

We, too, have crossed the sea. As students of Professor Yoshiaki Shimizu, we have been inspired to journey far and wide in pursuit of our art historical interests. In this volume, thirteen scholars nurtured by Professor Shimizu around the seminar table, in front of paintings and objects in museums and in situ, and at social gatherings have contributed essays on a wide range of topics; the variety is a tribute to Professor Shimizu's own insatiable curiosity. His studies are not restricted to any single chronological era, medium, or subject—and neither are ours.

In seminars, Professor Shimizu insisted on the primacy of the object. He taught us—like the imagined figures examining calligraphy or viewing a hanging scroll in Kano Tsunenobu's *Four Accomplishments*—to focus intently on the object at hand, and it was that direct encounter that enlivened our discussions. Learning from such idealized exemplars, as well as our predecessors at Princeton, we studied collectively, gathered together to look and exchange ideas. Looking was key. The written word also mattered greatly in our training, demanding multiple skills from the epigraphic and philological to the interpretive. We probed primary sources, including inscriptions on paintings (or their boxes), passages in religious texts and chronicles, diaries, and poetry and art treatises, which were deftly interwoven into the study of objects.

As a scholarly community, our bonds with Professor Shimizu were largely formed through our years at Princeton, and in Bruce Coats's case, during Professor Shimizu's tenure at the University of California, Berkeley, and those bonds have continued to grow and be strengthened through years of intellectual exchange, shared visits to Japan, and research trips to public museums, private collections, temples and shrines, and other hubs of artistic activity. The rich diversity of this intellectual community is exemplified by the essays that follow.

The book is divided into six thematic sections. In Part I: Picturing *The Tale of Genji*, two essays examine processes of representation, revisualization, and

inter-pictoriality, as well as the subtle negotiations between word and image taking place within the long and fertile literary and visual culture tradition associated with this remarkable novel. Taking pictorial works of different historical moments as their focus, in both synchronic and diachronic manners, these papers attend to the recurrent meshing of cultures that produced and reproduced Genji texts and images. Part II: Vision/Practice explores the status of the image in religious practice in Japan, a topic that invites greater attention to the peculiarities and contingencies of specific communities and conditions of image-making and reception. The three essays present studies that address well-known and also heretofore understudied works that reveal the often changing and polyvalent roles of religious images in medieval and late medieval contexts.

Part III: The Body pairs papers that prompt reconsideration of the body, self, and self-fashioning in the Japanese visual tradition, taking issue with conventional expectations for portrait representation and the previously limited study of the body's evocative adornments or enclosures. A second pairing appears in Part IV: Picturing the World, which addresses the ancient traditions of landscape and flower-and-bird painting in Japanese artistic production and their circulation abroad. The essays examine and contextualize striking moments of pictorialization, drawing forth the particular visual, literary, and even political aims of specific works, and elucidate both the role



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of precursor works and striking acts of intervention and reconceptualization in the representation of the natural world, be it in Japan or outside East Asia in New Spain.

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The three essays in Part V: Combinatory Visual Cultures bring close attention to the complex, combinatory nature of visual and verbal cultures in East Asia, a topic partly obscured by the modern categorization and lexicon of art history. Each presents a case study that challenges assumed boundaries and divisions, and works to uncover the “logic” and cultural ambitions/expressions of assembled or interrelated objects and cultures. The final essay, in Part VI, probes the visual and ontological status of a famous set of paintings that was replaced *in situ* with digital copies, a circumstance that provokes reflection on art historical method, the preservation of treasured works, and changing reception.

We gratefully acknowledge the many individuals who contributed to the creation of this book. It was a great pleasure to work with our classmates, who offered their scholarship in celebration of our advisor, delivered first at a conference held at Princeton in 2009 on the occasion of Professor Shimizu’s retirement, and then revised into the written form that appears here. We are indebted to the anonymous readers who evaluated our essays, and we thank, as well, Joseph N. Newland, who worked tirelessly to sharpen the prose and articulation of ideas. Jerome Silbergeld, director of the Tang Center, provided unstinting and stimulating support, and Dora C. Y. Ching, associate director, helped us in too many ways to count or give thanks for. Our final expression of appreciation is reserved for our mentor, Professor Yoshiaki Shimizu, to whom we present these essays with the hope that they collectively honor his long and continuing career as a scholar and teacher. We look forward to sharing new observations and future conversations.

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