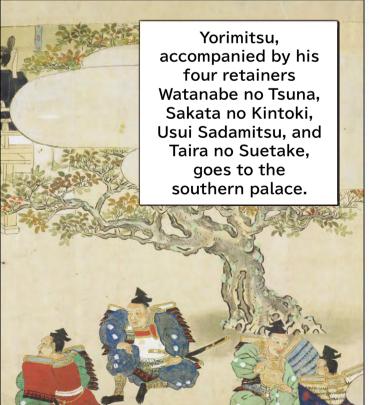




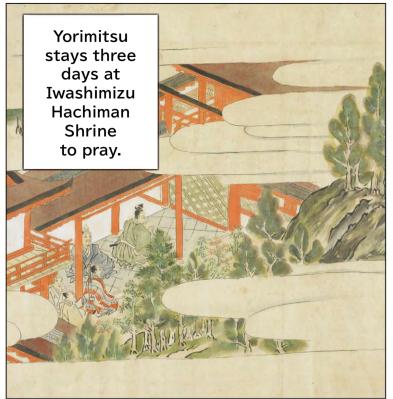


















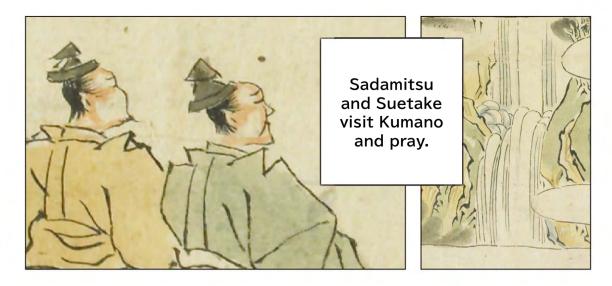










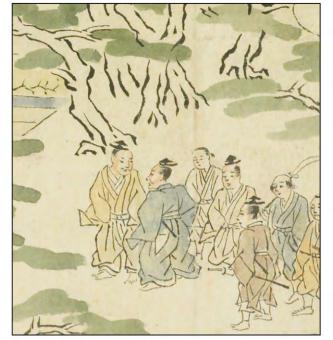










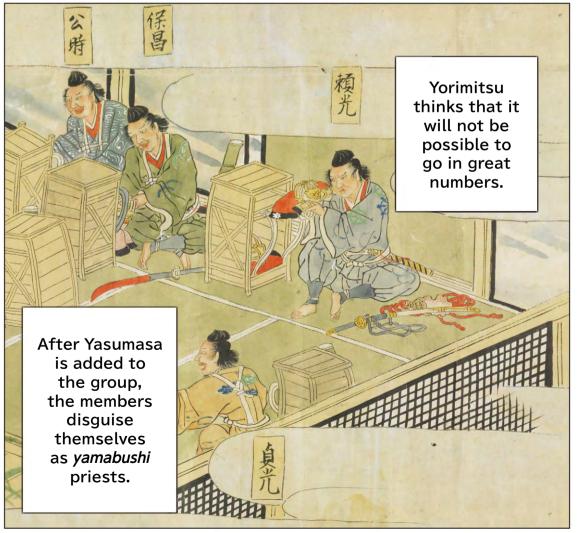










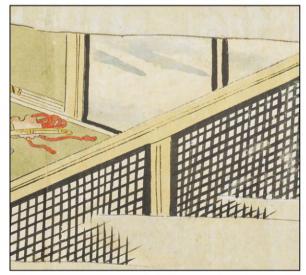


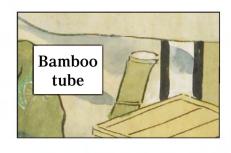
















*lit. blood sucker; the name of the warrior's sword





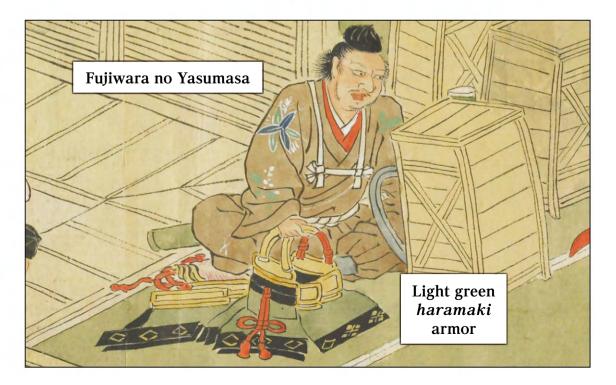
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*lit. rock cutter; the name of the warrior's sword





Part 2







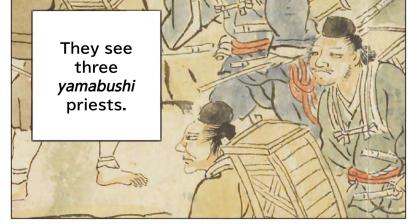






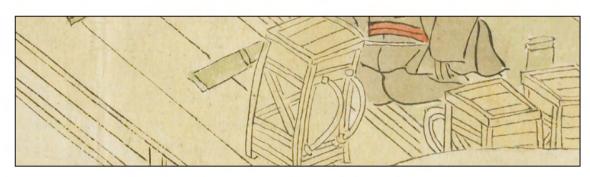








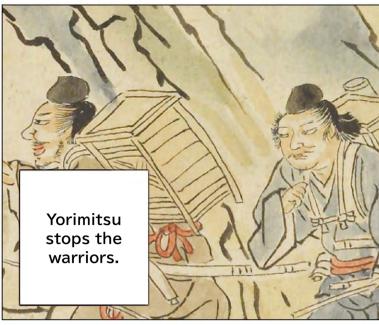












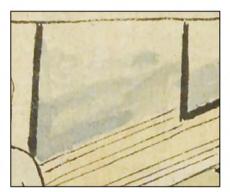


Pretending they are lost, he asks the three yamabushi priests for directions.





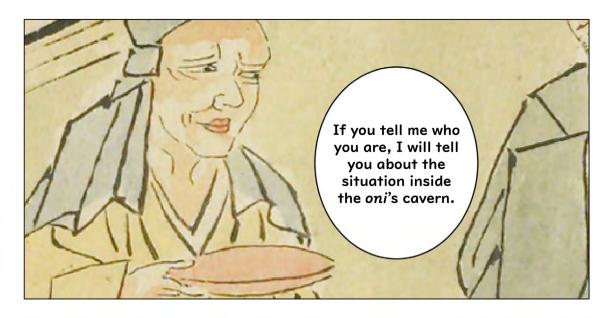






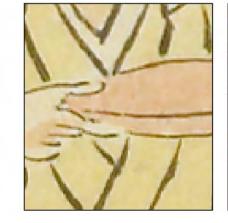








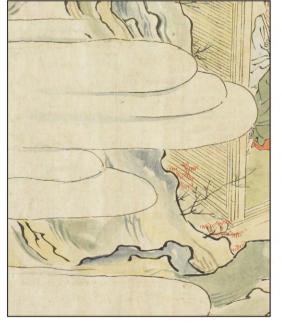




Yorimitsu explains everything to the priests.

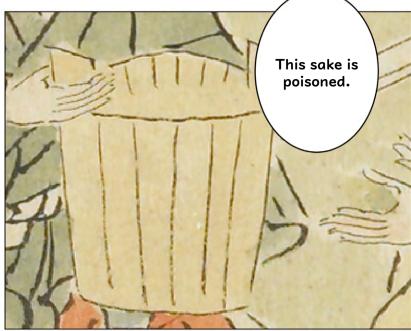














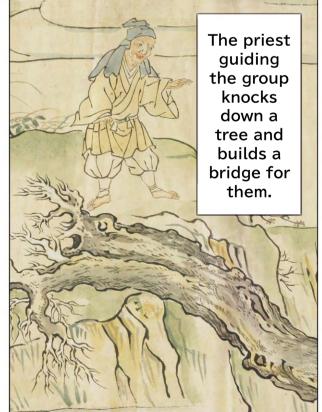












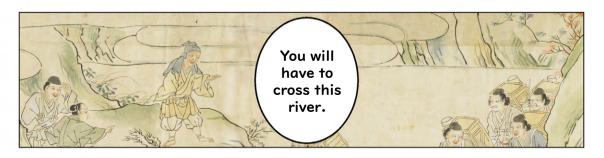












Part 3



















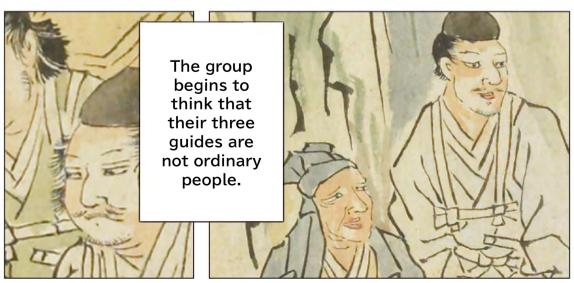
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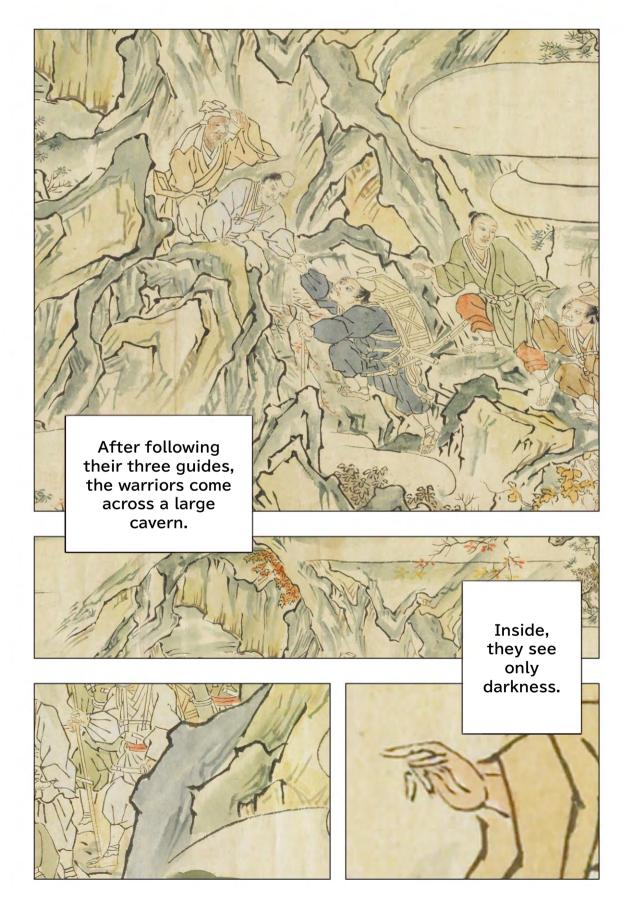


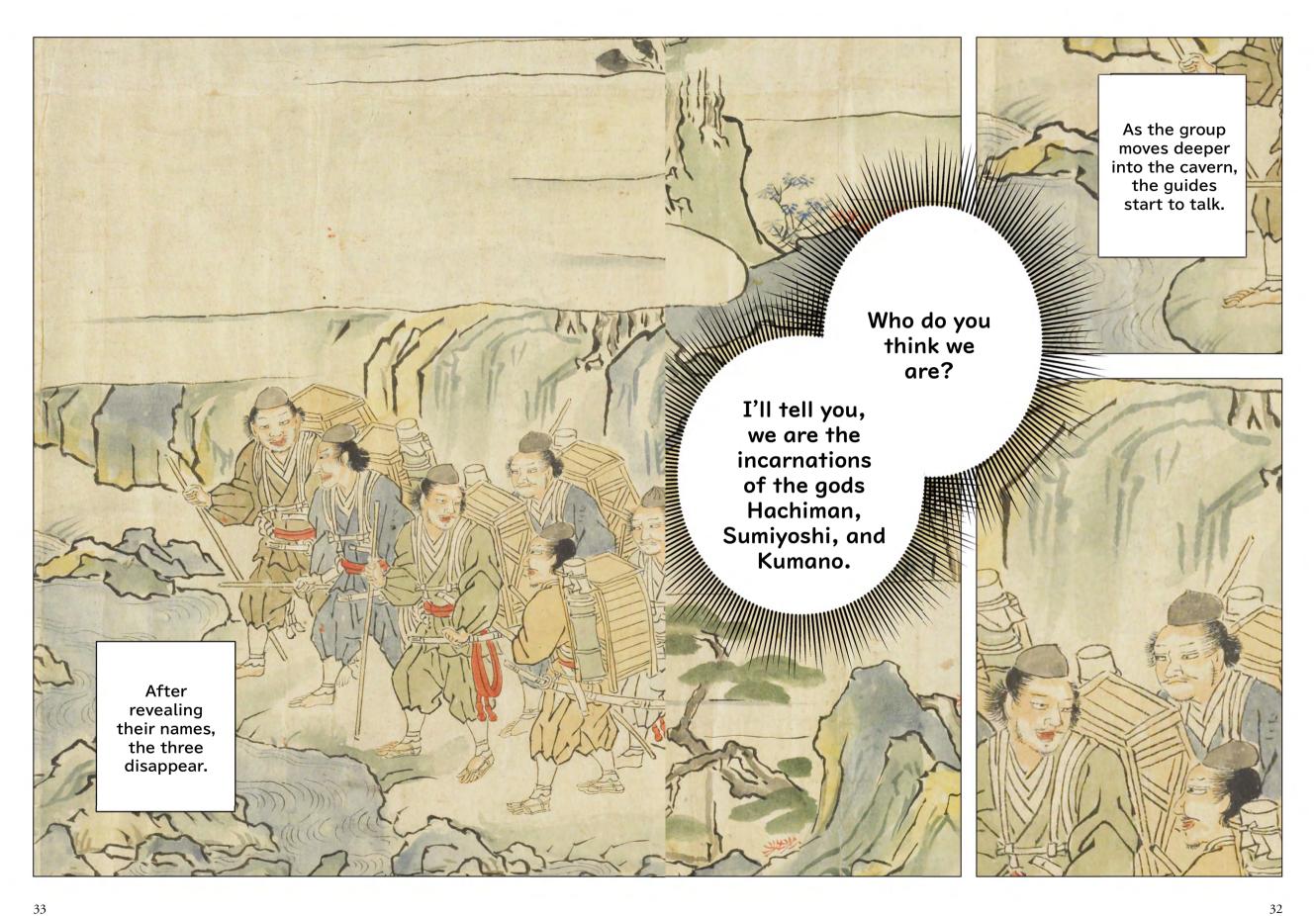
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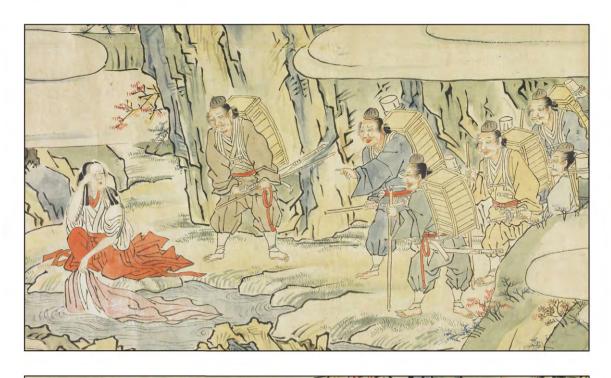


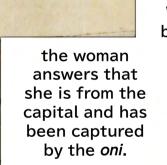










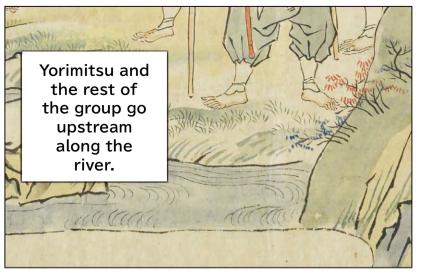










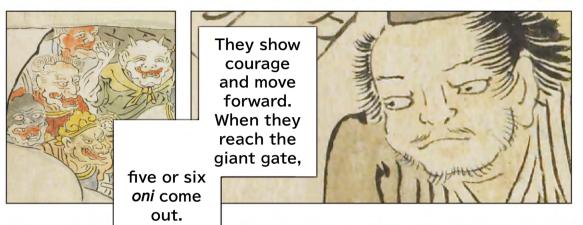










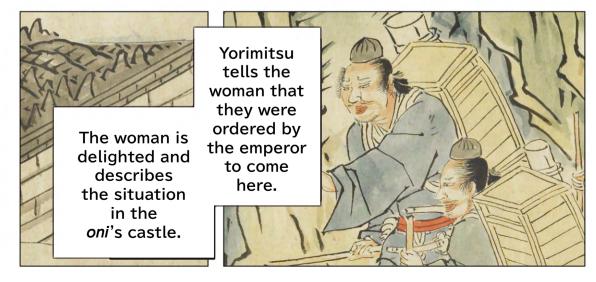




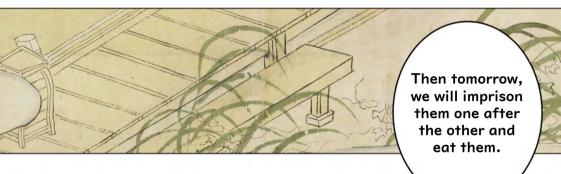




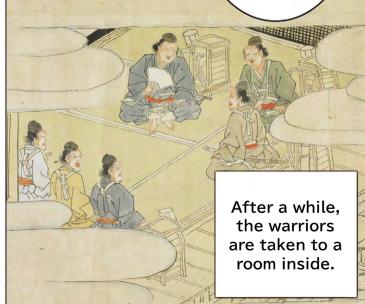














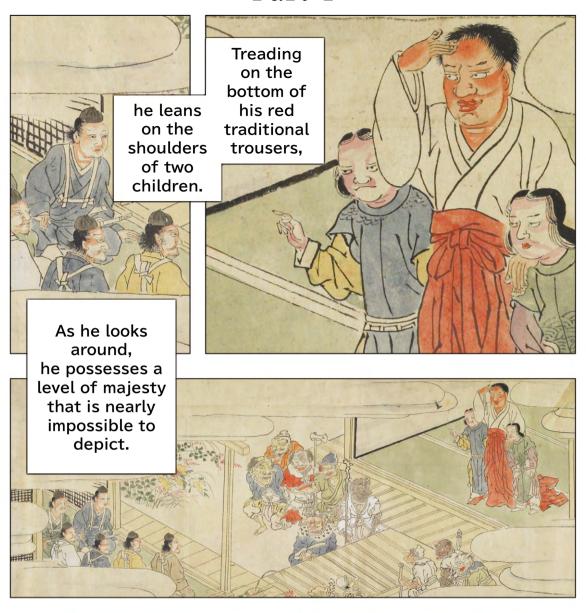








Part 4

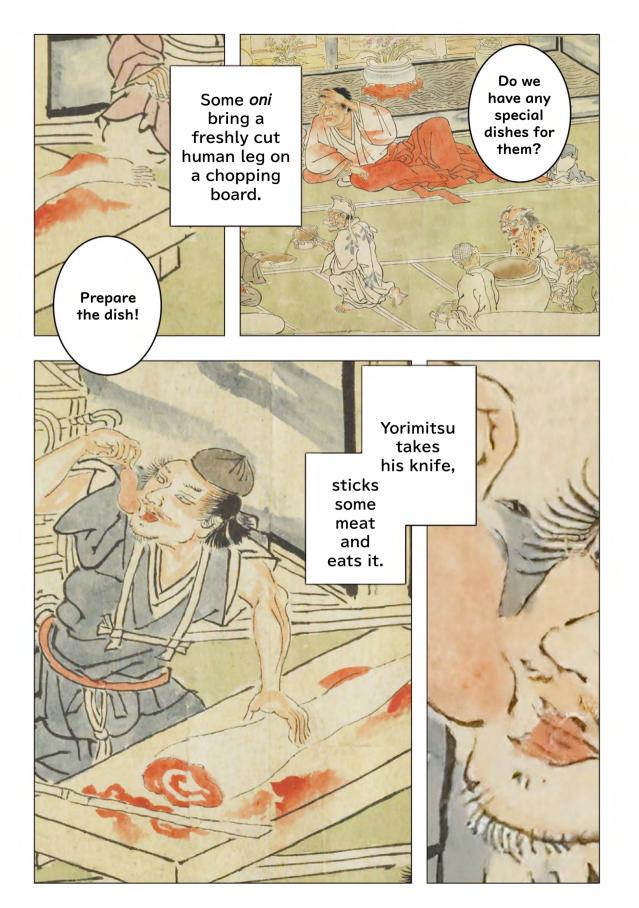








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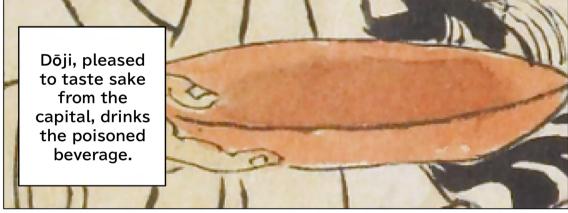












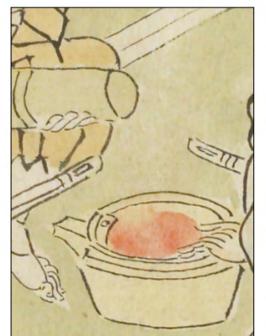








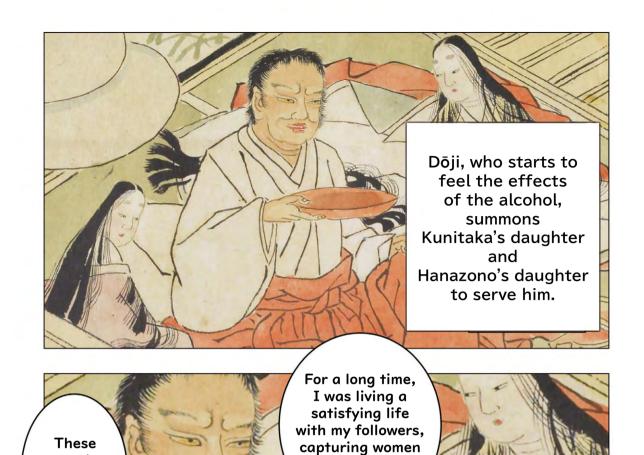












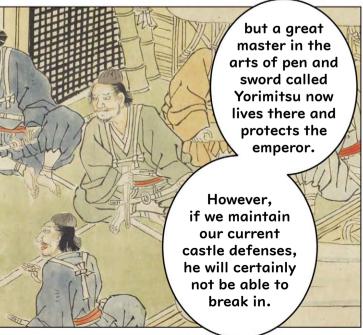
from the capital.

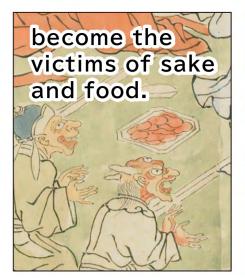


women here

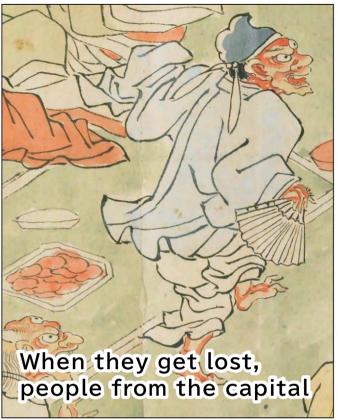
are also from

the capital,



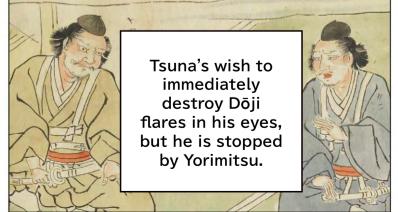






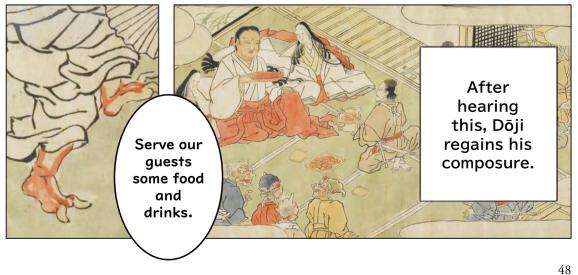


































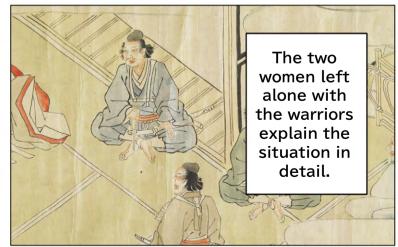






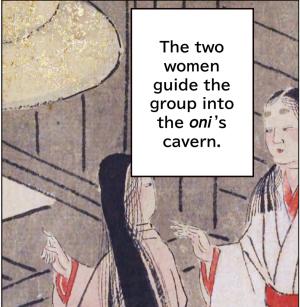


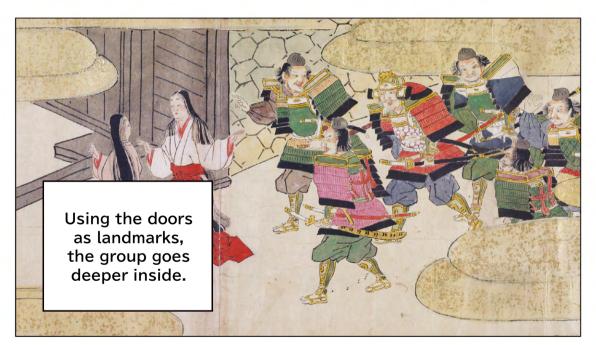




Part 5





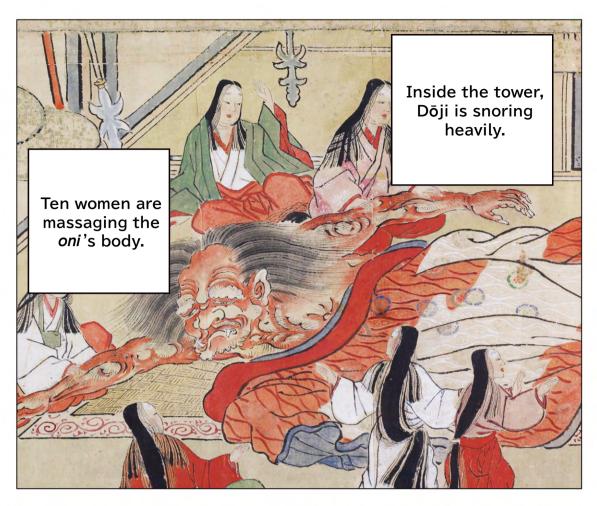








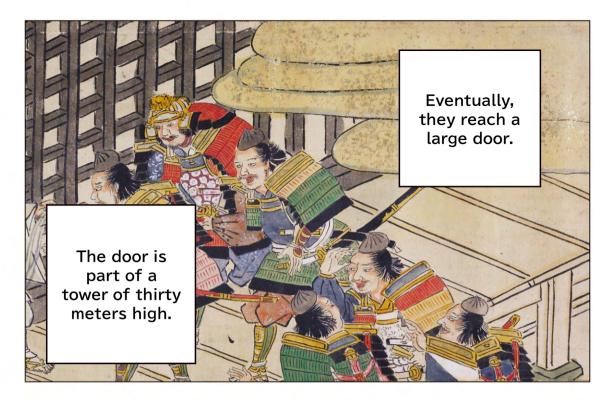
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Part 6











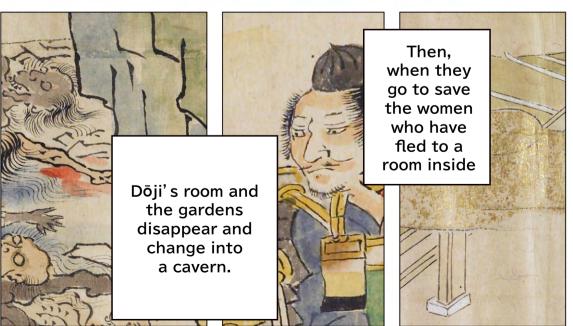






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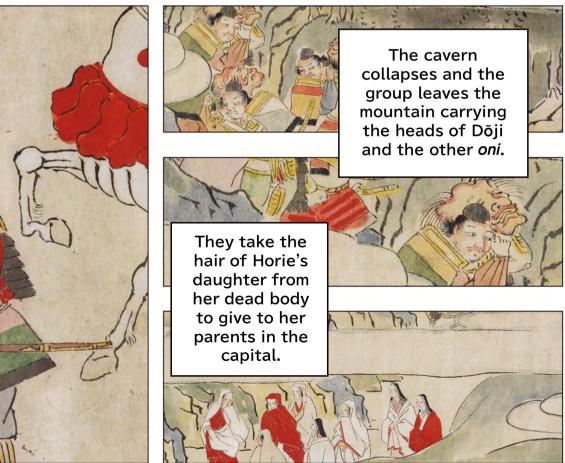










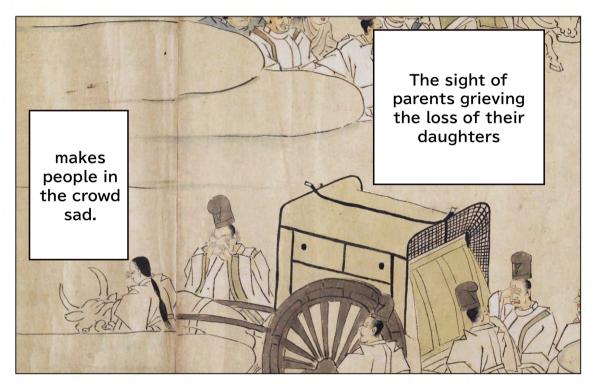


















Yorimitsu could accomplish his great deed, as foretold by Seimei, because he prayed to Hachiman.

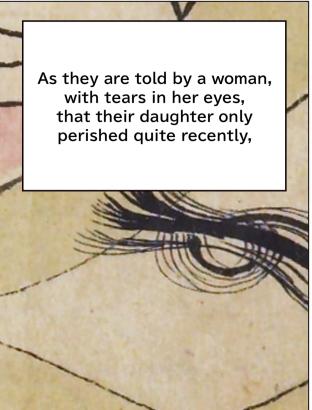
Some people say that Emperor Ichijō and Yorimitsu are incarnations Bodhisattva Miroku and Bishamonten, respectively, who took these appearances temporarily in order to diffuse Buddhism.

Shuten Dōji is also seen as one of the six demon kings whose intention was to make people his followers as an enemy of Buddhism. His plan was foretold by Kannon, who appeared as Seimei.

Some people also believe that great craftspeople, carpenters and painters from that period were also incarnations of bodhisattvas, as the emperor is an incarnation of Bodhisattva Miroku.

It would seem that the prosperous coexistence of the laws of Buddhism and laws made by humans makes for a strong and steady future for the dynasty.







The end

some other theories, such as holding both sides of the scroll and rolling it as the reader advanced through the story, also exist.

The most probable answer is that the way of reading scrolls changed depending on the period. During the Edo period, artists were making senmenchirashi byōbu, which were folding screens decorated with paintings of hand fans with sections of picture scrolls on them. These folding screens pick out scenes as if they are being viewed on a stage by an audience (see Fig. 5). This kind of presentation is very difficult to read for those of us living now.

Fig.5 Senmenchirashi byōbu [lit. screens with scattered fan paintings] (left panel) by Tawaraya Sōtatsu, 17th century (Edo period). From the Museum of the Imperial Collections Sannomaru-Shōzōkan.



Featured in the "Echoes of a Masterpiece: The Lineage of Beauty in Japanese Art" exhibition at the Tokyo National Museum. http://meisaku2018.jp/interview/iv003.html

We can see that the way picture scrolls are read changes depending on the period. Therefore, reading a picture scroll like a manga is just another change in the manner of enjoying them.

Previously, we saw that montage is about "picking-out" (cutting) and "organizing" (linking) parts together. What we have done here is cut and link parts of a picture scroll.

As you probably know, after the war Japanese manga were structured like movies. On each panel, the subjects were drawn as if they were shot with a camera, using close-ups or long shots like in moviemaking. Then, these panels were arranged on a page of a magazine or a book.

However, the movie-like panels were not placed in chronological order, but arranged on double pages in a more sophisticated manner. We too have employed this postwar method of creating manga, inspired by filmmaking, so that readers can enjoy the picture scroll like a manga.



If you would like to learn more about how to write manga using the techniques of filmmaking, see Manga de wakaru manga no rekishi.

https://comic-walker.com/contents/detail/KDCW_KS02000054010000_68/ (in Japanese)

At the time this picture scroll was made, people did not, of course, read the pictures in this kind of manga format. However, by transcribing the scroll

into a manga, we are able to present a new way of reading it adapted to our time. For example, we have been able to show the reader which characters and other elements they should focus on in order to understand the story, as well as how the reader should arrange the events chronologically. This adaptation into a comic offers a reading experience different from reading classical writing.

We hope you will enjoy this work.

Reading an emaki (picture scroll) as manga

Eiji Ōtsuka

(professor at the International Research Center for Japanese Studies)

This time, what we present to you is the *Shutendōji emaki* scroll (from the collection of the International Research Center for Japanese Studies) transcribed into a manga (see Figure 1). It represents an attempt to provide a new way of reading Japanese classical works, such as emaki picture scrolls. Namely, the pictures on the scroll have been rearranged like comic panels and the text translated into modern language and placed into speech balloons and captions, to present the story in a modern manga format. There are many manga artists who use material from Japanese classical writings to create manga, but what we are trying to do here is to recreate a picture scroll using the syntax of modern manga.



Fig.1 Making a manga from a picture scroll

First, I would like to point out that it is possible to transcribe into manga not only picture scrolls, but also many other forms of visual representation. I would like to take the painting *Liberty Leading the People* (Fig. 2) by Delacroix (1798–1863), a work from 1930 on the French Revolution that everyone has probably seen once in their life, as an example. Figure 3 shows one possible way this painting could be transcribed into a manga. The panels are arranged so that the reader first sees a scene of confusion represented by smoke in the background, a dead body, and someone looking at another dead body.



Fig.2 Liberty Leading the People by Delacroix, 1830



Then, they catch a glimpse of the bottom of a red flag before a woman, the symbol of liberty leading the people, appears suddenly in front of their eyes in a large panel. Some people believe that due to the existence of traditional works like picture scrolls, in which the story is presented in a manner similar to manga and anime, these contemporary forms of pop culture have had great success. However, this explanation is not correct. What we would like to show you is a different way of reading or looking at a picture scroll, made possible by using the techniques employed in manga as a means to interpret a visual representation that comprises both narrative and time. In other words, we would like you to read a picture scroll like a manga.

This different way of reading or looking at pieces of art was developed at the beginning of the Shōwa period (1926–1989), while Japan was at war for 15 years.

One of the popular ideas of the time was the concept of montage developed by Sergei Eisenstein, a Soviet film theorist.

He defined the concept of montage as follows.

[Montage is] a "picking-out" by the camera: organization by means of the camera. Hewing out a piece of actuality with the axe of the lens.

(From Sergei Eisenstein's 1949 work, Film Form: Essays in Film Theory, translated by Jay Leyda, published by Harcourt.)

In other words, the idea is to pick out what is inside the frame of the camera as a piece of reality taken from the space. It can be summarized as cutting the space to take a part of it. Then, each part taken from the space by means of the camera is linked together to form a film. Therefore, making a film can be referred to as organizing (editing, linking) parts together.

This concept of montage had unexpected influence on Japanese culture at the time. At the beginning of the 1930s, filmmakers and other artists started to think about picture scrolls as movies, that is to say, in terms of the montage perspective.

One important publication that defines this idea was a special edition of Atelier magazine about the structure of picture scrolls (1940). (See Fig.4)

In this magazine, Hideo Okudaira wrote an interpretation from an art history perspective of picture scrolls using the concept of montage, which was popular at the time. Since this magazine was very influential in the world of art, this special edition led to the misunderstanding that the possibility of interpreting picture scrolls using the concept of montage meant that picture scrolls have the same essence as films.



Fig. 4 Atelier Special Edition: The Structure of Picture Scrolls (1940).

This is why some people now think that Japanese picture scrolls are the origin of Japanese animation. Actually, we still do not know for sure how people read picture scrolls in the past. Even though it is said that the most common way of reading them was unrolling just one section before rolling it up,

II

Emaki as Manga Series 1 Shutendōji emaki as Manga

DATE OF PUBLICATION 31 st March 2019

PUBLISHER
International Research Center for Japanese Studies

COLLABORATION
Library of the International Research Center for Japanese Studies
Comic Walker



PUBLISHER

JAPANESE POPULAR CULTURE RESEARCH PROJECT, INTERNATIONAL RESEARCH CENTER FOR JAPANESE STUDIES

