

*Shigisan engi*

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## Overview

### I.

The *Shigisan engi* or *Legends of the Temple on Mount Shigi* consists of three handscrolls. Scroll 1 is commonly called “The Flying Granary,” Scroll 2 “The Exorcism of the Engi Emperor,” and Scroll 3 “The Story of the Nun.” These scrolls are a pictorial presentation of three legends handed down among the common people.

These legends appear under the title “*Shinano no kuni no hijiri no koto*” (The Sage of Shinano Province) in both the *Uji shūi monogatari* (*Tales from Uji*) and the Umezawa version of the *Kohon setsuwashū* (*Collection of Ancient Legends*). Since these two versions of the legends are quite similar, one is assumed to be based on the other. The *Kohon setsuwashū* version is written largely in *kana*, the phonetic script, with few Chinese characters and is very close to the text of the *Shigisan engi* handscrolls. Thus, it seems likely that there is a deep connection between the *Shigisan engi* and the *Kohon setsuwashū*; one was probably the basis for the other.

“The Flying Granary,” Scroll 1 of the *Shigisan engi*, lacks the textual portion, which has probably been lost. As that suggests, the *Shigisan engi* have not come down to us in their original form. The Shigisan Chōgōsonshiji Temple owns the *Shigisan engi*, and the lid of the box in which the scrolls were stored lists two other documents, the *Taishigun no maki* (Army of Prince Shōtoku-taishi) and notes to that scroll, in addition to the titles of the three scrolls. Neither has survived. It appears that at some point an effort was made to repair the significantly damaged scrolls; in the process, some sections were evidently lost or misplaced.

An examination of the *Uji shūi monogatari*, the *Kohon setsuwashū*, and the text of the *Shigisan engi* provides valuable insights into when these scrolls were created. Kawaguchi Hisao, who edited the *Kohon setsuwashū*, argues that the *Shigisan engi* used material from the twelfth century *Shunpishō*, a theoretical work on poetry attributed to Minamoto no Toshiyori (d. 1129), and provided material for the *Mumyō zōshi*, attributed to Fujiwara no Toshinari no Musume, an early Kamakura period poetess (ca. 1171-1251). Toshiyori compiled an official poetry anthology, the *Kin'yōshū*, in 1127; the *Mumyō zōshi* is dated to 1202. Thus, the *Shigisan engi* is thought to date from the decades in between those two works. The *Uji shūi monogatari* are thought to have been compiled later. Thus, at about the time the *Kohon setsuwashū* was being written, the *Shigisan engi* handscrolls were also being created, based on the story known as “*Shinano no kuni no hijiri no koto*” (The Sage of Shinano Province).

One theory is that the *Shigisan engi* was produced between 1157 and 1180. The earliest possible date is set at 1157 because of the depiction of the imperial palace precincts at the beginning of Scroll 2. An imperial messenger is shown about to go through the palace gate; in that scene the central portion of the avenue is shown as higher than the sides. That raised section, the *okimichi*, was built after the beginning of

the Hōgen era (1156-1159), according to the *Kikki*, a diary kept by Yoshida Tsunefusa. Since that raised center section is depicted in the *Shigisan engi*, the handscrolls must date from after 1156.

The latest possible date is set at 1180, when Taira no Shigehira burned down the Tōdaiji Temple, since Scroll 3 of the *Shigisan engi* includes an accurate representation of the temple as it was before its destruction. It appears to be a realistic depiction and, at the very least, was created by someone quite familiar with the Tōdaiji Temple before it went up in smoke.

Thus, the *Shigisan engi* handscrolls appear to have been created in the late Heian period, at almost the same time that the *Kohon setsuwashū* was compiled.

## II.

The content of the scroll is a visual representation of three stories. Scroll 1 begins at the residence of a wealthy village headman. His house and garden are surrounded by a panel-board fence. Within it, the main structure is clearly divided into front and rear sections. Since the headman was of high social status, his residence lacks an earth floored entrance area. A storehouse and an oil press stand in the garden. People are watching in amazement as the granary flies into the air. The granary flies across the sea, across the mountains, to Mount Shigi. Then bales of rice fly back to the headman's residence.

Scroll 2 begins with an imperial messenger going out of the palace gate. Next he meets the holy man Myōren on Mount Shigi. The messenger returns to the capital and reports to the emperor, whereupon a Buddhist guardian deity comes flying through the air. The emperor's illness is cured, and the messenger once again sets out for Mount Shigi, where he meets Myōren again.

In Scroll 3, Myōren's older sister, a Buddhist nun, sets out from Shinano on horseback, with an attendant. We see her seeking lodging and relaxing there. Then, in a scene with a stone *dōsojin* (god of roads and borders), she asks an old man about Myōren. Again she inquires about her younger brother, this time of a woman spinning thread. She retires in prayer at the Great Buddha Hall in the Tōdaiji Temple. Finally she goes to find her brother on Mount Shigi, where they are reunited.

These are the scenes included in the picture scroll. The present writer believes it to be by the hand of Toba Sōjō, but this is by no means established. The drawing is extremely free and easy, yet realistic. If the depictions of Tōdaiji Temple, the Seiryōden, where the emperor resided within the imperial palace precincts, or the roadways, were not simply invented, then they appear to have been by the hand of a painter at the *edokoro*, the official court atelier. Yet, the open, easy depiction of the lives of the common people suggests that these might have been work produced privately by one of those painters. If we assume that the *Chōjū giga* was created by Toba Sōjō, and observe that the style in Scroll 3 of the

*Chōjū giga* is quite similar to that of the *Shigisan engi*, then the attribution of the *Shigisan engi* handscroll to him is not implausible. In both scrolls, the shaved heads of priests are rendered in a flat, simplified style, for example. If the same person did not produce both, then they must have been by people with an extremely close relationship.

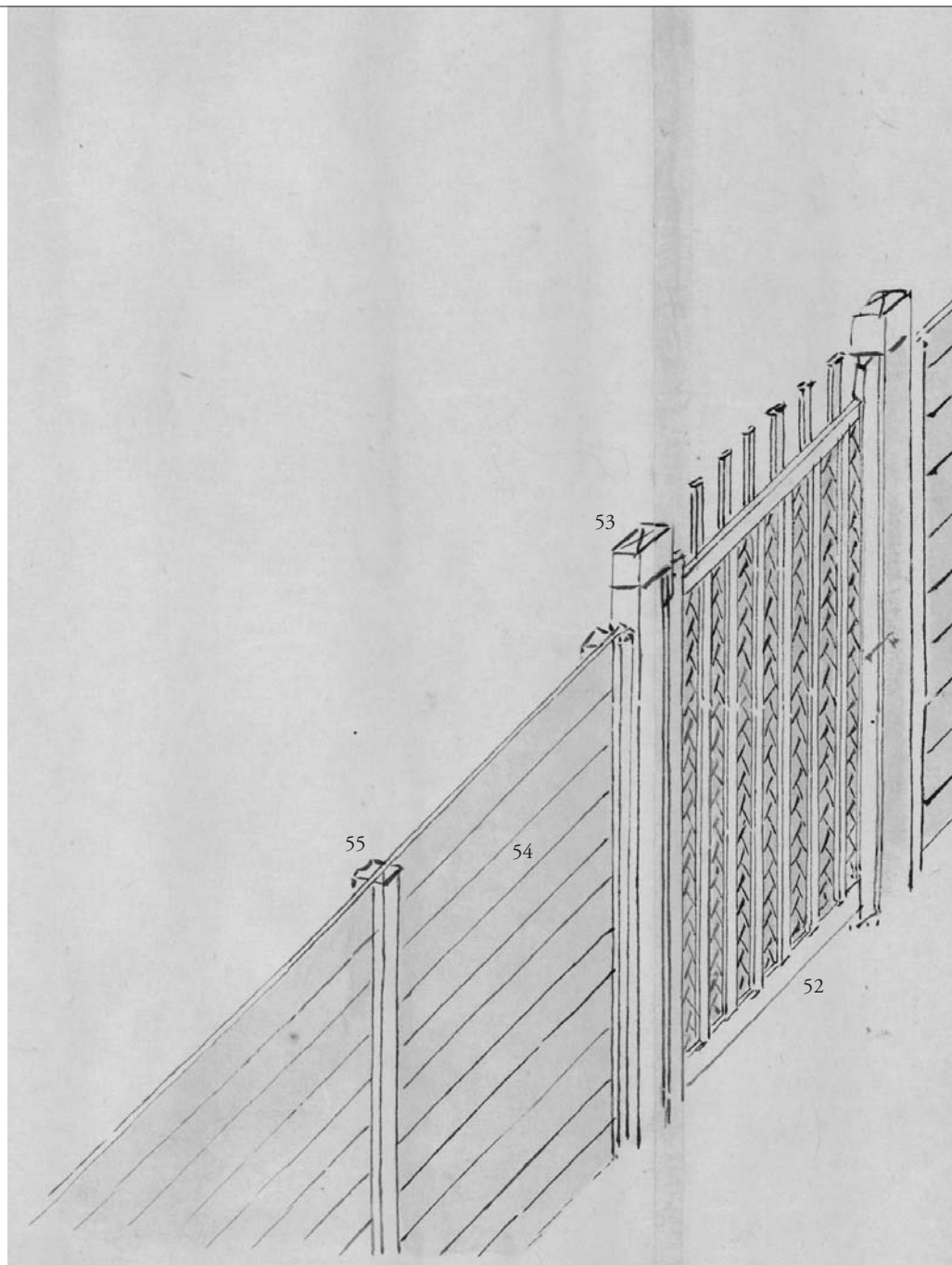
The *Shigisan engi* are particularly valuable for this study because of their faithful depiction of the lives of the common people. Scroll 1, for example, includes a detailed depiction of the residence of the wealthy headman and is an important source for learning about domestic architecture. In addition, we can learn that oil was being pressed at his residence as well as much about the clothing worn by commoners.

Scroll 2 does more than provide an accurate rendering of the architecture and other features of the imperial palace. We are shown deformed children and people suffering from skin diseases and other physiological problems, as well as scenes of rural dwellings. They include a structure with an overlapping shingled roof with an archery target on the wall, an unusual feature.

Scroll 3, depicting the nun's journey, gives a detailed view of travel at that time, as well as gossiping people, doing laundry by treading on it, a woman spinning, urban domestic architecture, gods of roads and borders, and other aspects of ordinary peoples' lives. They are depicted in a lively manner, and, to a surprising extent, connect with aspects of life in Japan today.

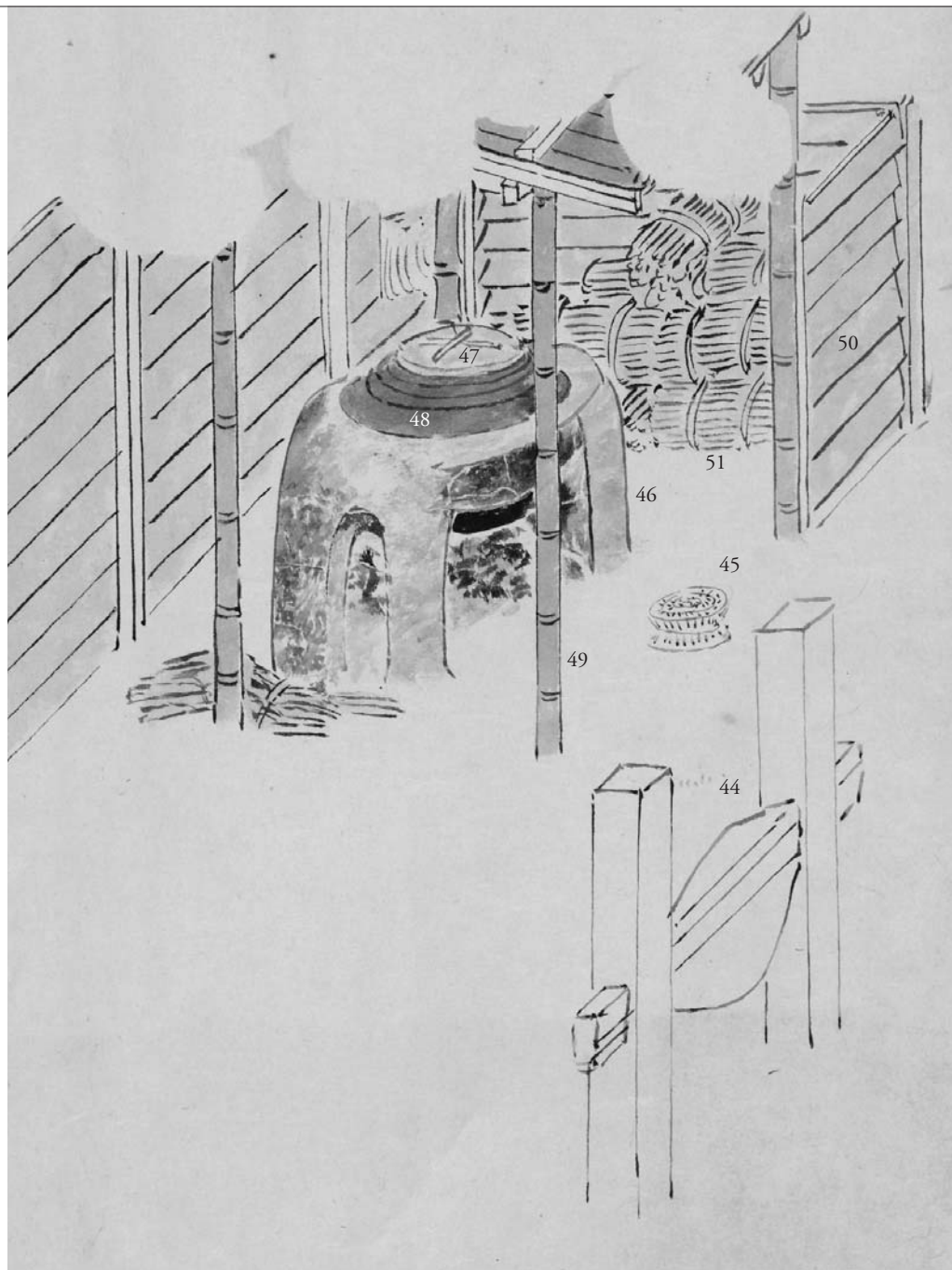
These scrolls are thus a valuable resource showing us how ordinary people lived in the late Heian period.

- ① gate
- 2 gatepost
- 3 threshold
- 4 door of the gate
- 5 plank fence (horizontal planks)
- 6 talisman
- 7 beam
- 8 pillar
- 9 porch
- 10 short supporting post
- 11 foundation stone
- 12 corner beam
- 13 ornament for hiding nails
- 14 lower crossbeam
- 15 pillar (chamfered)
- 16 wooden floor
- 17 plank door
- 18 bamboo screen
- 19 plank step
- 20 transom decorated with thin bamboo
- 21 lintel
- 22 side *shōji*
- 23 wicket gate  
(between the front yard and backyard)
- 24 lintel
- 25 pillar
- ② kitchen
- 27 *nageshi*
- 28 lattice shutter
- 29 metal shutter hook
- 30 fire pit
- 31 fireplace
- 32 fire side
- 33 *noren*
- 34 table?
- 35 pillar (chamfered)
- 36 ornament for hiding nails
- 37 cooking table
- 38 wooden container
- 39 bowl
- 40 bowl
- 41 *koshi-nageshi*
- 42 earthen wall
- 43 wainscoting (horizontal)
- 44 oil press
- 45 stool
- 46 oven
- 47 lid of caldron
- 48 caldron
- 49 pillar (bamboo)
- 50 plank wall
- 51 firewood
- 52 door of the gate
- 53 gatepost
- 54 plank fence (wainscoting)
- 55 pillar



## 64 *Chōja's Mansion*

The illustration presented here, from this page to p.87, shows the whole perspective of the residence of the *chōja* (rich man). The *Kohon setsuwa shū* and *Uji shūi monogatari* which include this story simply state that the residence was located in a mountain village or at the foot of a mountain without mentioning a specific place. However in the *Shōyo shō*, the *chōja* is referred to as “a man living in Yamazaki,” and it is highly likely that the artist of this picture scroll had Yamazaki in his mind as where the *chōja* resided. This is because there is an oil press in the backyard. The town of Yamazaki was on the right bank of the Yodogawa River, near the border of Yamashiro and Settsu (present day Kyōto and Ōsaka). A Hachiman shrine was erected in this place a year after the erection of the Usa Hachiman Shrine in Iwashimizu in the first year of Jōgan (859). Yamazaki prospered as a river port.



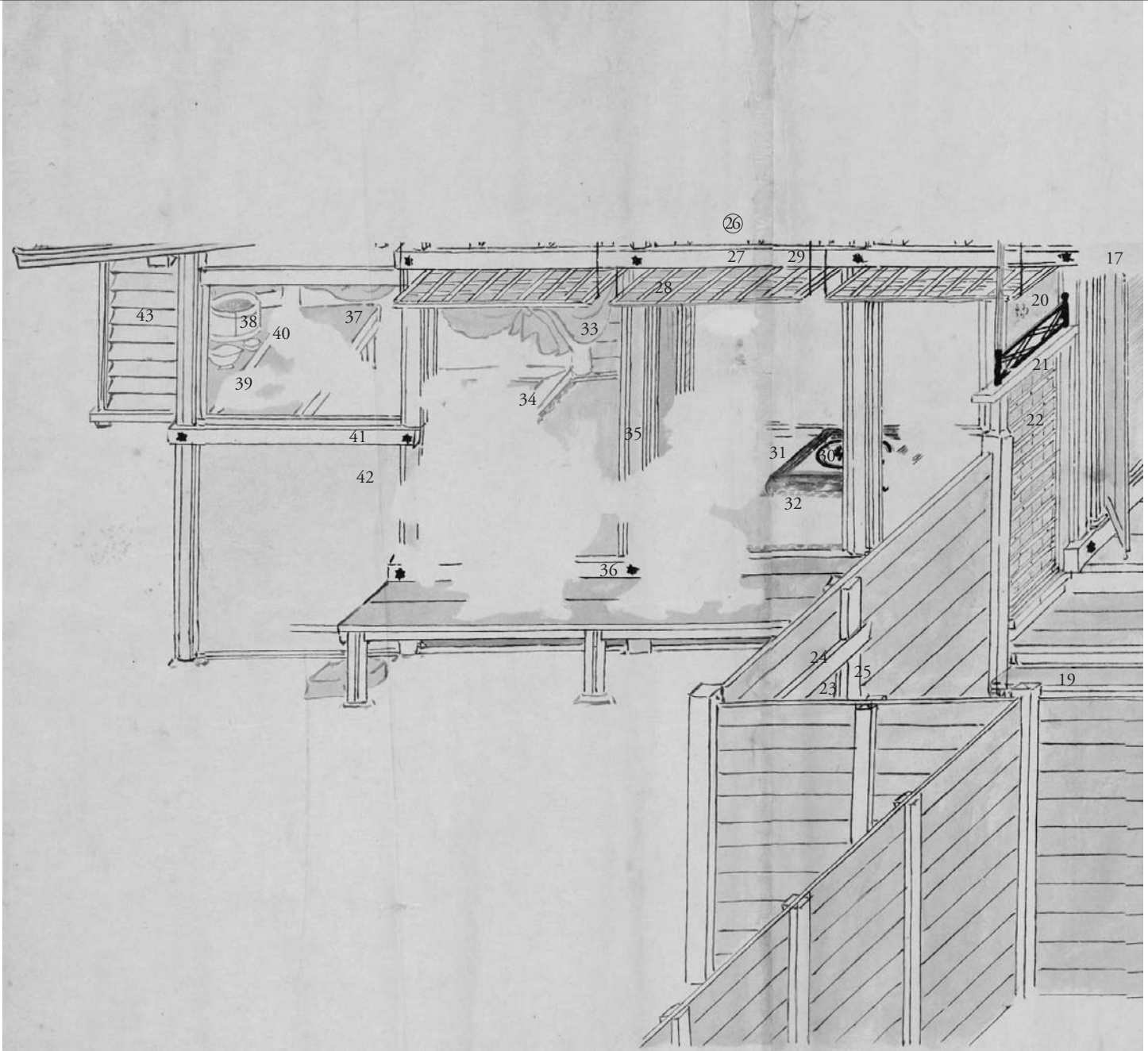
Ships from the Inland Sea ascended the Yodo River up to Yamazaki, and the goods were carried from there to Kyōto by land. Consequently, the town naturally came to flourish as a commercial center.

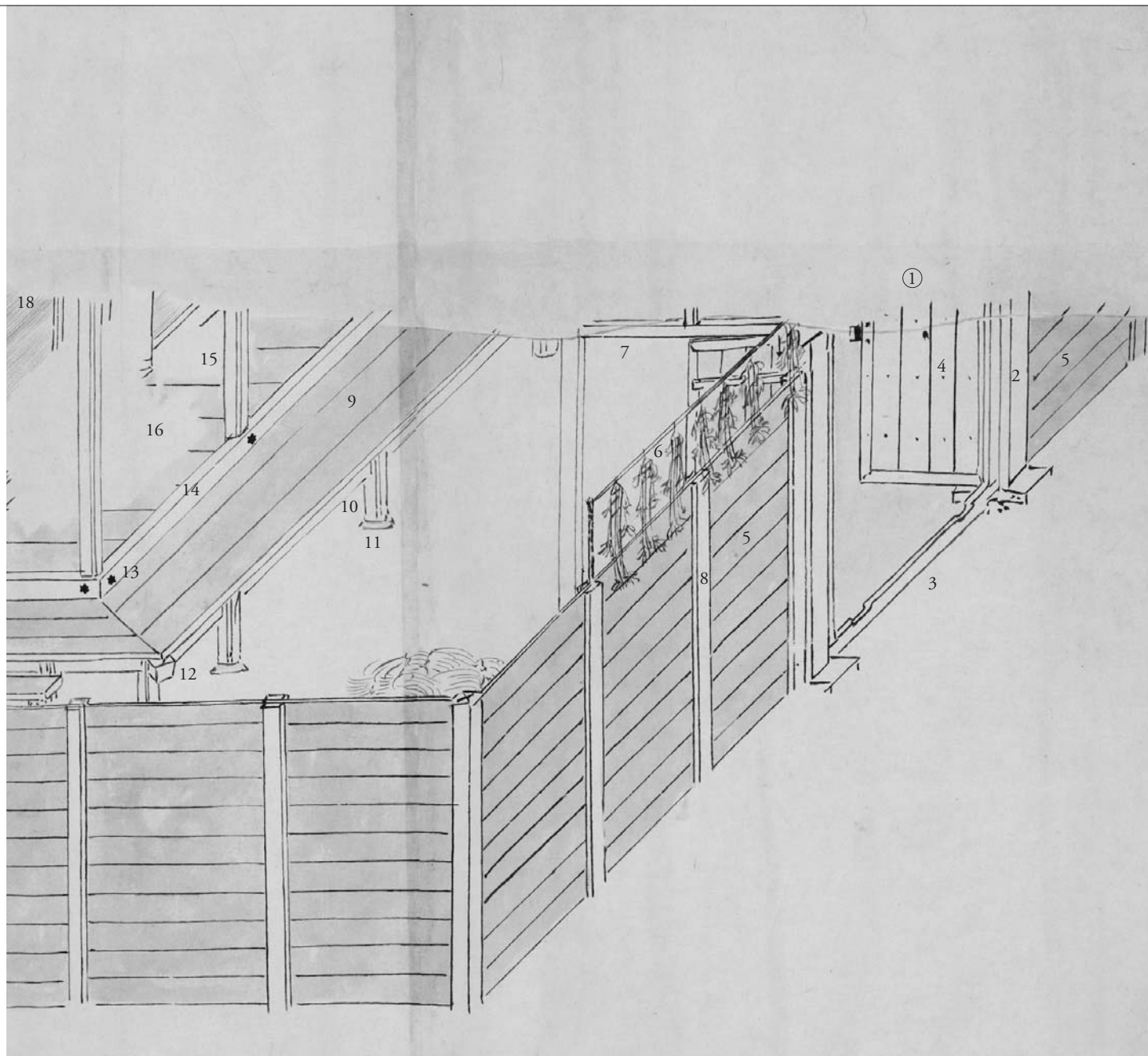
Low-positioned workers of the Yamazaki Hachiman Shrine were in charge of supplying lamp oil for the Iwashimizu Hachiman Shrine, and therefore they acquired the privilege of extracting and selling oil. They vended oil as far as Mino and Owari to the east and Harima, Bizen, or even Higo to the west. The oil was extracted from perilla, which was mainly produced in Mino and Ōmi and then brought to Yamazaki for pressing.

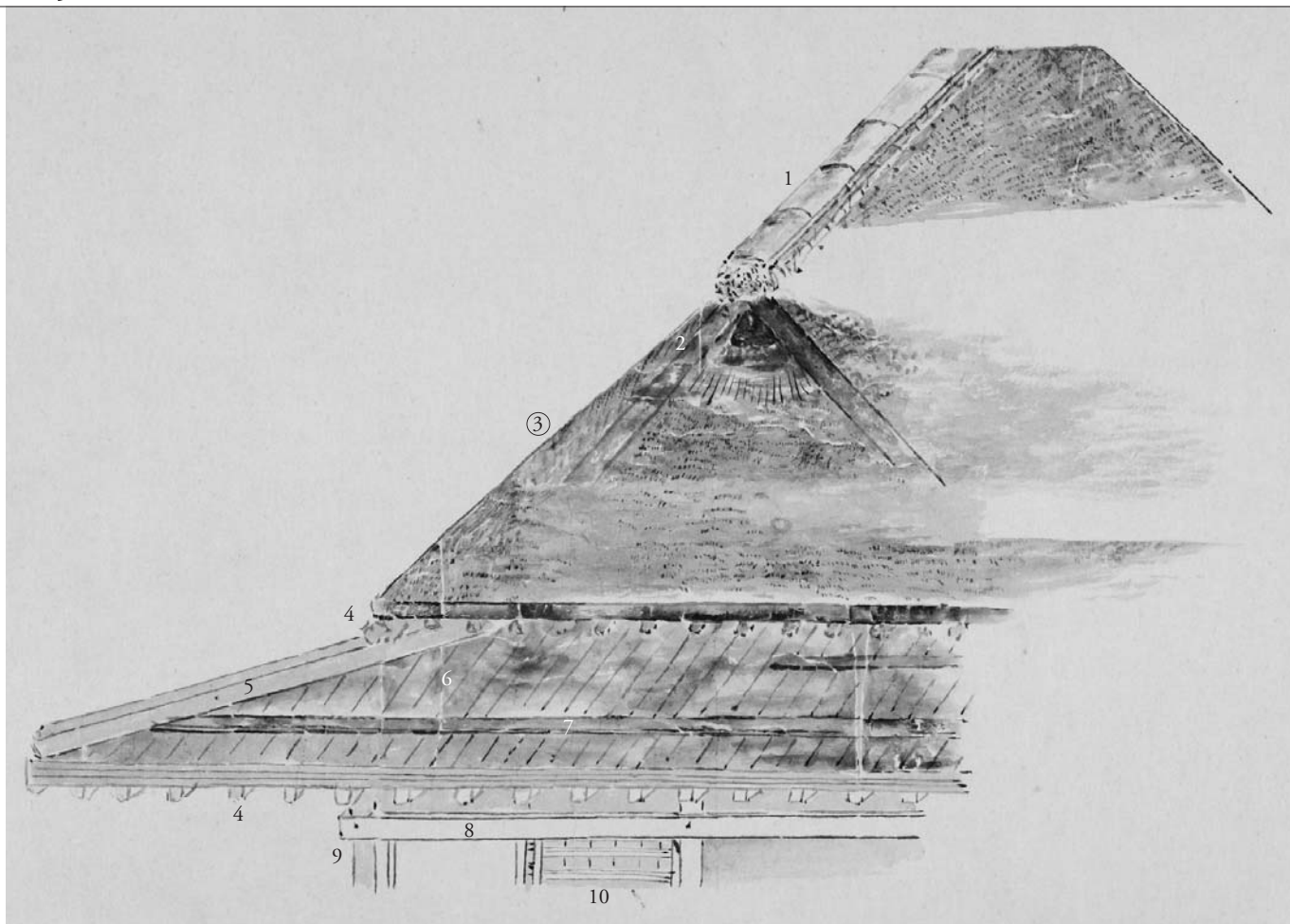
Those involved in oil production there all became all very rich. The *chōja*'s house depicted here has not only an oil press in the backyard but also a big pot to steam perilla seeds, and firewood. There used to be a storehouse for rice between the oil press and the kitchen, but now it has flown away to Mount Shigi.

Though this is the mansion of a rich man, compared to those of the aristocrats of nearby Kyōto, it is quite modest. The fence around the mansion is made of wooden wainscot and the gate is a simple one. The main building lacks an earthen-floor room. The houses of commoners usually had earthen-floor rooms but those of the ruling classes, such as aristocrats and warriors, did not. This rich man's house is divided into front and back sections. Even the yard is separated into corresponding sections, and one has to go through a wicket gate to get from one to the other.

This kind of house can be considered as a typical residence of a local notable. One should keep in mind that this house is not that of a warrior. There is no sign of defensive equipment in this house, and this tells that this family became rich by business. The term *chōja* seems to refer to this kind of people. The house of Ōtomo no Kujiko in the *Kokawadera engi* resembles this.







- 1 ridge
- 2 gable
- ③ thatch (overlapping shingles)
- 4 rafter
- 5 descending ridge
- 6 plank eaves
- 7 bar holding down the roof
- 8 *nageshi* over lintel
- 9 pillar
- 10 *mairado*

## 65 Thatched Roof

Thatching roofs dates back to ancient times, and it seems that in those days most roofs were thatched. At the early stages, apparently most dwellings were constructed in the so-called *gasshō-zukuri* style and they lacked walls. From the clay images of houses found in tombs, it is clear that houses with pillars and walls were built extensively in the *Kofun* period. The style of the roofs of these clay houses can be categorized as the *kirizuma*, *irimoya*, and *shichūzukuri* styles. In the *irimoya* style, which we can see in the image on this page, the roof is constructed as follows: First, the carpenters set up a row of triangular frames (*gasshō*) along a beam; then they laid a ridge on them, setting *gasshō* at each end against the ridge. Next they tied horizontal bars called *moya* to the *gasshō* at regular intervals from each other from the beam to the ridge, and tied a large number of rafters to the *moya* parallel to the *gasshō*; bamboo called *shimatori* was then laid on the rafters parallel to the *moya* but closer to each other; finally this frame was thatched with reeds starting from the bottom of the frame. In ancient times it was customary to thatch the ridge and bind it with ropes. However this image shows a more technologically advanced method: the ridge is covered with big roof tiles to prevent it from rotting. The roof over the open porch is shingled with overlapping shingles; therefore this part of the roof could have been constructed as a lean-to around the beams of the main building. This way of roofing is still widely seen in the Yamato region and the level of construction techniques observed in this image does not differ much from that of today.





## 66 Open Fireplace

In the kitchen of the mansion of the *chōja*, there is an open hearth. And in the middle of this fireplace, there is a round fire pit. Not firewood but charcoal is used in the fire pit. This type of fireplace seems to have developed early around Kyōto. A trammel is not used here. Instead, *gotoku* (tripod) were used in the area around Kyōto, which can be also seen from other picture scrolls.

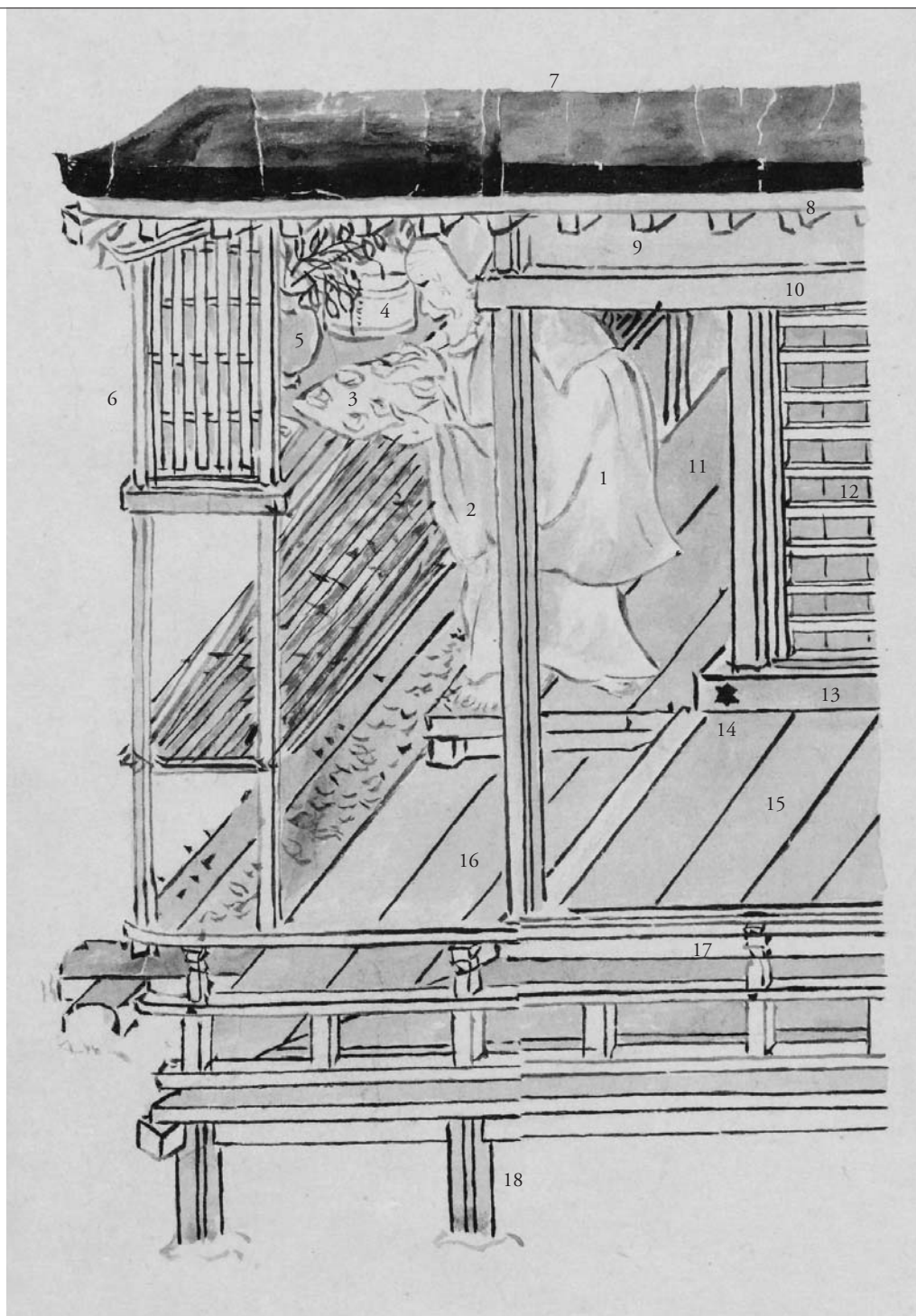
- |                                  |                              |
|----------------------------------|------------------------------|
| ① surprised woman                | 12 lower crossbeam           |
| 2 wearing one's hair down        | 13 porch                     |
| 3 cord for tying the hair        | 14 plank fence               |
| 4 <i>kosode</i>                  | 15 ornament for hiding nails |
| 5 apron                          | 16 cupboard                  |
| 6 skirt of <i>kosode</i>         | 17 ?                         |
| ⑦ woman sitting in the main seat | 18 melon                     |
| 8 <i>uchigi</i>                  | 19 mat                       |
| 9 metal shutter hook             | 20 frame of fireplace        |
| 10 lattice shutter               | 21 fire pit                  |
| 11 pillar (chamfered)            | 22 toothblack                |



- 1 wearing one's hair down
- 2 *uchigi*
- 3 *eboshi*
- 4 *kariginu*
- 5 beard
- 6 metal shutter hook
- 7 lattice shutter
- 8 pillar (chamfered)
- 9 mat
- 10 sword
- 11 pillow
- 12 cupboard
- 13 wooden container (square)
- 14 dish
- 15 bowl
- 16 porch
- 17 plank fence
- 18 plank fence post

## 67 Kitchen

This is the same kitchen of the *chōja* depicted in picture 66. Through the lattice shutters propped up with hooks, one can see the cupboard inside. On the cupboard is a box with fruit. The fruit seem to be pears. Apart from them, some lacquered bowls and unglazed ceramic dishes are on the shelves. The room behind the kitchen seems to be a bedroom; the bedroom of this mansion is not closed in. One can see a pillow set on its end and what seems to be a sword lying on the floor. The layers of something at the corner of the room seem to be a pile of mats. It seems that the life of the mistress of the house was centered on this room. In picture 66, a woman who seems to be the mistress of the house occupies the best seat by the hearth, which is called *yokoza* (main seat) today. In picture 67 one cannot see the fireplace, but at the guest seat by the fireplace (at the right of the picture), a woman in white robes, who has shaved off her brows and stained her teeth with toothblack, is sitting. This lady must be either a guest or a serving woman. The woman who is rushing into the house in surprise wears *uchigi*, which seems to indicate her position as the mistress of the house. In this illustration, the slight differences between the attire of the mistress of the house and servants are clearly depicted.

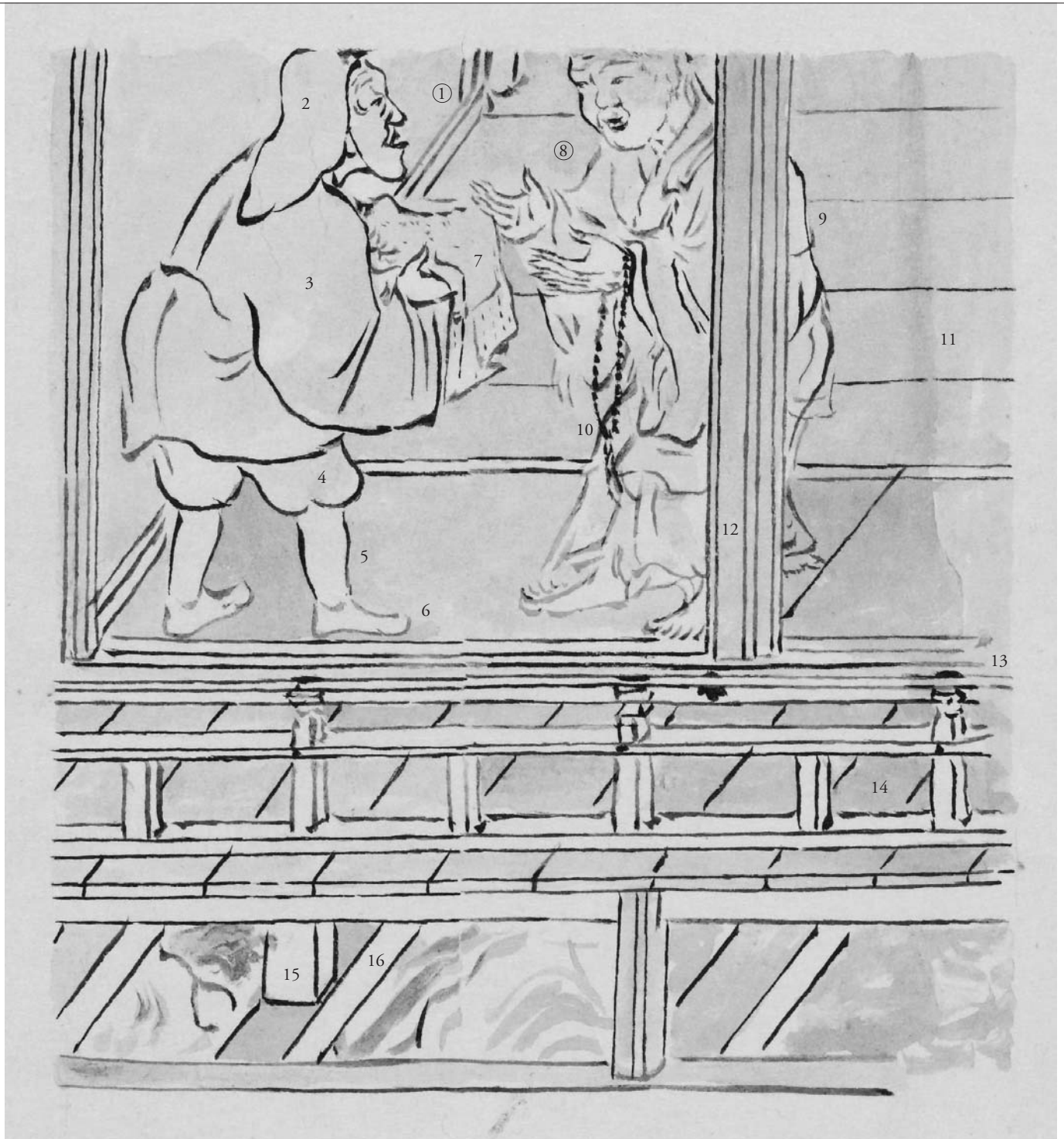


- 1 apron
- 2 wide-sleeved kimono
- 3 wooden tray
- 4 wooden container
- 5 pot
- 6 *argha* shelf
- 7 roof
- 8 thickly shingled roof edge
- 9 rafter
- 10 *nageshi*
- 11 porch
- 12 *mairado*
- 13 lower crossbeam
- 14 ornament for hiding nails
- 15 *sunoko*
- 16 pillar
- 17 balustrade
- 18 short supporting post

## 68 *Argha* Shelf

*Argha* (Japanese transcription “*aka*”) means water in Sanskrit. The custom of building an *argha* shelf in a corner of the porch probably developed after the establishment of the *shinden-zukuri* style. From the chapter “Suzumushi” of the *Tale of Genji*: “In the autumn, Genji made the eastern corner of the yard by the central wall in front of the western corridor into a wild garden. In the palace, he also set up an *argha* shelf and set the interior in such a way (that he could concentrate on praying to the Buddha).” From the *Hōjōki*: “This house is very different. It is only one *jō* square in size, and its height is only about seven *shaku* ... A temporary sun-shade stretches out to the south and there is bamboo flooring. To its west an

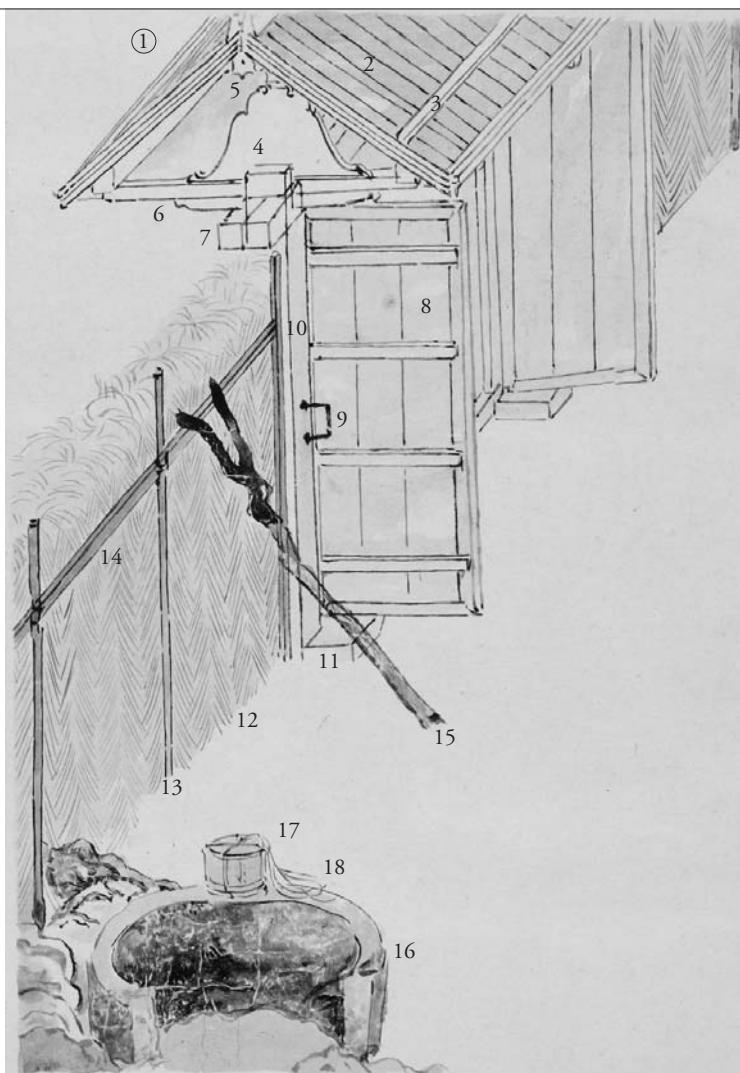
*argha* shelf stands, and above it a holy image of Amida hangs along the western fence; when the sun sets I take the light as the holy ray emanating from the forehead of the Buddha.” These texts show that *argha* shelves were made in places like open porches, and this is the case with the illustration on this page, too. A pot sits on the shelf and flowers are arranged in it. The small wooden container next to it is probably a water tub. Hence this is an *argha* shelf. The unglazed ceramic dishes on a wooden tray that a nun holds may be an offering to the Buddha. Yet trays and unglazed dishes of this sort were usually used for offerings to the gods, so this may be for a shrine built in the precincts of a Buddhist temple.



- ① nun
- 2 zukiin
- 3 uwaginu
- 4 hakama
- 5 leggings (*kyaban*)
- 6 socks
- 7 tai
- ⑧ Buddhist priest
- 9 priestly robes
- 10 Buddhist rosary
- 11 wooden floor
- 12 pillar (chamfered)
- 13 balustrade
- 14 porch
- 15 short supporting post
- 16 foundation beam under supporting post

## 69 Tai

The text of the scroll states that “they used thick twine to make the thing called *tai* unusually thick and strong.” *Tai* (a rough textile) was also called *tae* or *tafu*. It basically means hemp. What is called *tai* today is woven from *kōzo* fiber, which is obtained by peeling the stem, soaking it in water, and shredding.



- ① gate
- 2 plank roof
- 3 bar holding down the roof
- 4 “frog-leg” support
- 5 gable ornament
- 6 beam
- 7 bolster
- 8 door
- 9 metal gate brace
- 10 gatepost
- 11 foundation supporting gatepost
- 12 wickerwork fence
- 13 pillar supporting fence
- 14 sidebar supporting fence
- 15 forked pole
- 16 well curb (stone semi-circle)
- 17 well bucket
- 18 rope for a well bucket
- ⑲ woman washing cloth
- 20 wearing one’s hair down
- ㉑ baring chest
- 22 *kosode*
- ㉓ holding up one’s skirt
- ㉔ washing by stamping on the clothes
- ㉕ pouring water from ladle
- 26 washing place (rock in the shape of half-split bamboo)
- 27 wooden container
- ㉘ woman drawing water from a well
- 29 apron
- 30 well curb
- 31 well wall

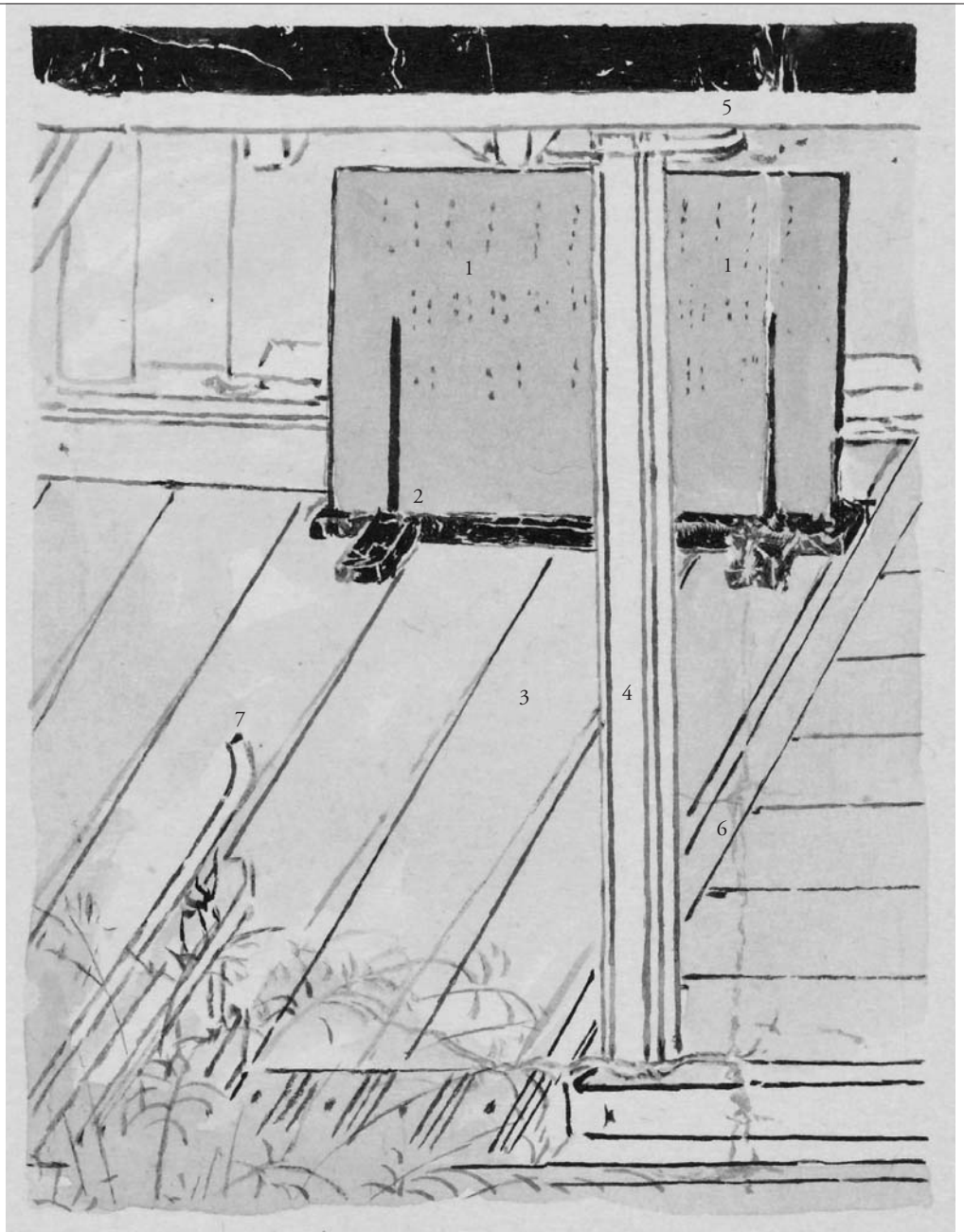


## 70 Gate, Well, Washing

The gate in this illustration has a plank roof, and over the beam is a beautiful “frog-leg” support (*kaeru-mata*) made of a plank of wood. Sticking a pole into the metal gate brace would securely lock the door of the gate. The fence is a wickerwork fence, which seems to have been made of *shino* bamboo. The top of the fence appears to have been left unwoven and bent downward, though this is not very clear. The well by the fence seems to be an artesian well, and water flows out from it. The round tub on the well is a well bucket. This is

probably a private well for it stands within the mansion. In contrast to this, the well in the other illustration is a public well dug alongside the road. The square walls of the well are made of planks. A woman is washing clothes by the well. She has placed the clothes on a rock shaped like a bamboo split in half and is pouring water and stamping on them. This rock presumably was not something originally made for washing, but was converted from some other use. The woman pours water from a ladle and uses her feet to press out the dirt from the clothes together with the water.

- 1 partition screen
- 2 legs of partition screen
- 3 wooden floor
- 4 pillar (chamfered)
- 5 bolster
- 6 framework
- 7 balustrade



## 71 Partition Screen

The word *tsuitate-shōji*, which literally means a flat partition screen, is explained as a “popular name for *byōbu*” in the *Wakun no shiori*. Together with another reference from the *Makura no sōshi (Pillow Book)* “what is nice at someone’s house is *tsuitate-shōji*”, we can see that this item began to be used quite early. There is an episode in the *Kokon chomonjū* about the drawings on a partition screen. “When Lord Ononomiya wanted to have pines painted on his partition screen, he summoned Tsunenori, but the latter was away. So the lord called Kinmochi and had him do the painting. Later the lord summoned Tsunenori and showed him the painted partition screen. Tsunenori commented that ‘the top looks like a hairy yam. The rest is fine.’” This episode shows that partition screens were usually painted, but the one in this image has calligraphy instead.

In the *Kagakushū* or *Setsuyōshū*, *tsuitate* is pronounced *tsuitachi*. In the dialect of Hizen Province (Saga and Nagasaki

Prefectures), it was pronounced *tsukitate*, in that of Bungo Province (Ōita Prefecture), *sarau*. It is written in the *Masasuke shōzokushō* that “when one prepares the interior of a porch of a main building, one may use partition screens in place of *byōbu* screens. Use ones with a silk surface and brocade rims.” From this description, flat partition screens were sometimes used as an alternative to folding screens (*byōbu*), and they were also covered with silk. These partition screens stood on legs and were therefore stable, and they did not need to be opened in a zigzag fashion like folding screens and could be used almost anywhere. Yet they were not very high, to be easily transportable. Early on, they seem to have been used only among aristocrats, but commoners came to use them next to the kitchen hearth to prevent the fire from being fanned by the wind. In houses where there was not any sliding door between the kitchen and the earthen-floor room, such screens were used as a partition between them. Screens of this sort used in farmhouses were mainly made of cedar plank.

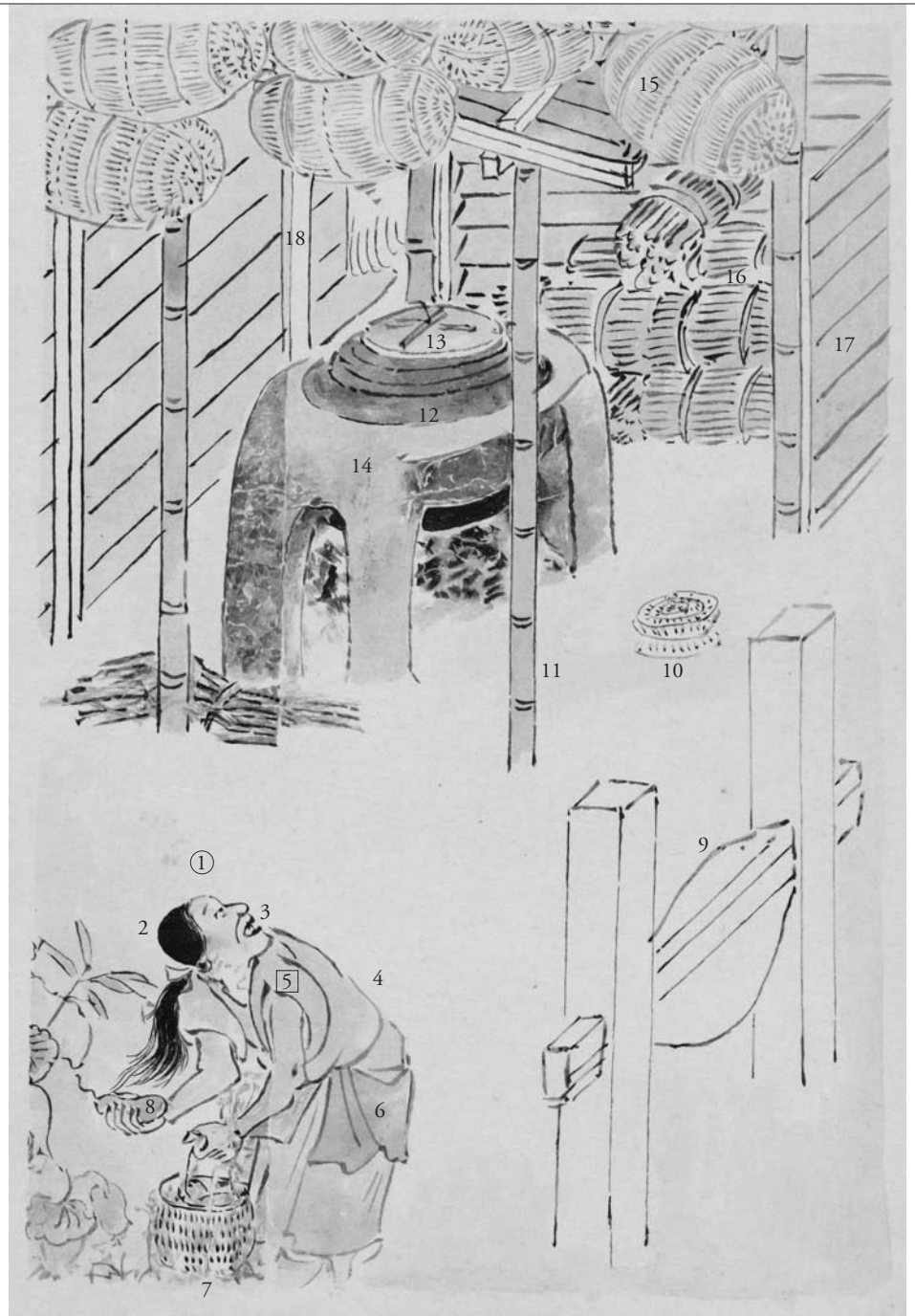


## 72 Hand Spindle

The picture on this page shows the scene in which the nun of Shinano listens for news of her brother Myōren, while sitting at the entrance to a house along the street. The house is in the *machiya-zukuri* style and is a *katagawa-sumai*; this means that one side of the house is floored and the other side is a *doma*, a room with an earthen floor. A *noren* hangs at the entrance. The woman sitting on the earthen floor is spinning thread, and the object under her right hand is a hand spindle. The spindle is placed on a square stand, visible under the woman's knee, and a spinning handle (*teshirogi*) is used to make it revolve rapidly. By pulling the thread as the spindle revolves, the thread becomes twisted, and by winding the twined thread on the spindle, one makes the twist stronger. A spindle wheel is attached a little below the center of the spindle to make it spin better. The spindle wheel is made of wood, stone, or ceramic. Hemp fibers are long and easily twined by this kind of hand spindle. The hemp growers of the Tōhoku region or people who need strongly twisted threads still use these spindles today. This spinning method was used before the invention of the large size spinning wheel (*itoguruma*).

- |                                   |   |
|-----------------------------------|---|
| ① nun                             | 19 short bob                            |
| 2 <i>zukin</i>                    | 20 plank roof                           |
| 3 stick                           | 21 bar holding down the roof            |
| 4 <i>uchigi</i>                   | 22 rafter                               |
| 5 straw sandals ( <i>waraji</i> ) | 23 lattice shutter                      |
| 6 Buddhist rosary                 | 24 pole for opening window              |
| ⑦ woman spinning                  | 25 <i>mairado</i>                       |
| 8 wearing one's hair down         | 26 pillar                               |
| 9 <i>kosode</i>                   | 27 earthen wall                         |
| 10 tub of hemp (wooden container) | 28 <i>doma</i>                          |
| 11 spindle stand                  | 29 foundation                           |
| 12 hand spindle                   | 30 <i>nageshi</i>                       |
| ⑬ bearer                          | 31 <i>noren</i>                         |
| 14 sedge hat                      | 32 bench                                |
| 15 <i>eboshi</i>                  | 33 cat                                  |
| 16 straw rain-cape                | 34 spinning handle ( <i>teshirogi</i> ) |
| 17 <i>yonobakama</i> (patterned)  | 35 hemp thread                          |
| 18 leggings ( <i>kyahan</i> )     |   |

- ① woman picking gourds
- 2 wearing one's hair down
- 3 toothblack
- 4 *kosode*
- ⑤ tucking up one's sleeves with a cord
- 6 apron
- 7 basket
- 8 gourd
- 9 oil press
- 10 stool
- 11 bamboo pillar
- 12 caldron
- 13 lid of caldron
- 14 stove
- 15 bale of rice
- 16 firewood
- 17 plank fence
- 18 plank fence post



### 73 Stove, Oil Press

In this picture depicting the backyard of the Yamazaki *chōja*'s mansion, there is a big stove on which a caldron stands. This caldron is apparently for roasting perilla seeds. There was a shrine called Rikyū Hachiman in Yamazaki, and the *jinin* serving this shrine, who originally pressed oil for the offertory lamps, later started to peddle the oil they produced in various other areas. The fame of the oil-*jinin* of Ō-Yamazaki was widespread in western Japan in the medieval period. The oil was pressed from the seeds of perilla, a great quantity of which was grown in the area between Ōmi and Mino. When the oil production of Ō-Yamazaki began flourishing, people from these areas started to bring in the perilla seeds they had grown to Ō-Yamazaki on a large scale. To press oil, people first crushed the perilla seeds and then

roasted them in a caldron or steamed them in a steamer. In this picture they seem to be roasted. When the oil starts to ooze out from the seeds, they are put in an oil press. The wooden frame at the lower right corner of the image is the oil press. The upper bar of the horizontal can be removed and a pocket has been carved in the middle of the lower one. Those operating the oil press put a sack of roasted perilla seeds into this pocket, set the upper bar in place, and hammered a wedge into the gap above the upper bar from the outer side of the two vertical bars to squeeze the sack. The oil that oozes out drips down from the hole in the bottom of the pocket in the lower bar.





## 74 Toothblack

The custom of staining one's teeth black goes back to ancient times in Japan. In this picture, too, the teeth of the women are black. Today this stain is called *ohaguro*—literally tooth-black—and the custom of staining teeth is understood to have been the mark of an adult female. Yet in the *Jōrō na no koto*, it is mentioned that girls start to stain their teeth from the age of nine, which can be regarded as evidence of staining teeth before growing up. In the Edo period, children of the upper class seem to have started staining their teeth from the age of thirteen. In the entries of the *Diary of Emperor Gomizunoo* and *Hinami kiji*, princesses are described as having the ceremony of staining their teeth at thirteen. According to these sources, the sons of the regent families (*sekkon*) also stained their teeth. Toothblack was a form of make-up. In the *Makura no sōshi* (Pillow Book) well-stained teeth are listed among “pleasant things.” The *Eiga monogatari* states “fifty or sixty young pleasant-looking females, dressed in very white clothing called *mo-koromo* and wearing white head-wear and with their teeth stained black and bright red rouge appeared in a row.” The women in this picture open their mouth wide, showing their dark teeth, and give a strange impression to modern readers. The sink is behind the window of the house, and there is a built-in *argha* shelf.

- 1 wearing one's hair down
- 2 toothblack
- 3 *uchigi*
- 4 *kinu*
- 5 *kosode*
- 6 apron
- 7 *obi*
- 8 washing a bowl
- 9 bowl
- 10 wooden container
- 11 sink
- 12 wainscoting (horizontal)
- 13 pillar (chamfered)
- 14 ornament for hiding nails
- 15 *koshi-nageshi*
- 16 earthen wall
- 17 lattice shutter
- 18 metal shutter hook
- 19 *noren*
- 20 porch
- 21 short supporting post
- 22 stone step
- 23 foundation stone



- ① people going to prayers
- 2 wearing one's hair down (without *eboshi*)
- 3 wearing one's hair down (tucked under *hitatare*)
- 4 *bakuchō* (white *kariginu*)
- 5 *bakama*
- 6 shoe
- ⑦ child servant
- 8 *keshizori*
- ⑨ routing hair sticking out from the slit of *hitatare*
- 10 *hitatare*
- 11 portable urinal
- 12 straw sandals (*zōri*)
- ⑬ bridge
- 14 main post
- 15 ornamented pillar top
- 16 railings
- 17 short supporting post
- 18 bridge plank

## 75 Child Servant, Portable Urinal

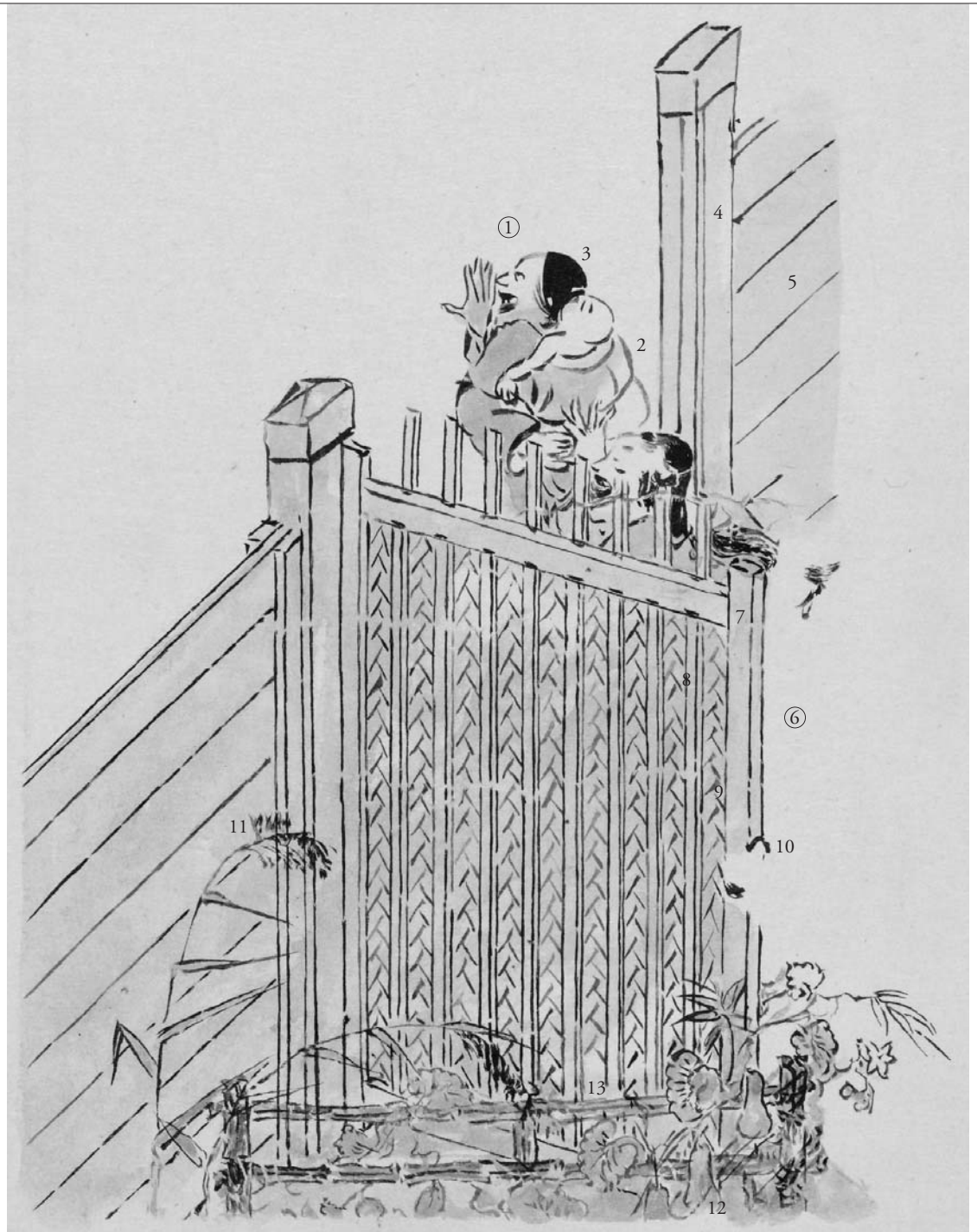
Three people crossing the bridge are servants of a Tendai-sect priest, who is going to pay a visit to the imperial palace. One of them appears to be a woman. The small one following them from behind is a servant in children's attire. He may be a *Yase-dōji*, literally "Yase children," servants from Yase (near Mount Hiei) who wore children's clothing. His strange appearance may suggest that strange-looking people were thought to have magical power and therefore valued as servants. His hair is done in the *keshizori* style, a children's hairstyle in which most of the head is shaven, leaving a tuft at the top, and his ears are enormous. The thing hanging from his waist is probably a *shitozutsu*, is a portable urinal. When people were at the imperial palace or such, they were not allowed to leave their seat even when they had to urinate. In such circumstances, their servant would bring them a portable urinal for their convenience. These urinals were mainly made of bamboo. The ceramic ones were called *shibin* (urine pot). In the Edo period, *daimyō* used such objects as well.



## 76 Blowing the Nose with One's Hand

The storehouse of the Yamazaki *chōja* flies away on a bowl and so the *chōja* chases it on a horse. This picture depicts the servants following the *chōja*. Except for a priest they are wearing *hitatare*, and the man to the right wears *sashinuki*. The man to his rear does not wear an *eboshi*, but has a cloth wrapped around his head instead. This is probably a *bokutō*. The man to the right is blowing his nose with his hand. Similar pictures of blowing one's nose appear in various picture scrolls. The houses were very open, and drafts must have been severe; catching cold and nasal catarrh must have been very common. And when paper was precious, people must have blown their nose in this manner. This scene was one of the most common sights. However, aristocrats at formal occasions were not allowed to blow their nose like this. In such cases, paper was used. In the *Hōnen shōnin eden*, there are many scenes in which people are using paper to wipe their nose. Blowing one's nose while pinching it is still seen in rural villages today.

- 1 *eboshi*
- 2 fan
- 3 shaved head
- 4 round fan
- 5 *bokutō*
- 6 jacket
- 7 *sashinuki*
- 8 barefoot
- 9 blowing the nose with one's hand



- ① woman carrying a naked baby on her back
- 2 *kosode*
- 3 wearing one's hair down
- 4 gatepost (plank top cover)
- 5 plank fence (wainscoting)
- ⑥ wickerwork door of the gate
- 7 vertical frame of the door
- 8 lattice
- 9 wickerwork
- 10 larch
- 11 millet
- 12 gourd
- 13 trellis

## 77 Vegetable Garden

This is a picture of the vegetable garden by the back gate of the mansion of the Yamazaki *chōja*. There were vegetable gardens both inside and outside the mansion precincts. In this vegetable garden ripe ears of millet are drooping and gourds are hanging from the trellis. The door of the back gate is wickerwork and not very strong while the fence is made of wainscot. These aspects clearly show the non-military character of the mansion of the *chōja*. The woman at the back gate carries a naked baby on her back, inside her *kosode*, her skin directly touching that of the baby. In the sources of this period, there are a number of examples of carrying a naked baby inside one's garment, either at one's back or front.



## 78 Picking Greens

The field in this picture was located in an open space between two houses facing the street. The fence in the front runs along the street and sets off the field inside. Peach trees planted by the fence are just blooming. This field must have been developed from extra land in the estate and was a type of private property called “within the fence” (*kaito*). These pieces of land were mainly used as vegetable gardens. In this picture, a woman is picking greens grown here. This shows that vegetables were self-supplied by home gardening. It seems that the maintenance of vegetable gardens within the fence was the work of women. Almost everybody working in these gardens are female.

- ① woman picking greens
- 2 wearing one's hair down
- ③ sitting with knees up
- 4 *kosode*
- 5 wooden container (round)
- 6 path through fields
- 7 greens
- 8 peach
- 9 fence

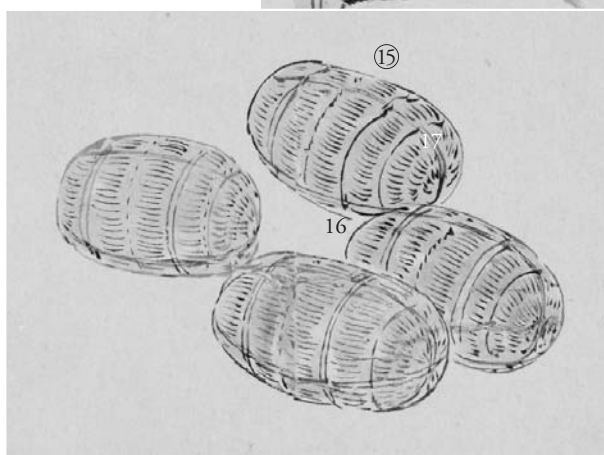
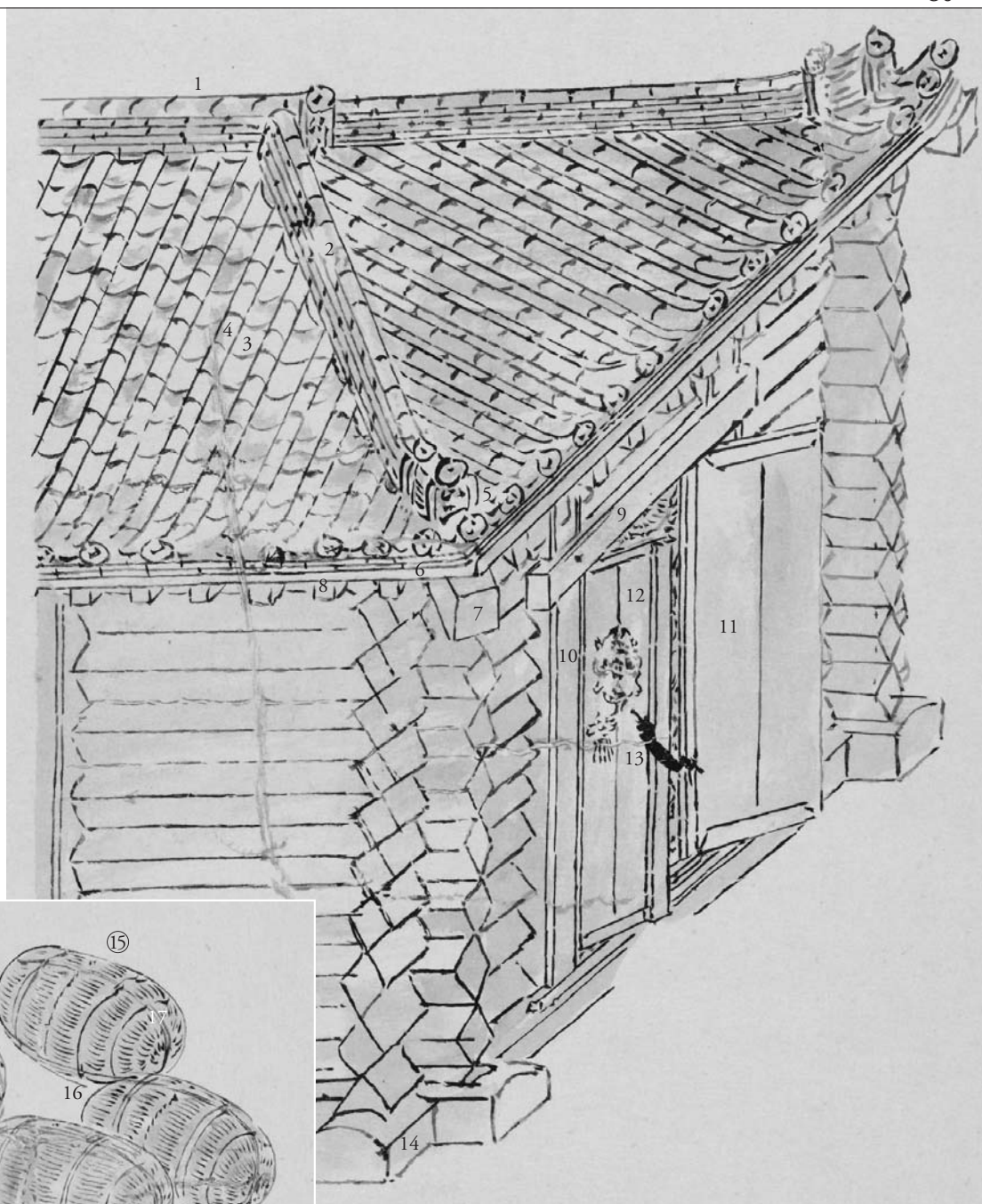


- 1 drying rice plants on tree
- 2 plank roof
- 3 bar holding down the roof
- 4 gable board
- 5 vertical support
- 6 beam
- 7 pillar embedded in the ground
- 8 window (bamboo lath)
- 9 earthen wall
- 10 fence
- 11 pine tree

## 79 Drying Rice Plants

On a pine tree by a farmhouse along a road, rice plants are seemingly spread to dry. The custom of drying the harvested sheaves of grain on trees probably dates from ancient times and is still found in remote corners of the country. A more widely practiced custom is to make a frame from trees or posts and use this to dry rice plants. These frames are called *hasa* or *haze* in the Hokuriku area, *date* in the Kinai area, and *inaki* in the western Chūgoku area. The word *inaki* appears in an order issued by the Council of State in the eighth year of Jōwa (841): "In Uda County, Province of Yamato, people set up poles in the rice field and dry the plants of seed rice on them. Then the rice grain dries very well, as if it had been toasted. People call this structure '*inaki*'. In all provinces, pro-

mote the interests of the people by using such devices. Do not neglect such items." The *Seijiyōryaku* states "a report from the Province of Yamashiro in the ninth month of the third year of Engi (903) claims that people just pile rice plants up behind their gates and drag rice plants around. It is best to dry the plants on an *inaki* but we cannot stop their traditional ways." However, in later days, the custom of drying the plants by hanging them up seems to have gradually spread. Using living trees must have been a simplified way of using poles. The walls of the house next to the tree are made of plastered lath. Square holes left unplastered serve as windows. This method of plastering walls has aspects in common with the method used today, though the pillars then were embedded in the ground. The basic techniques of construction did not differ much from those of today.



## 80 Azekura Structure, Bales of Rice

The *azekura* structure is a way of constructing walls by piling logs alternatively in a square. The house in this image resembles the Shōsōin imperial storehouse at the Tōdaiji Temple in the way the walls are constructed, though, unlike the Shōsōin, there are no pillars supporting a raised floor. It is questionable whether this kind of storehouse with a floor built directly on the ground was already widespread in this period. The door lock is similar to what we still see today. The straw rice bags in the lower picture were originally in the storehouse. These bales of rice do not have round straw lids at the ends. A similar way of making straw rice bags can be seen in the Inland Sea area today.

- 1 tile ridge
- 2 descending tile ridge
- 3 flat tile
- 4 round tile
- 5 gargoyle
- 6 base plank under roof
- 7 hip rafter
- 8 rafter
- 9 lintel
- 10 vertical frame
- 11 door
- 12 ?
- 13 lock
- 14 foundation
- ⑮ bale of rice (without straw lids)
- 16 rope horizontally
- 17 rope vertically

- ① bearer
- 2 straw rain-cape
- 3 sedge hat
- 4 *uwaginu* (pattern of staghorn seaweed)
- 5 *hakama* (striped pattern)
- 6 straw sandals (*waraji*)
- 7 stakes to prevent slippage



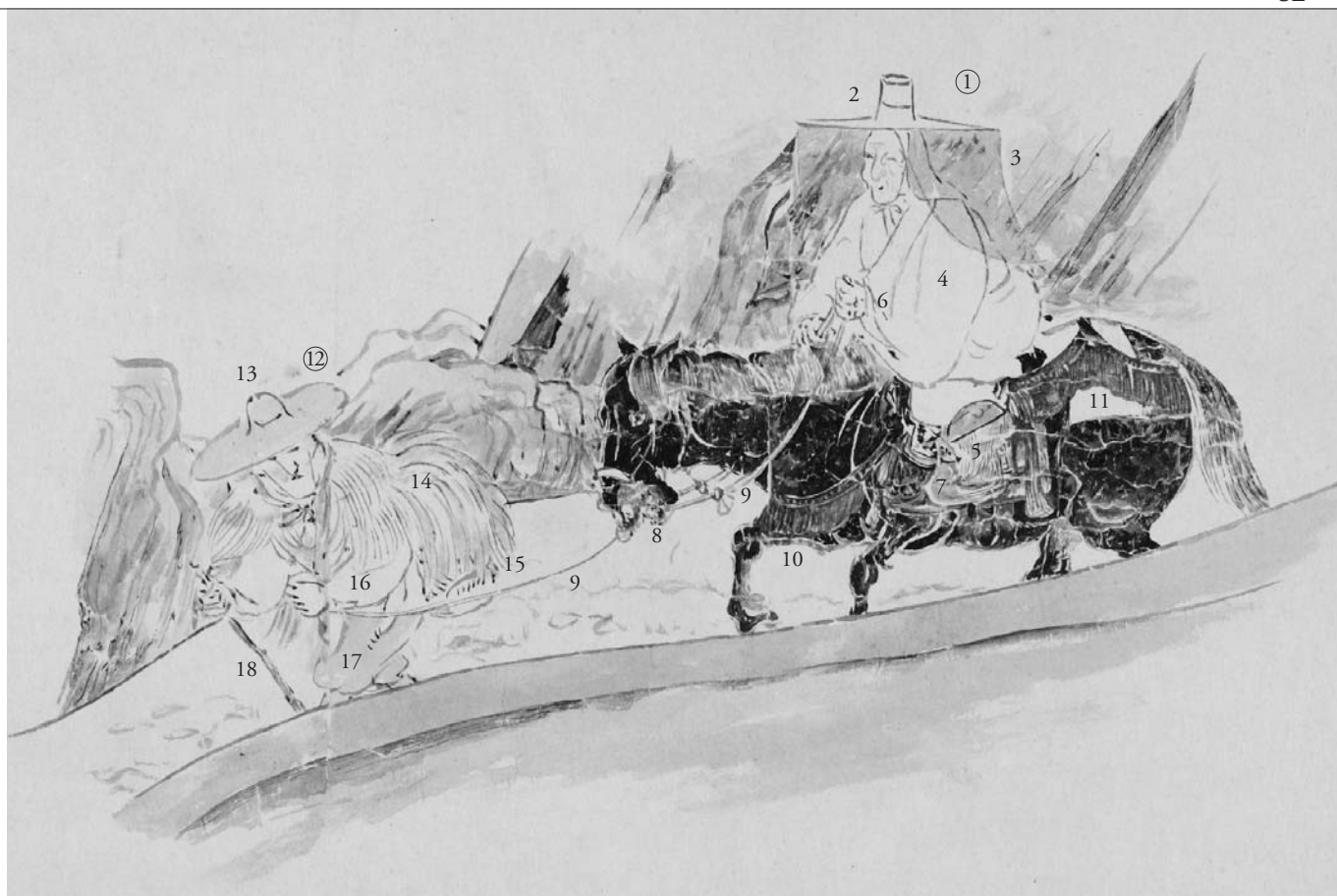
## 81 Kiso Road

Traditionally, there were two ways to go from Kyōto to eastern Japan. One was the Tōsandō Highway and the other the Tōkaidō Highway. The Kiso road (Kisoji), which ran from Mino (Gifu Prefecture) to Matsumotodaira through the valleys of the Kiso River and the Torii Pass, was a part of the Tōsandō Highway. The valleys were deep, the mountain paths were difficult, and plank roads were constructed at various sections. In spite of these difficulties, the Kiso road was a very important route in ancient times. For example, the horses sent to the imperial palace from pastures in eastern Japan climbed down these valleys to the Mino plain and headed through Ōmi (Shiga Prefecture) to their final destination in Kyōto. Therefore, though difficult, this road was well traveled. It must have been a challenge to keep it maintained. To

prevent the edge of the narrow paths from collapsing, log posts were hammered in at the edges, more logs were laid on the posts, and then they were covered with soil, as seen in this picture.

While there should have been an ample supply of stone from nearby areas, people did not use stones to build walls; probably there were not sufficient tools for building stonewalls. By contrast, logs and planks were easily available. At the Yayoi period archeological site of Toro in Shizuoka Prefecture, log posts were used to construct footpaths between rice fields. Using log posts to retain the soil at riverbanks and roads was a common practice in later times as well. The man walking on the road, wearing a sedge hat and straw rain-cape is a porter and carries a bale of rice on his back. On such paths deep in the mountains, the transportation of goods depended mainly on human labor.

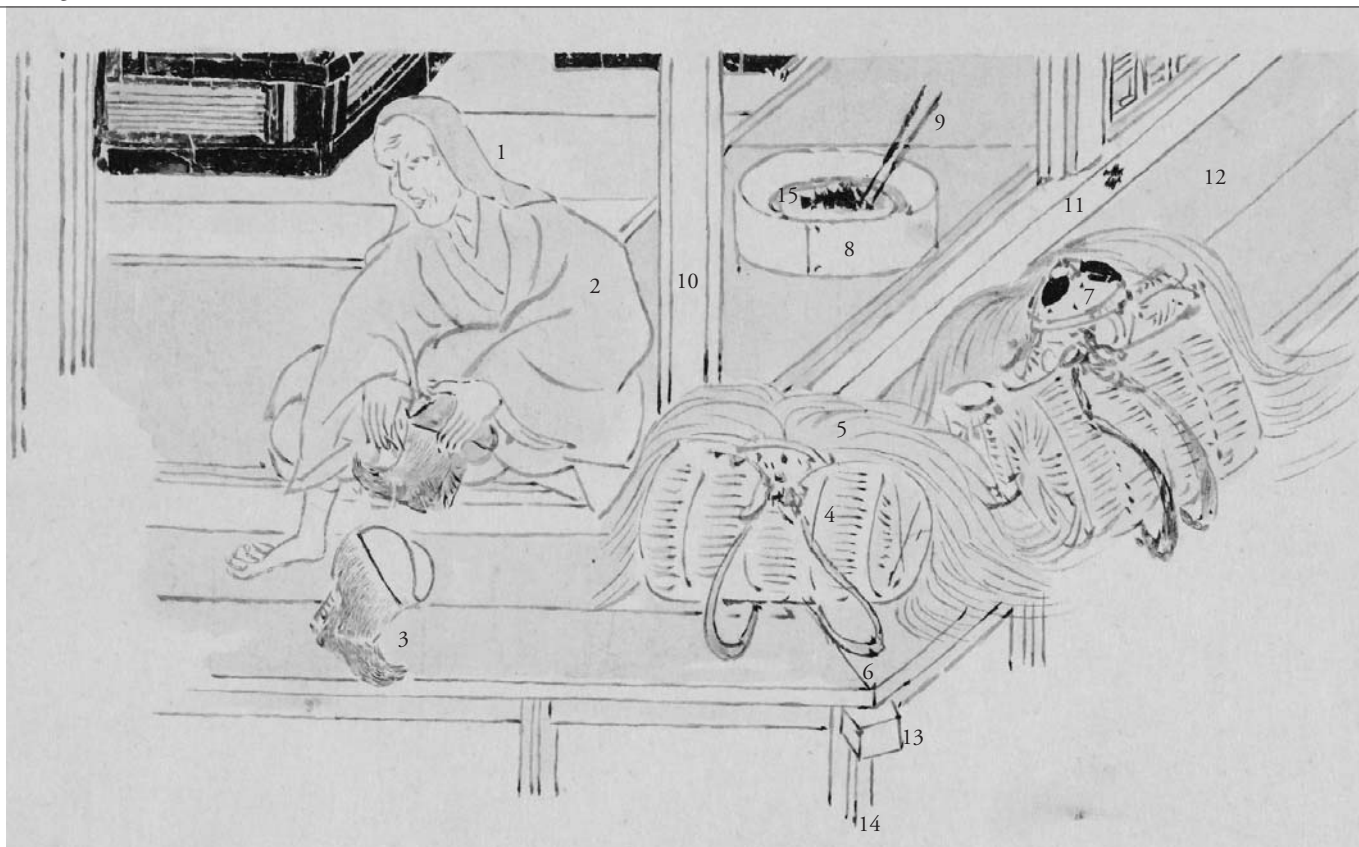




## 82 Travel

This depicts the scene in which the nun continues her journey from Shinano to Yamato, looking for her brother Myōren. The man holding the lead of the horse is a servant. In a different scene, two servants are with the nun. All of them wear sedge hats and carry bales of rice on their back, covered with a straw rain-cape. Presumably they are carrying bales of rice because people had to bring their own food supply while traveling. The nun wears *ichimegasa* and rides on a horse. A silk veil hang from the *ichimegasa*, protecting her face from insects. She wears gloves, which appear to be made of leather and have some patterns on the back of the hands, and fur long boots. Her attire can be regarded as very common attire for women unused to long journeys. Except for priests, *yamabushi*, and *jinin*, who would go from door to door to receive alms, travelers needed porters to carry their food supply. The difficulty of individual travelers can be imagined. Leather gloves were sometimes used for long journeys on horseback. The horse in this image has a martingale and crupper, which indicates its function as a riding horse. It may seem that the nun is portrayed too big compared to the horse, but traditional Japanese horses were small, and this proportion reflects the reality of the day.

- ① nun
- 2 *ichimegasa*
- 3 veil
- 4 *kosode* (plain white)
- 5 footwear
- 6 gloves
- 7 stirrup
- 8 bit
- 9 reins
- 10 martingale
- 11 crupper
- ⑫ bearer
- 13 sedge hat
- 14 straw rain-cape
- 15 bale of rice
- 16 *kosode*
- 17 *hakama*
- 18 stick



- 1 *zukin*
- 2 *uchigi*
- 3 footwear for riding horses
- 4 bale of rice
- 5 straw rain-cape
- 6 shoulder strap
- 7 sedge hat
- 8 wooden container for brazier
- 9 chopsticks for brazier
- 10 pillar (chamfered)
- 11 lower crossbeam
- 12 porch
- 13 corner beam
- 14 short supporting post
- 15 brazier

## 83 Lodgings

In ancient days, the main highways were constructed and maintained by the government as official roads. The government also constructed post stations at appropriate places on the highways, stationing horses for official usage. An article of the *Enryaku kōtaishiki*, originally issued on the second day of the ninth month, the nineteenth year of Enryaku (800), states that although many post stations are deteriorating, local governments neglect to repair them and that as this would damage the national dignity should foreign embassies come to visit, provincial governors must always maintain them. The national government issued another order in the fourth year of Kōnin (813) for the repair of post stations. And similar orders were issued repeatedly afterwards, which clearly shows the difficulty of maintaining these post stations.

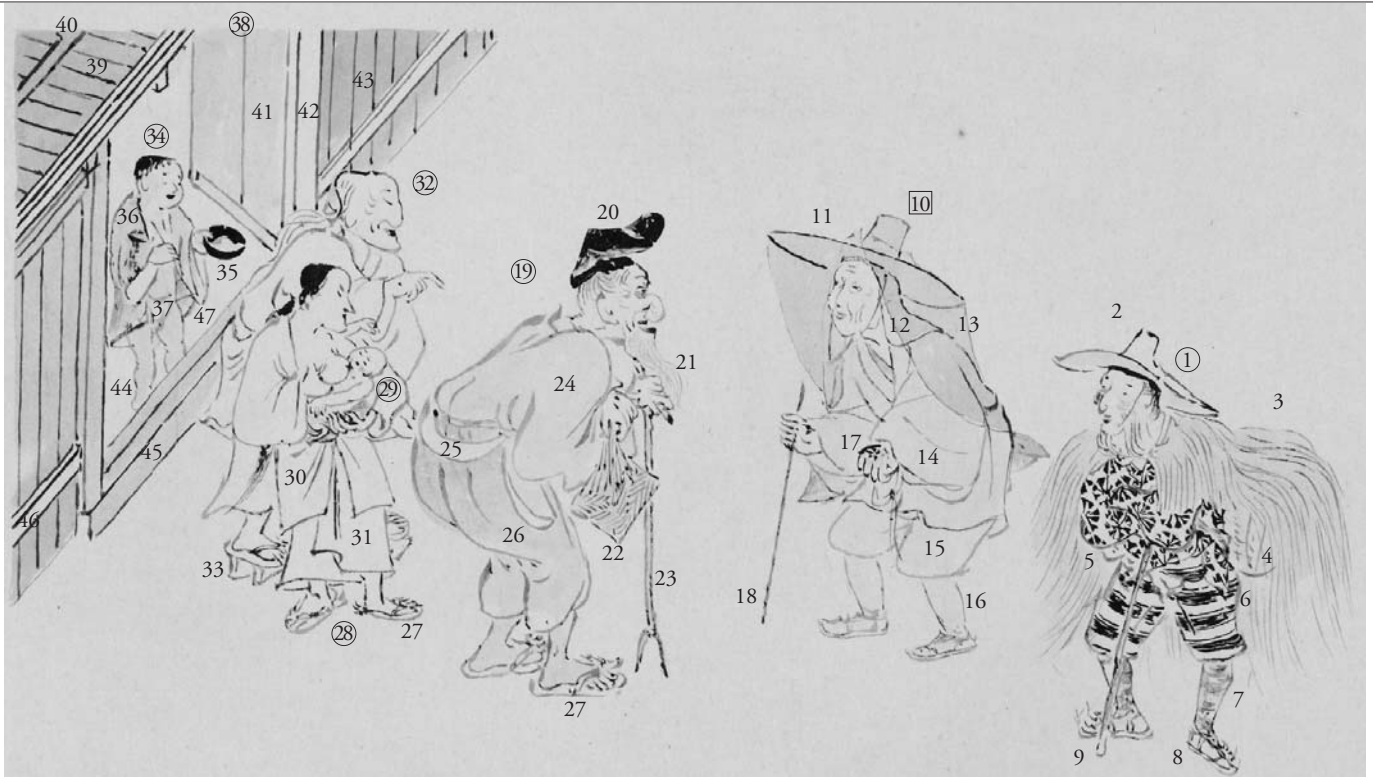
Taking care of the post horses was not the only function of the post stations. When the system was first established, individual travelers could use these post stations if their position in the court ranking system was higher than the fifth rank. If there was no village nearby, eligibility to use the station was expanded to the lowest rank (*Ryōnogige*). Yet the frequent use of these stations by private travelers accelerated the damage to them, and finally all travelers for any purpose, both official and private, were banned from spending the night at the stations, with strict penal regulations for the station managers (*Engishiki*). This resulted in travelers being forced to find lodgings somewhere else. One place they could use were facilities like *fuseya*, a hospice owned by temples and provincial governments. These hospices were originally built and operated as charitable facilities for poor peasants, but in later days, they also functioned as lodgings. Buddhist temples were also used as lodgings, which is the case in this picture.



## 84 Hospitality

The building depicted in this picture seems to be the house of the caretaker of the Buddhist temple, where the nun from Shinano has asked for lodging. Temples were built just for the purpose of enshrining statues of Buddhas and were not equipped with kitchen facilities. Thus the people in the scene must be carrying various items from the house of the caretaker. The man at the left seems to cup his hand around the flame of a lamp. The girl following him seems to hold a brazier. An old man is sitting on the veranda and the old woman sitting in the room is piling some fruit, seemingly plums, in a bowl. These are treats for the guest. This scene continues from the previous picture (picture 83): the residence is big enough to have its own Buddhist temple within the complex, and the old couple are not dressed well enough to be in charge of the residence. They must therefore be servants of the residence or the caretaker of the temple. In this scene, they are entertaining a stranger with great hospitality. People offering lodging were, needless to say, not full-time innkeepers and just responded to the travelers request for a place to stay. This shows that people were not very much on their guard against strangers. Not only that, they are entertaining them as well as they can. Such hospitality encouraged the development of travel for personal purposes apart from official duties and pilgrimage, in spite of the many obstacles involved. Incidentally, this house has sliding doors, which indicates that sills had already appeared by this time. The invention of sliding doors is an important factor in the historical process of the development of commoners' houses in Japan.

- ① man carrying a light
- 2 *ori-eboshi*
- 3 *kosode* (plain)
- 4 *yonobakama* (patterned)
- 5 barefoot
- ⑥ girl carrying box
- 7 wearing one's hair down
- 8 cord for tying the hair
- 9 box (square)
- 10 brazier
- 11 *kosode*
- 12 apron
- 13 straw sandals (*zōri*)
- 14 *kosode*
- 15 *yonobakama*
- 16 bowl
- 17 fruit
- 18 plank roof
- 19 rafter
- 20 *nageshi* over lintel
- 21 pillar
- 22 *mairado*
- 23 porch
- 24 lower crossbeam



- |                                   |                                  |
|-----------------------------------|----------------------------------|
| ① bearer                          | 24 <i>kosode</i>                 |
| 2 <i>ayaigasa</i>                 | 25 <i>obi</i> (white)            |
| 3 straw rain-cape                 | 26 <i>hakama</i>                 |
| 4 bale of rice                    | 27 straw sandals ( <i>zōri</i> ) |
| 5 <i>kosode</i>                   | ②⑧ woman holding a baby          |
| (pattern of staghorn seaweed)     | ②⑨ baby sucking at the breast    |
| 6 <i>hakama</i> (striped pattern) | 30 apron                         |
| 7 leggings ( <i>kyaban</i> )      | 31 <i>kosode</i>                 |
| 8 straw sandals ( <i>waraji</i> ) | ③② old woman (white hair)        |
| 9 stick                           | 33 <i>ashida</i>                 |
| ⑩ nun (with bent back)            | ③④ child                         |
| 11 <i>ichimegasa</i>              | 35 bowl                          |
| 12 <i>zokin</i>                   | 36 <i>kosode</i>                 |
| 13 veil                           | 37 loincloth                     |
| 14 <i>kosode</i>                  | ③⑧ town people's house           |
| 15 <i>hakama</i>                  | 39 plank roof                    |
| 16 leggings ( <i>kyaban</i> )     | 40 bar holding down the roof     |
| 17 gloves (patterned)             | 41 door                          |
| 18 stick                          | 42 pillar                        |
| ①⑨ old man (big nose)             | 43 plank wall (vertical)         |
| 20 <i>nae-eboshi</i>              | 44 entrance                      |
| 21 beard                          | 45 threshold                     |
| 22 round fan                      | 46 horizontal beam               |
| 23 walking stick (two-pronged)    | 47 chopsticks                    |

## 85 Old People

In this scene, the nun is asking villagers for information about her brother. Both the nun and the old man answering her question are bent low with age. The nun's servant is bow-legged. Work which they had to do in a bent position, the custom of working while sitting on the floor, and hard labor such as carrying heavy loads must have been the cause of these physical changes. Aged people used walking sticks. A type of walking stick frequently observed within picture scrolls is the type used by the old man in this scene: a T-shaped handle is attached to the stick, which has a forked bottom. These sticks were called *kasezue* (antler shaped walking sticks) or *shumokuzue* (bell-hammer walking sticks). It is recorded that a forked end was very helpful for old people (*Hikobae*), which indicates that there were many doddering aged people. There do not seem to be any rules regarding clothing for aged people. The baby being breastfed is naked, and the mother is holding her baby inside her robe so that their skin touches directly. The older child standing in the *doma* holds a bowl in his hand and wears a loincloth.



- |                         |                                       |
|-------------------------|---------------------------------------|
| ① servant               | 7 ox                                  |
| 2 <i>ori-eboshi</i>     | 8 rope attached to the nose of an ox  |
| 3 <i>suikan</i>         | 9 wheel of oxcart                     |
| ④ scratching an arm     | ⑩ long-handled umbrella               |
| ⑤ scratching one's neck | 11 covering for long-handled umbrella |
| ⑥ squatting             |                                       |

## 86 Skin Disease

Two servants waiting for their master are squatting by an oxcart and scratching their neck or arm. It seems that they cannot stand the itchiness caused by skin diseases. The low standard of hygiene apparently caused many diseases, including skin diseases such as scabies. The disease troubling the servants in this image seems to be scabies. Aside from this, bites from fleas and lice seem to have been common. A reference to crab lice exists in the *Yamai zōshi*. It was thought that they were transmitted from females to males through sexual intercourse, but in ancient days remedies to remove such

parasites did not exist. A skin disease called *kusa* or *kasa* was often seen as well. Today, *kasa* refers to syphilis and the word *kasabuta* (*kasa*-lid) refers to the scab formed by the suppuration and congealing of pus. This *kasa* is the synonym of *kusa*. *kusa* was thought to be caused by touching grass (*kusa*). The word *kutabireru*, which is transcribed by the Chinese characters for “grass” and lie down, means to get tired, and the use of these Chinese characters seems to be related to touching grass. In the dialect of the mountain village of Mera, Miyazaki Prefecture, *kusabureru* meant to have skin diseases, and the villagers believed that coming in contact with bad grasses caused such diseases.

- ① priest on tiptoe
- 2 red nose
- 3 priestly robes
- 4 Buddhist rosary
- 5 pillar (chamfered)
- 6 framework
- 7 stemmed dish
- 8 cooked rice
- 9 chopsticks
- 10 bowl
- 11 sake holder
- 12 fur rug
- 13 ornament for hiding nails
- 14 porch
- 15 laundry pole
- 16 forked pole
- 17 plank step
- 18 straw sandals (*zōri*)



## 87 Priest with a Red Nose

A disease that makes one's nose red existed from ancient times. In the *Wamyō ruijūshō*, the word "yellow nose" appears and in the *Ishinbō*, there is a similar reference to "red nose." The priest appearing in this scene also has a big red nose, and since figures with a red nose appear in other scenes of the *Shigisan engi*, this symptom seems to have been very common in those days. In the *Yamai zōshi*, a condition called "black nose" appears. Though both the father and his children are described as having black noses, this was not some-

thing hereditary but acquired. Incidentally, there is a *katakuchi*, a sake container lipped on one side and a *takatsuki*, on which rice is served in a high mounded style. Chopsticks are stuck in it. These must be the preparation for *ōban*, which appears in many documents as a special meal served to guests. Beyond the *takatsuki*, or stemmed dish, apparently lies a rug made of bear or wild boar fur. The pillars of this building have their corners chamfered. Chamfered pillars were common in the Japanese-style buildings of the Heian period, and were a transitional stage from round pillars to square pillars.



- ① small shrine
- 2 round stone (*sai no kami*)
- 3 votive stick
- 4 willow tree

## 88 *Dōsojin (Sai no Kami)*

In this picture, a round stone sits on a rock under a willow tree, and *heigushi*, votive pendants, surround the stone. On the other side of the tree stands a small shrine in the *nagare-zukuri* style with a raised floor. The tree next to the shrine on the right appears to be *enoki*. In the original picture, this spot is a sort of crossing, with a street running just to the left; a house in the *nagaya-zukuri* style is built facing the street. The nun and an aged man are talking on the street and about five more people including a servant, women, and children stand around. In the Yamato region, there was an ancient custom of enshrining *sai no kami* at such crossings. Most *sai no kami* were originally represented by round stones as is the case in this picture. Most commonly they were brought from riverbanks. In eastern Japan, enshrining round stones as the *sai no kami* is widely observed in Yamanashi Prefecture, and in western Japan, in Yamato, Kawachi, and Izumi provinces. In Shikoku, round stones are enshrined as the body of the god of the rice field. Therefore, given its position and the way it is depicted, the round stone appearing in this picture is likely a *sai no kami*. The small shrine is also probably a shrine for *chimata no kami*, the god of the crossroad, but its particular character is not clear. Yet, in the Yamato basin, a custom of enshrining *nogami* under an *enoki* tree has existed to today.

Some shrines are made of wood while some others are made of tiles. *Nogami* is a god protecting fields (*no*) and mainly is an agricultural god. Hence the little shrine in the image appears to be for a sort of *nogami*. In this way, we find that enshrining such gods at crossings is a living custom, which has not changed much from the time the *Shigisan engi* was painted. Today, people customarily string a *shimenawa* sacred rope called *kanjōnawa* on a branch of the tree by such shrines. This practice also seems to have existed by the time of the *Shigisan engi*, for it appears in other contemporary picture scrolls. Today, the round stones have mostly been removed from crossroads and placed in the shrine precincts.



- 1 *ori-eboshi*
- 2 *suikan*
- ③ woman in *ichimegasa*
- ④ holding up one's *ichimegasa*
- 5 red nose
- 6 round fan
- ⑦ carrying box on one's head
- ⑧ carrying box on one's shoulder



## 89 Rumor

The people depicted here have gathered on the street to see the envoy sent by Emperor Engi (Daigo) leaving Kyōto for Mount Shigi. It is a universal phenomena of all times that people gather when some noticeable event occurs and that they talk about it to each other. Several illustrations of such scenes appear in this picture scroll. A woman is holding her *ichimegasa* up to see the envoy. The red nose and the other old man are probably talking about the miraculous flight of the *chōja*'s storehouse, the virtue of the *hijiri* of Mount Shigi, the illness of Emperor Engi, and such. In this way, information about what people have seen on the street spreads to people who have not seen it, with the addition of original interpretations and other rumors. In old days rumors were

mainly based on what people heard and saw on the street or on their travels and they spread widely in this very way. Judging from their appearance, such spectators were rarely from the upper classes and were rather mostly commoners, especially women, aged people, and children. Therefore, women, aged people, and children who did not have any particular purpose commonly strolled around looking for someone to talk to, and this habit apparently served as a major channel for news in ages where literacy was exclusive to the upper classes. However, such information acquired through rumors was obviously not the truth. Through the addition of the interpretations of those who retold and who heard it, the story evolved into a standard form. Such stories were one of the sources of the *setsuwa* (anecdotal stories) literature of ancient and medieval times. The two others are also spectators.





## 90 *Nusa*

This is an illustration of the plank fence by the main gate of the Yamazaki *chōja*'s mansion. The fence is wainscoted. Many *nusa* hanging from a pole set over the fence must have the same significance as a sacred rope. In the *Ippen hijirie*, there are several examples of hanging *nusa* or talismans from sacred rope strung on gateposts set on both sides of the entrance of ordinary residences. This must have been as a talisman against bad fortune. The man squatting in the yard in the gate must be a sort of lower-class servant. He wears a narrow-sleeved kimono with *sashinuki*, short sword, and straw sandals (*waraji*). Lower-class servants, retainers, and laborers dressed in such a way, and therefore this style must have been the ordinary clothing of commoners.

- 1 *eboshi*
- 2 narrow-sleeved kimono
- 3 sword
- 4 *sashinuki*
- 5 straw sandals (*waraji*)
- 6 squatting
- 7 talisman
- 8 door
- 9 plank fence (wainscoting)
- 10 pillar



- ① woman picking greens
- 2 wearing one's hair down
- 3 wooden container
- ④ woman carrying a baby on her back
- 5 roof (overlapping shingles)
- 6 target (painted on the gable)
- 7 bar holding down the roof
- 8 fence of vegetable garden

## 91 House with a Painted Target

The picture on this page illustrates the countryside of the Yamato region. The house with overlapping shingles has a target painted on its gable. Similar examples of a house with a painted target appear in the *Kokawadera engi*, and the *Ippen hijirie*, and therefore this custom must have been prevalent in many parts of the country. The criterion for deciding on which house these targets were painted is not clear. Yet the tradition of painting a target on the wall above the entrance of the house responsible that year for overseeing the festival of the local community still remains here and there in various villages from Yamato to the eastern part of the Inland Sea. The target functions as the symbol of the one responsible for the festival (*tōya*). This target seems to have had the function of a talisman as well. In many places of the Kinki region, ritual archery takes place in the precinct of the local shrine during the celebration of the New Year. In some cases, the char-

acter representing *oni* is written on the back of the target. Through this rite, people pray that misfortune will not come to the village during the whole year. Since not all of the houses in this image have a target painted on the gable, it appears that the house with the target belongs to the *tōya*. And because this house is not especially bigger than the others, the duty was presumably assumed in turn by houses of similar size. Therefore it is possible to assume a social structure similar to that of rural villages today. The roofs are all shingled with planks and the house at the back has poles holding down the roof. Roofs at the time had two different styles. One was a roof gabled and shingled with overlapping planks, and the other was a flat roof. Even in the same region, there were diverse forms of roof. Only the roof with the target on the gable is close to today's *yamatomune* style. The nearer area is a fenced field where women are picking greens; one of them has a baby on her back.



## 92 Horse

Horses were used for riding and conveyance till the Edo period. The horses for the use of the imperial court and the aristocracy were mainly provided from the pastures of the government owned in various provinces. The harnesses of riding horses were generally beautifully decorated. In ancient times, saddles were framed with wood and covered with metal (*fukurin* saddles); there were two layers of saddle pads (*kittsuke* and *hadatsuke*) under the saddle, and *shiode* cords were attached to the four corners of the saddle to secure the breastplate and crupper; reins were attached to bridle and bit. Stirrups in the shape of pots were attached to the saddle with leather straps and pieces of leather called *aori*, two by three *shaku* in size, were placed next to the stirrups on the front side as protection from dirt. In the image, the imperial envoy wearing *sokutai* is just about to mount such a horse. A retainer in *suikan* and *sashinuki* is helping to lift him up by pushing from beneath. This kind of aid was common when people unfamiliar with riding horses, including the aristocracy, rode them. An anecdote regarding Fujiwara no Nobuyori from the *Heiji monogatari* (*Tale of Heiji*) tells that, trying to get on a horse with the aid of people pushing from below, he fell off the other side of the horse.

- ① man in *sokutai* attire
- 2 *kanmuri*
- 3 *hō*
- 4 end of *sekitai*
- 5 *sekitai*
- 6 *uenohakama*
- 7 shoe
- ⑧ retainer
- 9 *ori-eboshi*
- 10 *suikan*
- 11 *sashinuki*
- 12 short sword
- ⑬ lifting master up from below
- 14 straw sandals (*waraji*)
- ⑮ horse
- 16 saddle
- 17 crupper
- 18 saddle pad