Japönsk bókagjöf / *A donation of Japanese books*

Japönsk hjón, Eiko og Goro Murase, sem bæði eru kennarar á eftirlaunum, komu til Íslands í maí 2003 til að upplifa sólmyrkva, en þau hafa ferðast víða um lönd í þeim tilgangi. Þau hrifust mjög af fegurð landsins og viðmóti fólksins. Eftir heimkomuna ákváðu þau að gefa japönskuskor Háskóla Íslands japanskar bækur, bæði klassísk og nútíma bókmenntaverk. Þetta eru vandaðar og fallegar endurgerðir, frá upphafi 8. aldar og allt til 20. aldar, sem varðveittar eru hér í safninu. Gjöfin er gefin með það að markmiði að efla áhuga ungra íslenskra námsmanna á japanskri tungu og menningu. Einnig óska þau þess að vináttusamband Íslands og Japans haldi áfram að þróast.

Eiko and Goro Murase, a couple of retired Japanese schoolteachers, visited Iceland in May 2003. They came in order to experience the solar eclipse, but their hearts were captured by the beauty of Iceland's natural landscape and its people's generous hospitality. After returning to Japan, they decided to donate a selection of outstanding works of Japanese literature, both classical and contemporary, to the Department of Japanese language at the University of Iceland. The books they donated consist of rare and beautiful reproductions of texts originally dating from the 8th to the early 20th century. These works are now preserved here in the University Library. The gift was given with the hope that Icelandic students might be further inspired to read and study Japanese language and culture. The Murases' sincerest wish is that the relations between Iceland and Japan may continue to thrive and prosper.

この度日本から村瀬五郎・榮子ご夫妻がアイスランド大学に日本文学の復刻版（８世紀初～２０世紀初）をご寄贈下さいました。
元教師であったご夫妻は日食を見るために世界を旅行するのがご趣味で２００３年５月アイスランドを訪れた際、あまりにも雄大で美しい大自然と人々の寛大なもてなしに心を打たれました。帰国後ご夫妻は、アイスランド大学日本コースで学ぶ学生たちの日本語や日本文化を学ぶ意欲のためにも是非とも役立てて欲しいと、美しく貴重な日本古典及び近代文学の復刻版を送ってこられました。これらの作品は現在大学図書館に所蔵されています。
これからもアイスランドと日本の国交がさらに発展することが、ご夫妻にとっての切なる願いであるとのことです。





Gluggi inn í sálina/*Window into the soul*

Bókmenntir hafa í hugum Japana ávallt falið í sér meira en yfirborðsmerkingu orðanna. Á tímabili Hei-ættarinnar, frá níundu öld og fram undir lok þeirrar tólftu, var litið svo á innan hirðarinnar að ritháttur einstaklings - það hvernig hann formaði stafina á síðunni - opnaði glugga inn í sál hans. Ástarbréf (eða bréf tilvonandi elskenda) voru gaumgæfð með tilliti til ofur-efnislegrar merkingar - rithandarinnar, þykktar bleksins, notkunar á rými, tegund pappírsins - allt talaði sínu máli. Skrifin voru í senn sjónræn og munnleg. Lestur var einnig í nánu samhengi við skrif, þar sem engin prentun merkti að jafnvel mikil verk eins og hina frægu Sögu Genji varð að afrita með handskrift.

Literary content in Japan has always involved more than the surface meaning of the words. In the court society of the Heian period from the ninth through to the late twelfth centuries, the way a person wrote, the way they physically formed the characters on the page was seen as a window into their soul. Letters from lovers (or potential lovers) were pored over for their extra-textural meaning – the calligraphy, the thickness of the ink, the use of space, the type of paper used all spoke volumes. Writing was simultaneously visual and verbal. Reading too was closely associated with writing, as the absence of printing meant that even vast works like the famous Tale of Genji had to be copied by hand.

日本における文学作品には、常に、言葉の表面的な意味以上のものが含まれてきている。例えば、9 世紀から 12 世紀後半までの平安時代の貴族社会においては、その人の文字の書き方、つまりページ上に書かれた文字の形状そのものが、筆者の心を映し出す窓としてみなされていた。恋人（または恋心を抱いている相手）からの手紙には、文章内容以外の意味があふれていた　－　筆跡、インクの濃淡、余白の使い方、手紙に使用される紙質など、全てが物を語っていた。書くということは同時に視覚的かつ語ることであった。読むということも、書くということと密接な関わりをもっていた。というのは、印刷技術が存在しなかったため、『源氏物語』のような著名で膨大な作品までが手書きで写されなければならなかったからである。



Sjónrænn auður / *Visual richness*

Á tímabili Edo-ættarinnar (á 17.-19. öld), varð prentun útbreidd, en löngun lesenda til að "lesa" í merkingu rithandarinnar varð til þess að jafnvel í prentuðu máli var áfram notast við sveigðan ritháttt. Á þessu tímabili höfðu mörg bókmenntaverk að geyma myndskreytingar, stundum eftir höfund-ana sjálfa, en oftar eftir atvinnulistamenn. Þetta flókna samspil á milli texta og myndskreytinga innleiddi marga nýja möguleika til lestrar og opnaði textana fyrir lesendum með mismunandi menntun. Hin kunna aðdáun Japana á myndasögum (manga) er ef til vill aðeins áframhald þessara fyrirrennara lestrarhátta nútímans.

Reynsla okkar í dag af lestri á prentuðum texta á sígildum japönskum bókmenntum er gerólík því hvernig þessir textar voru lesnir upphaflega og hvernig þeirra var notið er þeir voru samdir. Til allrar hamingju hafa útgefendur í Japan útbúið lúxusútgáfur fræga verka sem af trúfestu endurgera upphaflega skrautritun og myndskreytingar.Þessi sýning veitir innsýn í sjónrænan auð japanskrar bókmenntaarfleifðar með endurgerð nokkurra af hennar þekktustu meistaraverkum.

During the Edo period (17th to 19th centuries), printing became widespread yet the desire of readers to 'read' the calligraphy for meaning ensured that even printed texts continued to utilize cursive writing styles. During this period many literary works contained illustrations, sometimes by the author themselves, more often by professional artists. This complex inter-relationship between text and illustration presented many new possibilities for reading, opening the texts up to readers of different educational levels. Japan's well-known fascination with comics (manga) is perhaps no more than a continuation of these pre-modern reading practices.

Our experience today of reading a modern, printed text version of classical Japanese literature is vastly different from how these texts were originally read and enjoyed at the time of their composition. Fortunately, publishers in Japan have created luxury editions of famous works faithfully reproducing the original calligraphy and illustrations. This exhibition enables you to sample the visual richness of Japan's literary heritage through reproductions of some of its best known masterworks.

江戸時代（17 世紀～19 世紀）には、印刷技術が広まるようになったが、それでも、読者が筆跡を「読みとる」ことへの欲求は強く、印刷された文章でさえ、草書体を使用し続けた。また、この時代には多くの文学作品が挿絵を含んでいた。これらの挿絵は、時には作者自身が、時には専門の画家が書いていた。このような文章と挿絵の複雑な相互関係により、様々な異なる教育レベルを持つ幅広い読者に読まれるようになり、読むということに多くの新しい可能性が生まれた。よく知られている日本人の漫画好きも、もしかするとこの近世の（筆跡や挿絵を通して読むという）読書習慣の延長に過ぎないのかもしれない。

我々が現在、活字印刷された日本古典文学作品を読むという体験は、上記のようにこれらの作品が書かれた時代にどのように読まれていたかとは、かなり異質のものなのである。しかし、幸いなことに、日本の出版社により、著名な文学作品を、原書どおりの筆跡と挿絵を忠実に再現した豪華な復刻版が作られている。この展示会では、最も著名な代表作の復刻版を通して、日本文学遺産の豊かさを視覚的に体験していただきたい。



