

Saigyō monogatari emaki

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Overview

I.

Currently the two extant scrolls of the *Saigyō monogatari emaki* (Illustrated Picture Scrolls of the Tale of Saigyō) are one set owned by the Tokugawa Reimeikai and the other by Ōhara Sōichirō. However, originally the *Saigyō monogatari emaki* probably consisted of a larger number of scrolls covering the entire story. Part of it was scattered and lost, and two scrolls were preserved separately. According to the *Emakimono bunken mokuroku* by Ienaga Saburō, there were several scrolls of the *Saigyō Monogatari*. The oldest mention of a painting of Saigyō can be found in *Towazugatari*, the Confessions of Lady Nijō (1274) where there is a passage referring to “the picture chronicle of Saigyō’s ascetic practice”. Pictures of Saigyō are also mentioned in the *Shasekishū* (1273). However, it is not clear if they refer to the same scroll. According to the *Tamonin nikki* in the entry for the tenth day, third month in the fourteenth year of Tenbun (1545), the illustrations of Saigyō were monochrome and were compiled into three scrolls. However, the *Genyōinden jikki*, in the entry of the eighth day, tenth month in the second year of Kanbun (1662), mentions “the chronicle of Saigyō, one roller, four scrolls”, meaning that several versions of Saigyō were transmitted, some of which consisted of three scrolls, others of four scrolls. According to Shirahata Yoshi, “during the Muromachi period, around the Meiō era (1500) the *Saigyō monogatari* pictures by Kaida Sukeyasu Uneme were compiled into five scrolls”. So the extant *Saigyō monogatari emaki*, also must have originally consisted of a similar number of scrolls, of which only the first two remain.

In the colophon of the Tokugawa version, of the fourth year of Ansei (1775), Fujiwara no Kinkazu writes that “one day a certain Kamimura person came and showed me one scroll of the *Saigyō Monogatari*. The scrolls were probably owned by Tosa Mitsunobu, first assistant to the chief of the Ministry of Justice. The text was written by Major Counselor Tameie (Naka no In Dainagon) and was in the possession of the Owari Tokugawa family. I also own this story, but I do not know the name of the authors. I have asked many people, but have not obtained a definite answer. Tameie was born during the Kenkyū era and passed away in the first year of Kenji (1275). Saigyō passed away in the ninth year of Kenkyū (1198). In conclusion, although I cannot know whether this is the work of Tameie or not, it is certain that it was made before the Kenji era. I summoned Tosa Mitsusada and showed him the pictures. He thinks the painter is not Tosa Mitsunobu, but Tosa Tsunetaka.” This is the expert opinion of Tosa Mitsusada, but it is not clear what he based his opinion on. During the Edo period, the experts in antiquarian writings held the belief that Tsunetaka was an accomplished painter of the middle Kamakura period.

In the fourth year of Jōō (1655), Kohitsu Ryōsa wrote in the colophon of the of the Ōhara scroll that the author of the text is Fujiwara Tameie. It has since been the accepted view, though the evidence is inconclusive.

The Saigyō pictures were made before the death of Tameie, in the first year of Kenji (1275). So the pictures already existed in the eleventh year of Bunei (1274). However, it is not clear whether these are the extant pictures or not. But if these are the pictures mentioned in the *Shasekishū*, then they were made around the same time. Whatever the answer, the Saigyō pictures were made around the middle of the 13th century.

As described in the pictures, Saigyō was born in the 1st year of Gen’ei (1118) and died in the 1st year of Kenkyū (1190), approximately half a century before the Saigyō pictures were made. The pictures are often based on the collection of poems, the *Sankashū*.

Born Satō Norikiyo, Saigyō was a descendent of Fujiwara no Hidesato, and was well renowned as a warrior. When he was fifteen or sixteen, he was appointed retainer of Gondainagon Tokudaiji Saneyoshi and served as warrior for the retired Emperor Go-Toba. Around the second year of Hōen, he began his friendship with Fujiwara no Shunzei and his talent as a poet was recognized.

In the sixth year of Hōen (1140), when he was twenty-three years old, he suddenly renounced his official position, left his wife and child, joined the Buddhist priesthood and changed his name to En’i. He later chose Saigyō as his pen name. He retreated to Inner Saga, where he built himself a hermitage. Later he devoted himself to traveling across the country. The circumstances of his quitting worldly life to become a priest are described in detail in the pictures, but probably the social corruption during the Late Heian Period affected him deeply. Saigyō was close to nature, and composed many poems about nature. However, he did not sever all ties with the secular world, and on one of his trips, he paid his respects to the tomb of Emperor Sutoku in Shiramine, Sanuki Province. While visiting Kamakura, he met Minamoto no Yoritomo and he talked to him about the art of *tanka* poetry and the art of war. In Ōshū province, he met Fujiwara no Hidehira. In Kyōto, he had numerous friends amongst *tanka* poets. In conclusion, he was not an isolated hermit, but his state of mind was calm and indifferent, an attitude which is reflected in his poems.

His poems are collected not only in the *Sankashū*, but also in imperial anthologies, starting with the *Senzaishū* and the *Shin Kokinshū*. He also left a collection of essays on poetry the *Saikōdanshō*, and the *Senjūshō*, a collection of tales.

II.

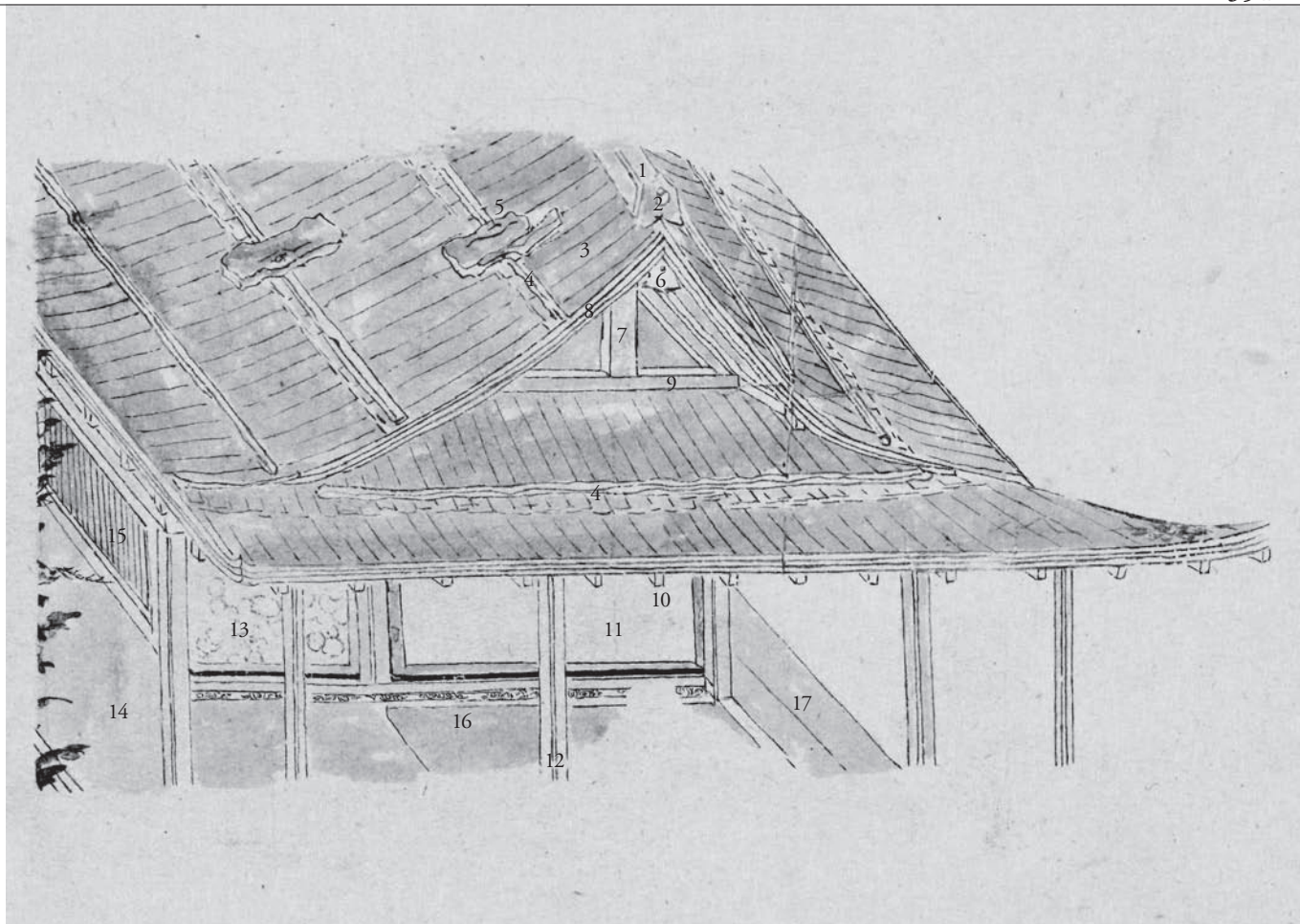
The *Saigyō monogatari emaki* presents Saigyō’s life extremely faithfully, and since the pictures were made not long after the time when Saigyō lived, the manners depicted as well as the surroundings of Kyōto appear to be realistic.

The scroll in the Tokugawa Reimeikai collection is divided as follows. In the first section, Satō Norikiyo decides to become a priest, returns home and kicks his young daughter off the porch. In the second section, Norikiyo discloses to his wife his decision to become a priest and cuts his hair. In the

third section, he visits a holy priest in Saga and has his head shaved. His dwelling in Saga and the commoners' lifestyle are depicted realistically. The fourth section takes place at the palace, where Norikiyo expresses his decision to become a priest and retires. This was probably the first section in the scroll, but was misplaced during restoration.

The scroll in the Ōhara collection is divided as follows. In the first section, Saigyō is at an inn around the end of the year. The image of people coming and going renders extremely well the customs of the time. In the second section, while people are inside, enjoying New Year's celebrations, Saigyō is alone, admiring the plum blossoms and composing a new poem. The third section depicts how he goes alone deep into the mountains of Yoshino. In the fourth section, on his way to Kumano, he writes down a poem on the shrine fence of Yagami no Ōji. In the fifth section, on his way to Kumano, he walks on Senrihama beach and stays in a straw mat hut made by divers. The sixth section illustrates *yamabushi* sitting in a field and eating. The seventh takes place inside the dwelling of the *yamabushi*. In the kitchen, they place a pot on the fireplace in order to boil something. Cows are grazing. The title of the picture is "Naniwa no Ura in the land of Settsu", but this picture should probably be part of the previous section.

The eleven sections compiled into two scrolls depict the life of commoners during that time. Life in the hermitage in Saga, the well, wood chopping, vendors, people coming and going around the end of the year, children playing, the *yamabushi* at Katsuragi, their dwelling, and the pasture are probably rendered from memory. The scrolls are valuable sources for understanding secular life at the time.



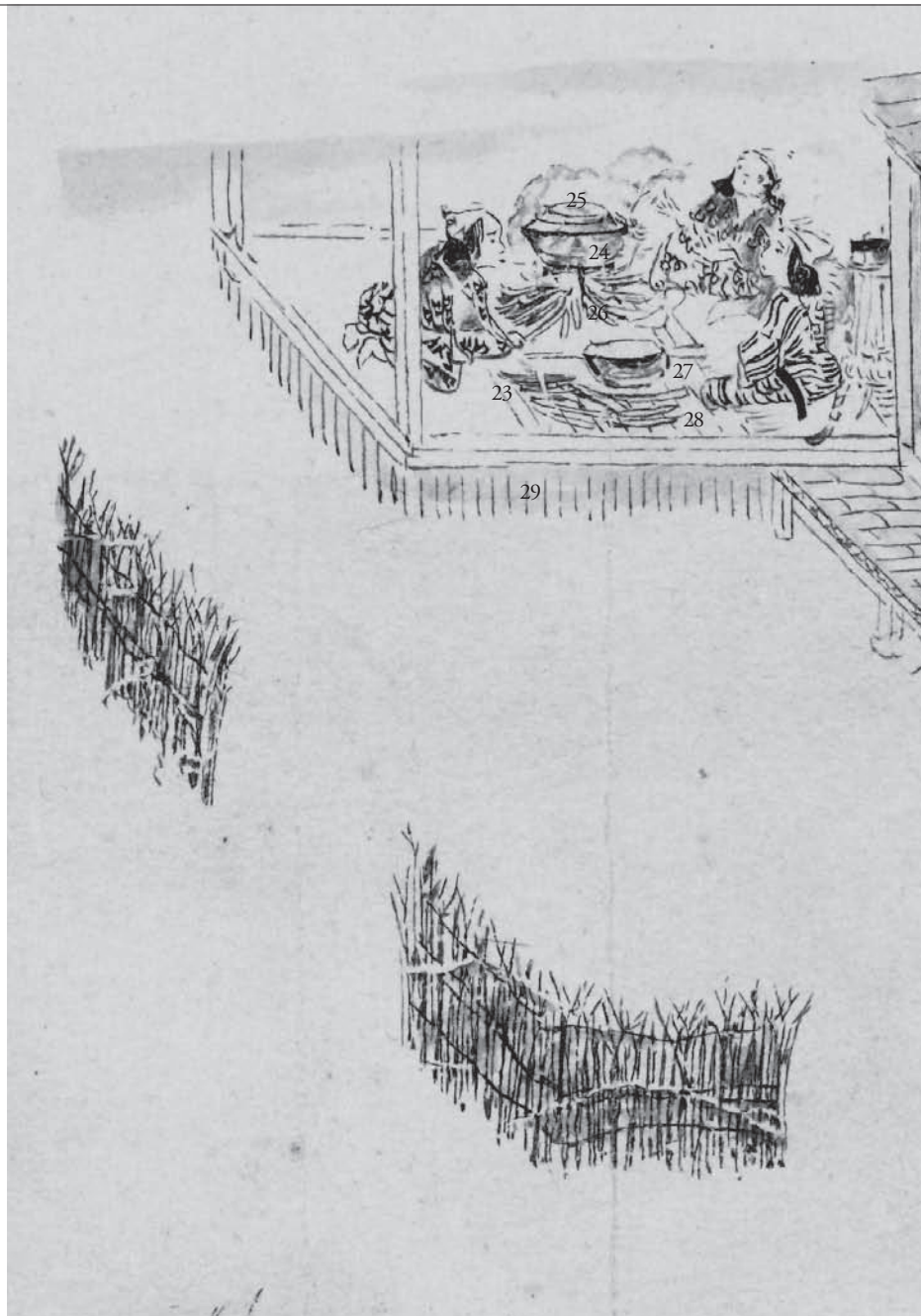
354 Plank Roof

Covering a roof with planks has a long history. It is related that Empress Kōgyoku (reigned 842-45) resided in Itabuki no miya (Plank-roofed Palace) and, according to the *Daijingu gishiki chō*, a document that the priests of the Ise Shrine submitted to the central government in 804, the roof of a main building was covered with planks, and a number of other sources testify to the existence of plank-roofed buildings. The house depicted here is also plank-roofed, and the way it is shingled reminds the reader of a tiled roof. There were many styles of plank roof, such as using comparatively long planks cut and split from timber, or short, narrow, and rather thin shingles, or thinly split shingles called *sogi*. The type seen here is the long-shingled one. Looking at the edge of the eaves, we can see that these long shingles have been laid in three layers and that they are held down with horizontal bars. Over them something like flat rocks have been placed. Rafters are lined up under the eaves, and a short supporting post and a gable ornament can be observed at the gable. Therefore we can conclude that this house, which is a house made with a roof with a proper structure, has been shingled with planks. Additionally, the roof has a ridge and ridge ornaments.

Shingles were generally made of Japanese cedar. Temples' roofs were mostly tiled, but those of Shintō shrines, palaces, and ordinary people's dwellings were not so often tiled; roofing them with cypress bark was regarded as the best, plank roofs come next, and then thatch. Houses roofed only with planks were not so big.

- 1 ridge
- 2 ridge-end ornament
- 3 plank of roof
- 4 bar holding down the roof (horizontal)
- 5 object holding down the roof (flat rock?)
- 6 gable ornament
- 7 short supporting post
- 8 gable
- 9 beam
- 10 rafter
- 11 fixed-sash screen wall (plain)
- 12 pillar (chamfered)
- 13 fixed-sash screen wall (patterned)
- 14 earthen wall
- 15 window with vertical wooden bars
- 16 open porch
- 17 porch

- ① inn with *yosemune*
- 2 ridge
- 3 rope holding together the ridge
- 4 thatch
- 5 plank of roof
- 6 stone holding down the roof
- 7 bar holding down the roof (horizontal)
- 8 round pillar
- 9 *tatami*
- ⑩ *yamabushi*
- 11 *zokin*
- 12 hair combed straight back and down
- 13 *hitatare*
- 14 short sword
- ⑮ sitting cross-legged
- ⑯ pack
- 17 *amaginu?*
- 18 fur
- 19 porch (bamboo)
- 20 short post supporting the porch
- 21 foundation stone
- 22 hedge
- 23 open hearth
- 24 teakettle
- 25 lid
- 26 tripod
- 27 pot
- 28 firewood
- 29 wainscoting (vertical)
- 30 sliding screen door



355 Inn

This image is taken from the last scene of the Ōhara manuscript, where Saigyō and the *yamabushi* with whom he travelled together in Kumano separate. The building is not an ordinary house. If it were an ordinary house, it should have a *doma*, but this house has only flooring. In addition, as far as one can see, there is no one who appears to be the master of the house. Thus this seems to be a construction meant for traveling worshippers like the ones depicted here. The main building is thatched in the *yosemune* style, below which plank eaves extend. The eaves are roofed with planks held down by horizontal bars, over which stones have been placed. The inside of the main building is floored with planks, and *tatami* are laid on about half of the floor. The pillars of the main building are round. A bamboo porch surrounds the parlor. The space under the porch is open.

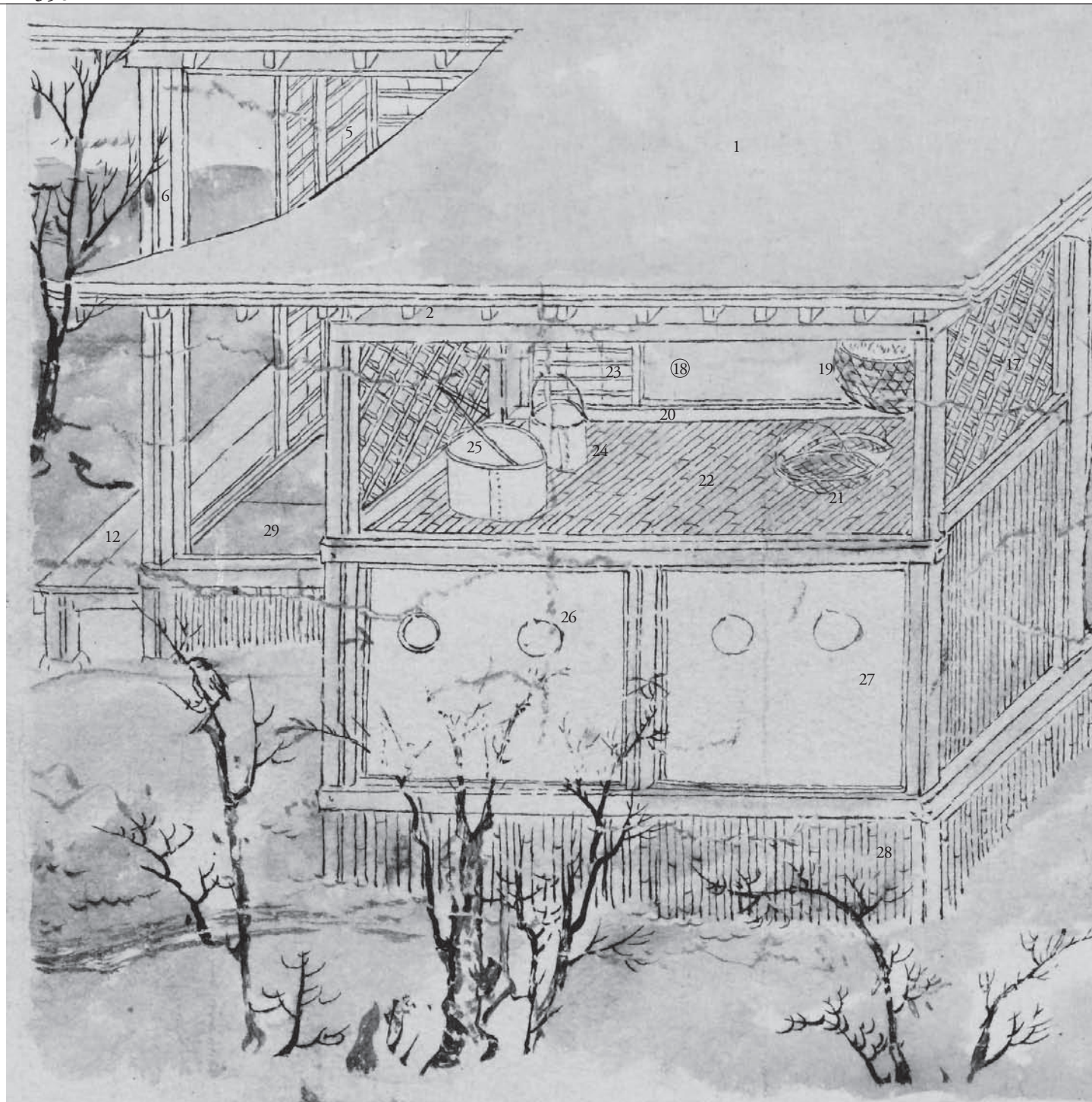
The kitchen, which is connected at a right angle to the main building, does not seem to be covered with *tatami*. At the center is an open hearth, and in the middle of the hearth stands a tripod, over which a teakettle sits. Below these a fire have been lit, and at the *kijiri*, the seat where the person of the lowest position sits, lie firewood and a pot. The *kijiri* is floored with bamboo lattice. Additionally, the space under the floor framework of the kitchen is enclosed with vertical planks. Fences in front of the house clarify the boundaries of the lot.

The overview of this house is as mentioned above; what draws one's attention is that people are using a tripod *kanawa* instead of *jizaikagi*, a hook suspended from above on which pots and kettles were hung to cook on the open hearth. Tripods are also called *gotoku*. They are still used today in the Kinki, Chūbu, Chūgoku, and Shikoku regions, but their history goes far back. A tool considered to have



supported the bottom of pots has been found among Yayoi earthenware excavated in Iki. Presumably, along with the wider spread of iron, tools with the same function came to be made of iron, evolving to the form of today. Moreover, this development in form had occurred by the time of the *Saigyō monogatari*.

Incidentally, the history of constructing inns for travelers is old. What were called *fuseya* are the origin of this practice: according to the *Ruijū sandaikyaku*, on both banks of the Sunomata-gawa River that serves as the border between Mino and Owari Provinces, *fuseya* were built, floating bridges were constructed, and ferryboats began operating in the third year of Jōwa (836). From this description, we can see that this was a facility for travelers. Places bearing the name Fuseya remain in the Izumi and Yamato regions as well. The poor and those in esthetic training probably used these facilities.

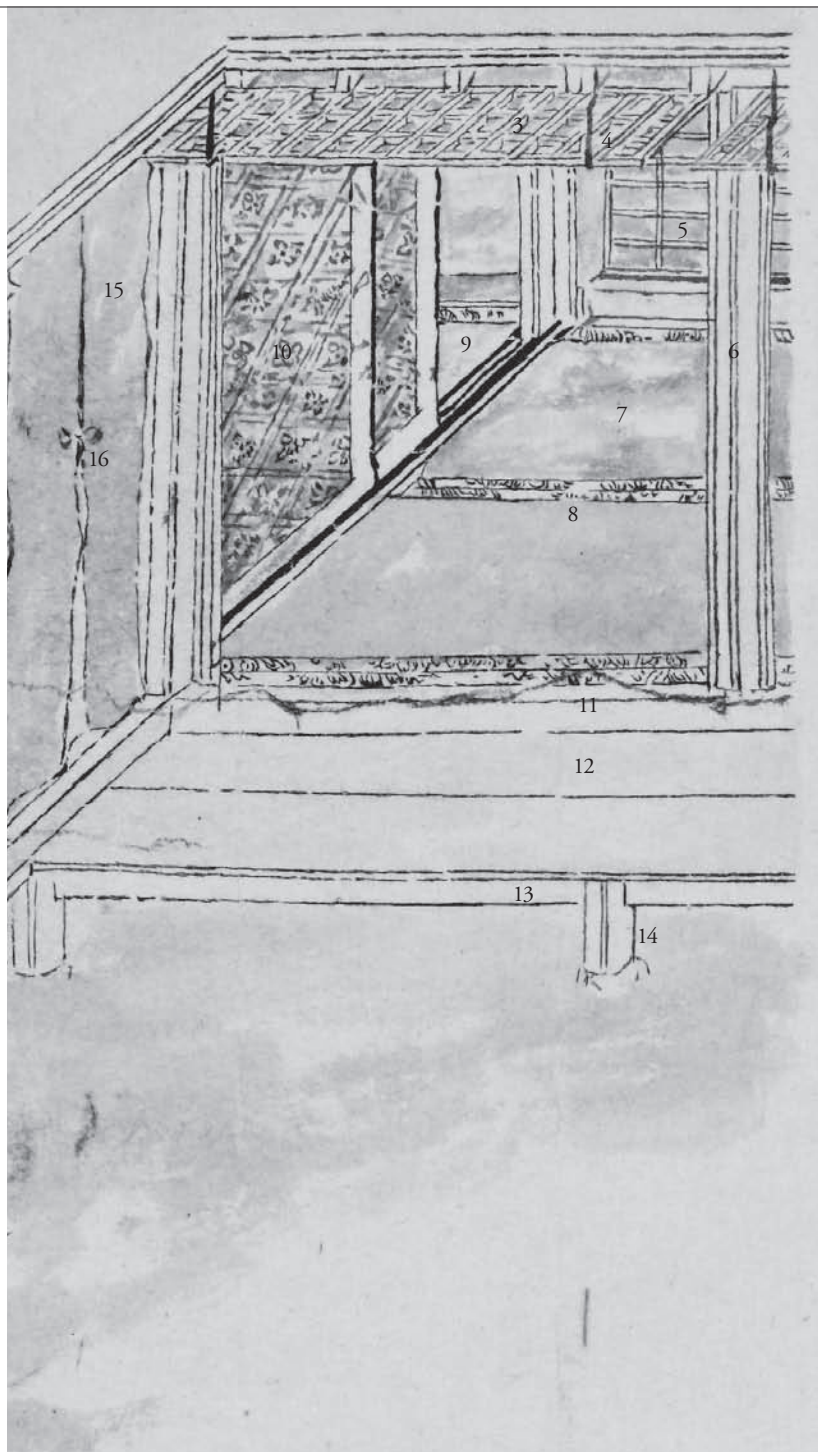


356 Drainboard

A house where Saigyō once found lodgings at the end of the year is depicted here. The house is surrounded with bamboo fences and thus does not appear to be an upper-class residence. Yet it does not seem to be a house of ordinary people but that of a lower-class aristocrat or a warrior. The area on the right is the front parlor; on the floor are laid *tatami* with *ungen* pattern cloth edgings, the wall of the back side is fit with *mairado*, and the left end is partitioned by sliding screen doors. These doors are not fixed in place, and one can open and close them by sliding them along the sill. The paper on the sliding doors has a check with a diagonals shape. Sliding

doors seem to have developed from around this period, yet this house is not equipped with translucent sliding doors. We can see that lattice shutters are lifted by shutter hooks and therefore people presumably put up lattice shutter doors at night. A porch runs along the main wing of the house.

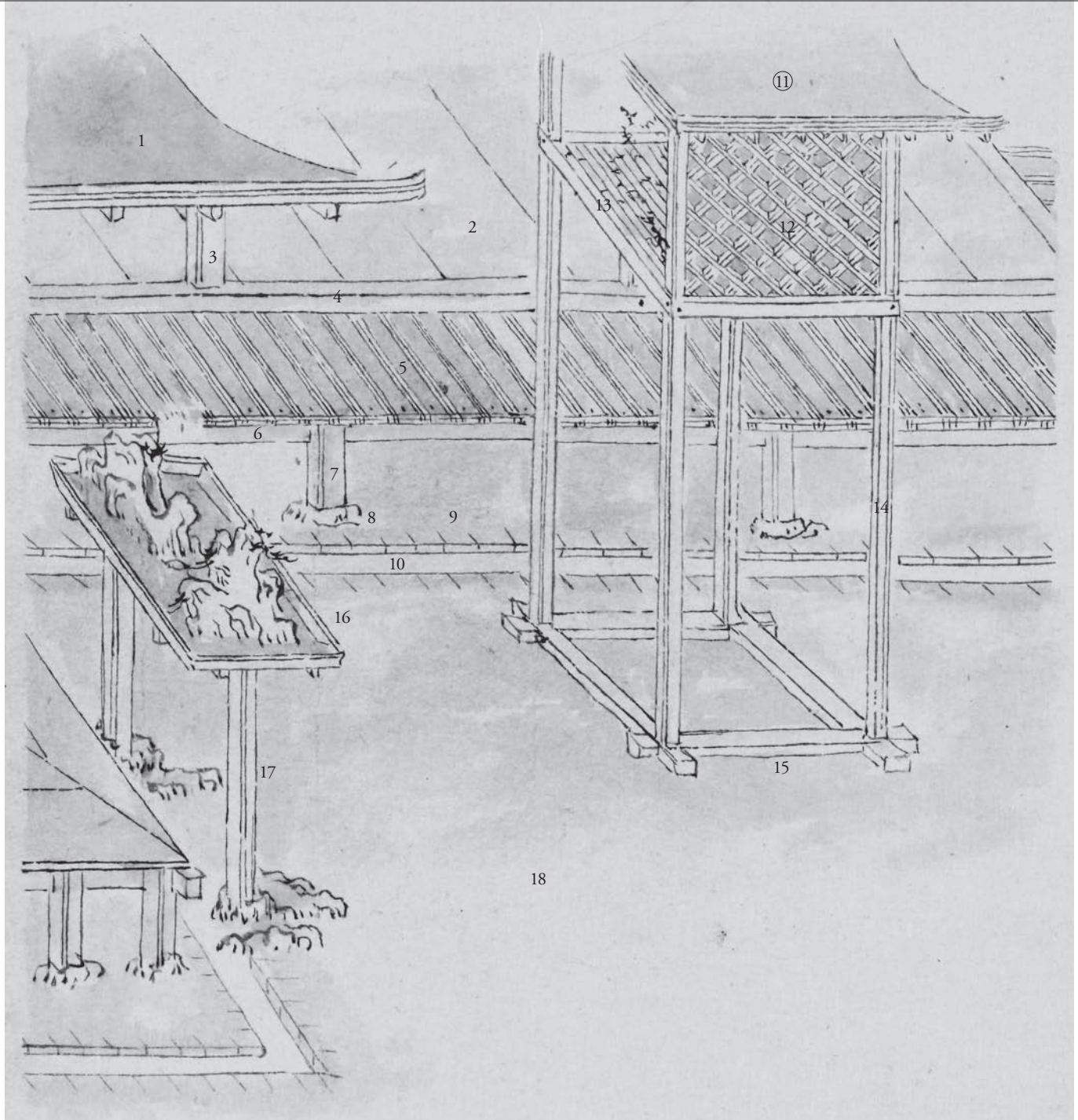
A room with a drainboard is illustrated in the center. *Noren* curtains are hung at the entrance to this room. Presumably the room barely visible to the left of the drainboard is the kitchen. This house appears somewhat different from that of the Yamazaki *chōja* in the *Shigisan engi*, for the room with the drainboard directly connects to the front parlor, yet they have features in common as well. Namely, the house is divided into front and back sections, and the kitchen and the sink are



- 1 roof
- 2 rafter
- 3 lattice shutter
- 4 metal shutter hook
- 5 *mairado*
- 6 pillar (chamfered)
- 7 *tatami*
- 8 *ungen* pattern cloth edging
- 9 threshold
- 10 sliding screen door (diagonal check with lozenges)
- 11 lower crossbeam
- 12 porch
- 13 joist
- 14 short post supporting the porch
- 15 curtain (*noren*)
- 16 cord for tying up *noren*
- 17 diagonal lattices
- 18 sink
- 19 bamboo basket
- 20 threshold
- 21 bamboo basket?
- 22 bamboo *sunoko*
- 23 *mairado*
- 24 *magemono* bucket (with a handle)
- 25 ladle
- 26 ventilation
- 27 earthen wall
- 28 bamboo wall
- 29 wooden floor

situated in the back. Thus we can know that the middle-class housing of the time had a set style.

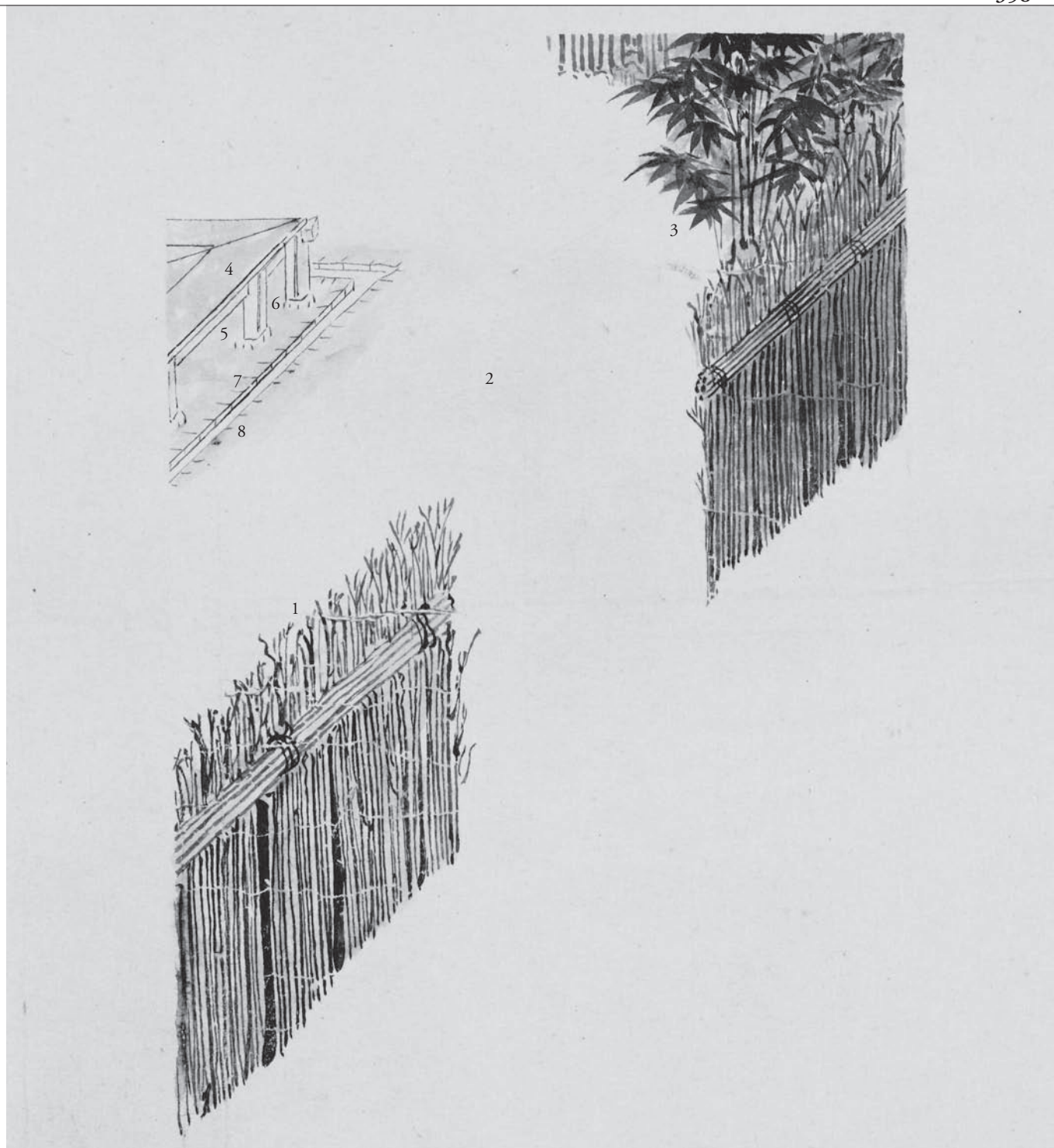
The drainboard consists of a bamboo *sunoko*: people prepare the food or wash things here, and the bamboo slats allows the water to drain through to the bottom. A *magemono* bucket with a handle and one with a ladle sit on the bamboo slats, and a bamboo basket is set to its right. The side walls of the drainboard are fitted with diagonal lattices and the front part is open. A *mairado* can be seen between the drainboard and the kitchen, and one would open or close it when necessary. The room to the left with *mairado* appears to be the kitchen, and its floor is wooden. Incidentally, the four holes in the front wall of the drainboard must be for ventilation.



357 *Argha Shelf and Bonseki*

This *argha* shelf for offering water for flowers to Buddha has a square base at the bottom, and is made so that it can be moved. A *bonseki* is placed right next to a porch, and its legs have been hammered into the soil. We can see from this picture that *bonseki* started from around this time. Yet it is a very simple one: shallow rims surround a tray, on which have been laid attractively shaped stones with trees growing on them. Middle-class families rarely had streams or ponds in their residences, and in general they had only a few trees. The culture of *bonseki* developed from such a way of living.

- 1 cypress bark roof
- 2 wooden floor
- 3 pillar (chamfered)
- 4 lower crossbeam
- 5 porch
- 6 joist
- 7 short post supporting the porch
- 8 foundation stone
- 9 curbstone
- 10 ditch to catch raindrops from the eaves
- ⑪ *argha* shelf
- 12 diagonal lattice
- 13 bamboo *sunoko*
- 14 furniture leg
- 15 base constructed in the form of a well curb
- 16 *bonseki*
- 17 leg of *bonseki*
- 18 yard



358 Fences

The fences depicted here are so-called *shibagaki* (brushwood fences), made of brushwood. Various materials were used for brushwood fences, and the ones here seem to have been made of bush clover. Bamboo is planted inside the fence to the right. A line in the *Hahakigi* (Broom Tree) chapter of the *Tale of Genji* reads, “brushwood fences in the style of a rustic house are built and bushes and trees are carefully planted,” telling that brushwood fences were built as a feature of a rustic house. They made the garden more atmospheric.

- 1 brushwood fence
- 2 yard
- 3 bamboo
- 4 porch
- 5 joist
- 6 short post supporting the porch
- 7 curbstone
- 8 ditch to catch raindrops from the eaves



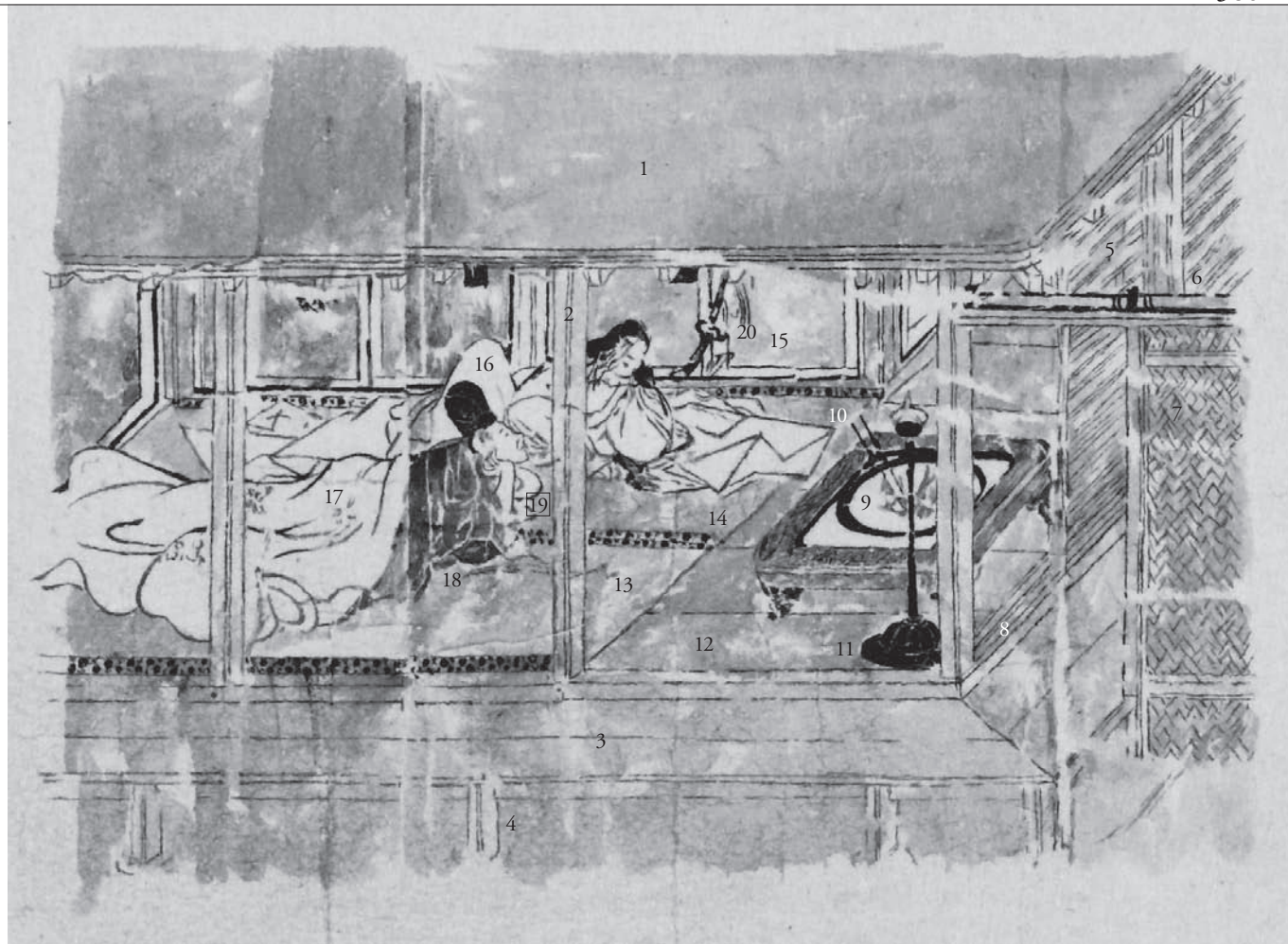
- 1 brushwood fence
- 2 sidebar supporting brushwood fence
- 3 post of wickerwork fence
- 4 horizontal beam
- 5 *hinoki* fence (wickerwork)
- 6 dog
- 7 little dog (black)



359 Fences

These scenes are from the same section as the preceding picture. The lower illustration originally is continuous with the left end of the picture above. The fence in the picture above is the same sort of brushwood fence as in the preceding picture, and the one in the picture below is a *higaki*, *hinoki* fence. *Higaki* is explained in the *Wakun no shiori* as a wickerwork fence woven from thinly chipped *hinoki* planks. Such woven fences are called *kumigaki*, and included, apart from *higaki*, small *higaki* and *ayasugigaki*, cedar wickerwork fence. The *Makura no sōshi* (Pillow Book) relates that “it is very nice when an officer who has been promoted to the lower fifth rank and is called by such-and-such *taifu* or *gon-no-kami*, owns a small plank-roofed house, renews its small *higaki*, parks an oxcart in the carriage house, plants many trees in the front of the house, hitches oxen there, and lets them graze.” Thus houses surrounded with small *higaki* were for

lower-class officials called such as *taifu* or *gon-no-kami*, and such officials generally lived in small plank-roofed houses. However, in the provinces it appears that powerful families surrounded their residences with *higaki* as well. A depiction of a powerful family of Yamato Province in the *Konjaku monogatari shū* reads “there was a grand residence extensively surrounded with *higaki*.” The fact that there was a rather wide distance between the culture of the capital and that of the provinces can also be suspected from the comparison of the residence of Yamazaki *chōja* in the *Shigisan engi*, that of Ōtomo no Kujiko in the *Kokawadera engi*, and the house of a lower-class official in Kyōto where Saigyō stayed. As far as can be seen from picture scrolls, there are hardly any residences of local powerful families that are surrounded with earth-packed walls. Incidentally, two dogs are playing together in the pictures. Dogs appear abundantly in picture scrolls, and many of them are depicted as stray dogs.



360 Sleeping Quarters

In this night scene, Satō Norikiyo tells his wife in their sleeping quarters about his decision to leave the secular world and become a priest. A regular parlor is used as the sleeping quarters. A large legged brazier is placed near their heads. A similar style brazier appears in the *Zenkyōbō emaki* as well. It must have been placed there as heating for the sleeping quarters. A floor lamp stands to its foreground. This type of lamp is called *kiku-tōdai* (chrysanthemum floor lamp), and a stem stands on a flat circular base decorated with a chrysanthemum-like sculpture; a disk and an oil pot are placed at the top of the stem. The area where the brazier and the floor lamp stand has a wooden floor, while where the couple is lying is laid with *tatami*. They are not using *futon* mattresses. Their bedding has sleeves, a type still used today. The man is wearing *eboshi* even in bed during the night. It seems that men did not always keep their *eboshi* on, since there are also illustrations in which the figures have their *eboshi* off. The man rests his chin on his hand. The woman half raises her body and puts one knee up. This posture seems to have been very common at the time and is often seen in other scrolls as well. A sword leans against the sliding doors behind the wife. It must be for self-protection in the sleeping quarters. A similar sword also appears in the residence of Yamazaki *chōja* in the *Shigisan engi*.

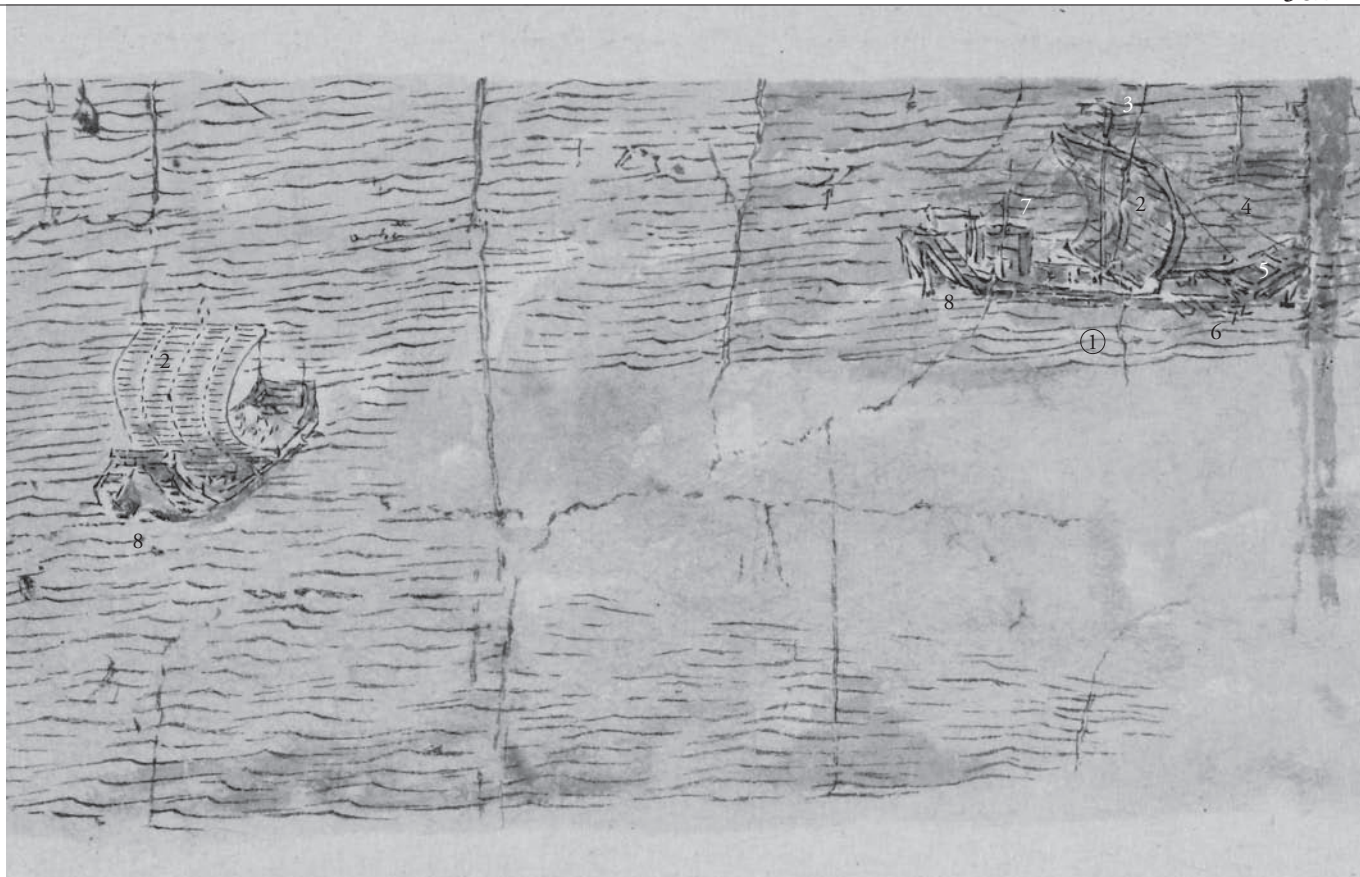
- 1 cypress bark roof
- 2 pillar (chamfered)
- 3 porch
- 4 short post supporting the porch
- 5 *mairado*
- 6 balustrade
- 7 *hinoki* fence (wickerwork)
- 8 threshold
- 9 legged brazier
- 10 chopsticks for brazier
- 11 chrysanthemum floor lamp
- 12 wooden floor
- 13 *tatami*
- 14 *kōrai* pattern cloth edging
- 15 sliding screen door
- 16 *tate-eboshi*
- 17 bedding
- 18 robe
- 19 resting chin on one's hand
- 20 sword



361 Priest's Traveling Attire

This is a scene in which Saigyō visits the cherry blossoms of Yoshino. He has a straw hat in his hand and a pack on his back. The pack is a simple one made of a sort of board to which legs are attached, and clothing and what appears to be a notebook are fastened to it. It appears that people on pilgrimages depended on charity for their food, and thus Saigyō is not carrying food on his own.

- 1 straw hat
- 2 shaved head
- 3 pack
- 4 clothing
- 5 notebook
- 6 priestly robe
- 7 leggings (*kyahan*)
- 8 barefoot



362 Boat

The boats depicted here are sailing off the coast of Senrigahama in a scene where Saigyō heads for Kumano. Both boats have put up their sails. These sails appear to be what is called *tomaho*. According to the explanation of the *Meibutsu rokujō*, which says *tomaho* were made by weaving bamboo, many *tomaho* were sails woven of bamboo, and the appearances in this illustration also suggest such a way of making.

The *Wamyō ruijūshō* explains *tomaho* as a curtain put up on the mast of a ship to catch the wind and propel the ship, occasionally made of straw mats, and thus called a sail-straw-mat (*ho-mushiro*). We know that there were sails made of cloth and those made of straw mats, but as far as we see from picture scrolls, there are hardly any cloth sails. Sails made of cotton begin to appear in written sources from the late Muromachi period. Until then, straw-mat sails or rush-mat sails were mainly used. Navigating a boat in full sail was a great joy both to the sailors and the passengers. The *Tosa nikki* (*Tosa Diary*) relates that “since the wind was good, the steersman became in high spirits and joyfully hoisted the sails. Hearing the sound, both children and women, who perhaps had been waiting for this moment, were all in great joy.” Boats were usually paddled, which required much trouble as well as time, but when sails were put before a fair wind, the boat gained speed and also did not require much effort for propulsion, thus giving people great joy. Most of the boats of the time had one mast and one sail. Even ships for navigating across oceans appear to have been primitive vessels of light draft and with covering planks along the hull to protect against waves.

- ① boat
- 2 straw matting
- 3 mast
- 4 halyard
- 5 bow
- 6 flank of boat
- 7 wooden frame
- 8 rudder



- ① firewood vendor
- 2 sedge hat
- 3 *kosode*
- 4 stick
- 5 leggings (*habaki*)
- 6 straw sandals (*waraji*)
- 7 balancing pole
- 8 firewood
- ⑨ New-Year decoration vendor
- 10 *samurai-eboshi*
- ⑪ tucking up one's sleeves with a cord
- 12 straw-mat back support
- 13 stick with a T-shaped handle
- 14 ?
- 15 *yuzuriha* (*Daphniphyllum macropodum*)
- 16 white-backed umbrella ferns (*urajiro*, *Gleichenia japonica*)
- ⑪ fish and bird vendor
- 18 *eboshi*
- 19 *hitatare*
- 20 *sashinuki*
- 21 short sword
- 22 barefoot
- 23 bamboo basket
- 24 pheasant
- 25 fish (yellowtail?)

363 Firewood Peddler, Fish Peddler

These are scenes of year-end vending in Kyōto. The man at the right in the picture above sells firewood. He tucks up the sleeves of his *kosode*, hitches its skirt to his waist, wears straw sandals (*waraji*) and a sedge hat, holds a stick, and carries his luggage with a balancing pole. He also opens his mouth wide to call people's attention. The man to his left wears a *samurai-eboshi* and a garment similar to that of the man on the right, with sleeves tucked up, but his stick has a

T-shaped handle. His luggage seems to contain *yuzuriha* (*Daphniphyllum macropodum*) and white-backed umbrella ferns that must be used for New Year's decorations.

The man in the picture below wears *eboshi*, *hitatare*, and *sashinuki*, and he is barefooted. He peddles fish and birds. The luggage at his front consists of a bamboo basket, a packet, and a pheasant, while at his back he carries fish. Both the bird and fish appear to be for the New Year and the fish are presumably yellowtails.

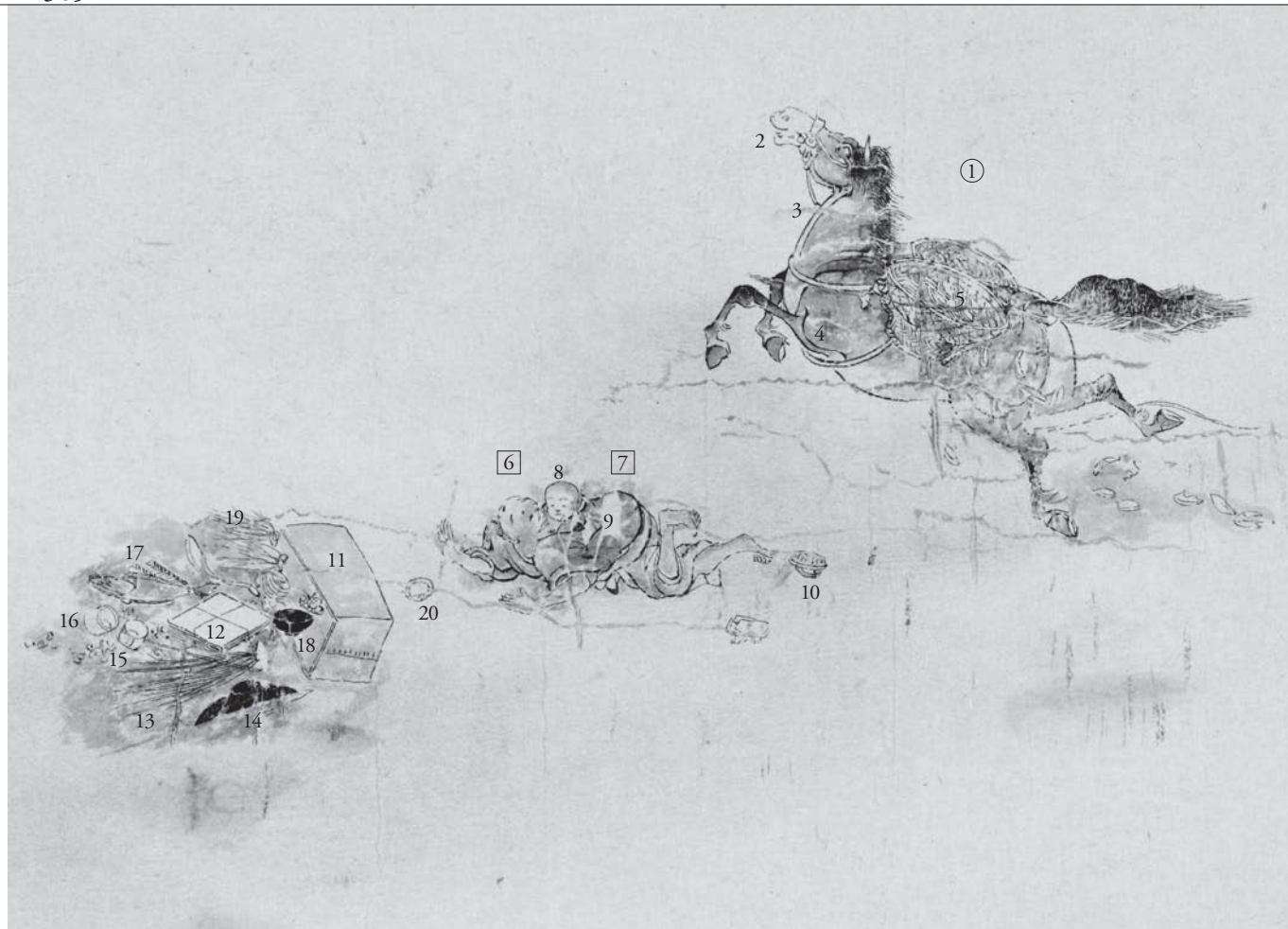


- ① sake vendor
- 2 samurai-eboshi
- 3 hitatare
- 4 sashinuki
- 5 leggings (*habaki*)
- 6 straw sandals (*waraji*)
- 7 short sword
- 8 balancing pole
- 9 leather sack?
- 10 wooden container
- 11 ladle
- 12 shaved head
- 13 kosode
- ⑭ outerwear wrapped around waist
- 15 ?
- 16 bamboo
- ⑰ pine decoration vendor
- 18 nae-eboshi
- 19 New Year's pine decoration
- 20 wrapping paper
- 21 cord

364 *Kadomatsu* Peddler, Sake Peddler

These are the pictures of peddlers at the end of the year. The man on the right in the top image is apparently a *sake* peddler. He is carrying a balancing pole with wooden containers attached to both of its ends, with ladles placed on top of them. On the left is a man with a shaved head but who is

not a Buddhist priest; he has removed his outer garment from his shoulders and wrapped it around his waist, and he is wearing a *kosode* and *sashinuki*. The object he is carrying is unknown. The picture on the bottom depicts a man carrying *kadomatsu*, New Year's pine decorations, with ropes wrapped around them. He is wearing a *nae-eboshi*. Almost all male peddlers dressed the same way.



365 Female Peddlers

This is another image of a peddler at the end of the year. A horse has gone out of control, and the female peddler is on the ground with her goods scattered about. It seems that the horse was also carrying goods in the bamboo basket that it is carrying on its back. The woman is carrying her child with a shaved head in her *uchigi*. At the bottom left are the scattered goods. Closest to her is the supporting hoop which is placed on the head to carry the rectangular wooden container. The box contained paper, bowls, small wooden containers, ladles, and fish as well; the rest is unknown, but they are general merchandise. Female peddlers were called *hisagime* or *ichime*, which means a woman selling in a market. As depicted in the *Genji monogatari* and the *Konjaku monogatari*, only women of low status were peddlers; especially in the *Genji monogatari*, a female peddler is depicted as being poor but enterprising.

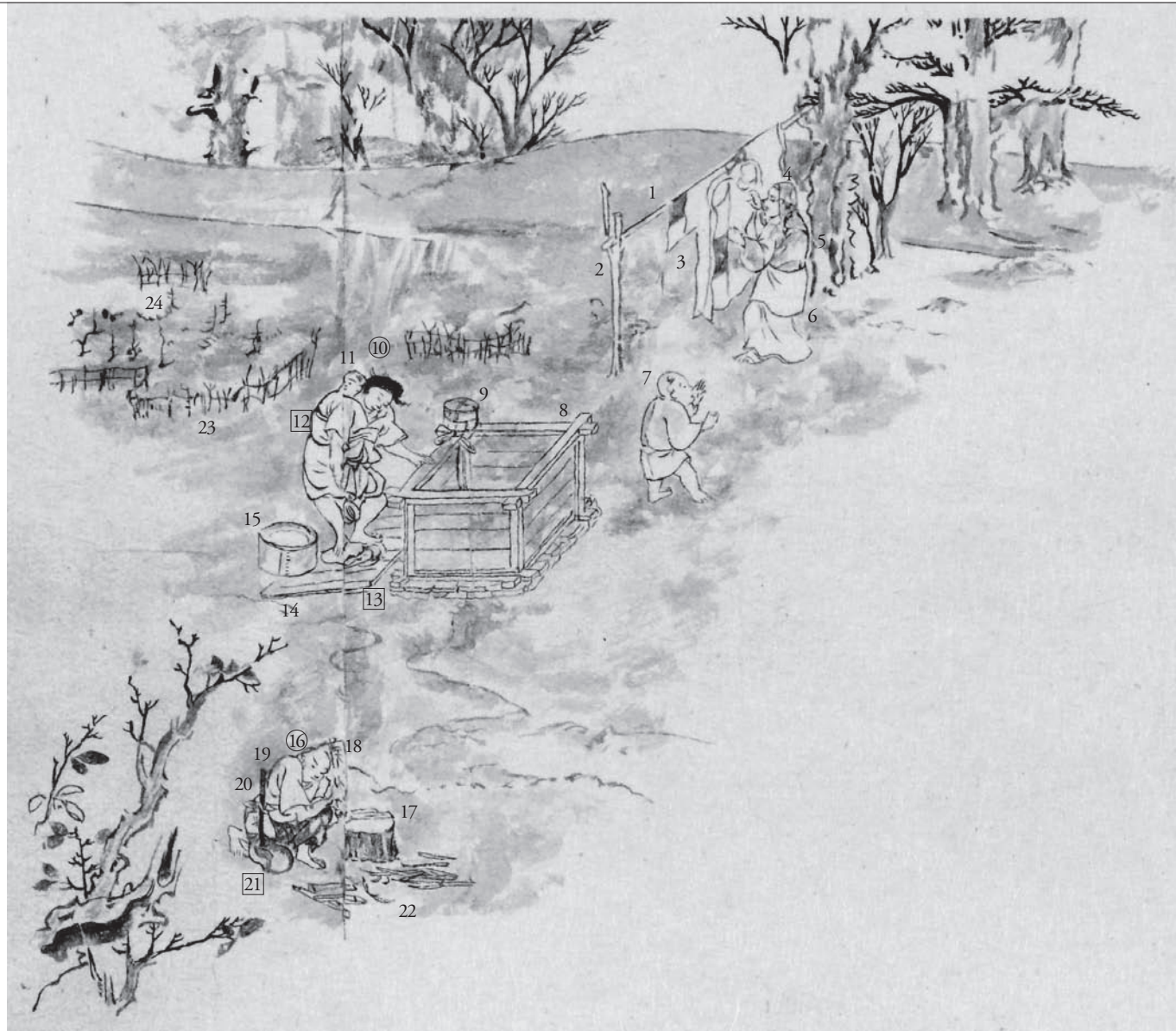
- ① horse out of control
- 2 bit
- 3 reins
- 4 breastplate
- 5 bamboo basket
- 6 falling down
- 7 carrying a baby on one's back using *uchigi*
- 8 shaved head
- 9 *uchigi*
- 10 *geta*?
- 11 wooden container (square)
- 12 paper
- 13 ?
- 14 bowl
- 15 ladle
- 16 small bucket (wooden container)
- 17 fish
- 18 bowl
- 19 ?
- 20 supporting hoop



366 Blowing the Nose with One's Hand

Three *yamabushi* are represented in this picture, one of whom is blowing his nose with his hand, something which is also seen in the *Shigisan-engi*. It is one of the manners generally seen in the lower class, and the aristocrats and Buddhist priests used paper for blowing their nose. The three *yamabushi* have been climbing the mountains of Kumano and Yamato with Saigyō. One of them is wearing a small cap, while the other two are wearing straw hats on top of their small caps. The *yamabushi* wear their hair combed straight back and down and do not tie their topknots, and thus do not wear *eboshi*. They are in *yamabushi* attire carrying back packs.

- ① *yamabushi*
- 2 small cap worn by *yamabushi*
- ③ blowing the nose with one's hand
- 4 pack
- 5 priestly robes?
- 6 *hakama*
- 7 leggings (*kyahan*)
- 8 straw hat
- 9 straw sandals (*waraji*)
- 10 barefoot



367 By the Well

This is the yard of the place in which Saigyō lived the life of a hermit in Saga. There is a well and a woman with a child on her back washing clothes by stepping on them on the wooden boards while holding on to the well frame. It is believed that laundry was done by feet in the old days due to the thickness of the cloth worn at the time, but it is possible that another reason was to be able to wash the entire garment at once. The garment that the old woman is hanging to dry has been patched. The old woman is wearing a *zukin* and has an apron around her waist. The man in the foreground is chopping wood with an ax. In the cultivated field on the other side of the well are planted what seem to be vegetables.

- 1 laundry pole
- 2 forked pole
- 3 clothes hung to dry (with patches)
- 4 *zukin*
- 5 *uchigi*
- 6 apron
- 7 shaved head
- 8 well (well frame)
- 9 well bucket (wooden container)
- ⑩ woman washing cloth
- 11 baby
- 12 carrying a baby on one's back using *uchigi*
- 13 washing by stamping on the clothes
- 14 plank step
- 15 bucket (wooden container)
- ⑪ man cutting firewood
- 17 splitting base
- 18 hatchet
- 19 *kosode*
- 20 short sword
- 21 sitting with one knee up
- 22 firewood
- 23 fence
- 24 vegetables



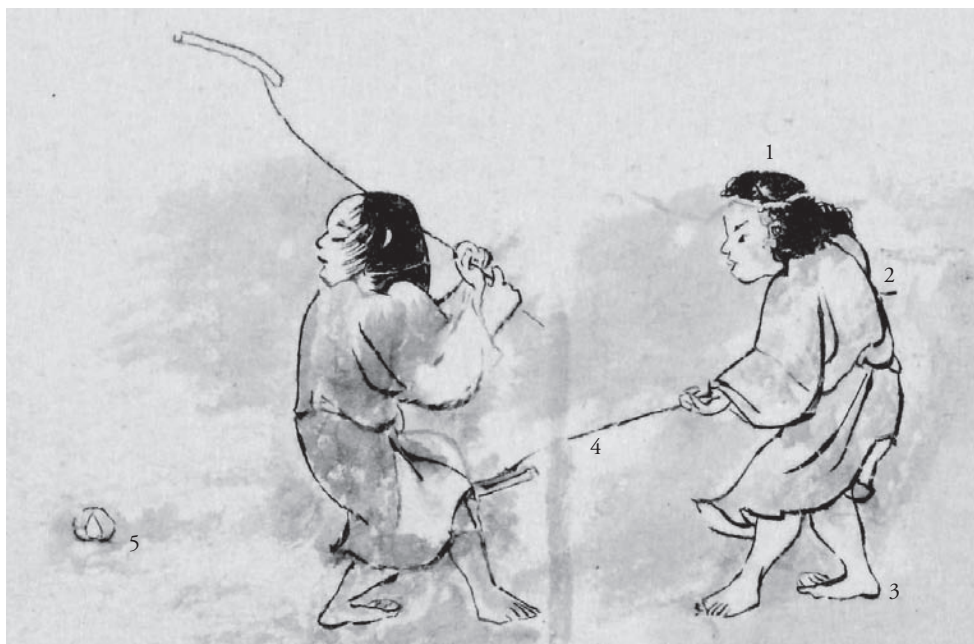
368 Blind Women, Messenger

The two women on the left are blind. Originally they were few, and were blind women performers called *goze*. While blind men became *biwa* minstrels, blind women traveled around playing the hand drums and singing. In the Noh song *Mochizuki* is described a *goze* at an inn who sang for travelers who happened to stop by. Also, according to the *Kiyūshōran*, two or three *goze* served the wives of Japanese feudal lords for entertainment by playing *shamisen* and singing. Hence like blind men, blind women too made their living through music.

Also, some of these women were *miko*, shrine maidens, and acted as mediums. Even now, there are many of them in the Tōhoku area, and they are called *itako*. With a Buddhist rosary, a bow, and a hand drum, *itako* would call forth gods or the souls of the dead and speak in their place in order to reveal the cause of some of unhappiness that torments each family. One may assume that these two blind women are also *miko*.

The man on the right is a messenger, and in his hand is a message to be delivered. Originally messages were delivered by those who could run fast. The man is wearing a *samurai-eboshi*, *hitatare*, *sashinuki*, and a pair of straw sandals (*zōri*).

- ① messenger
- 2 *samurai-eboshi*
- 3 *hitatare* (patterned)
- 4 *sashinuki* (patterned)
- 5 straw sandals (*zōri*)
- 6 undergarment
- 7 short sword
- 8 message
- ⑨ blind woman
- 10 *ichimegasa*
- 11 *uchigi*
- 12 *ashida*
- 13 stick

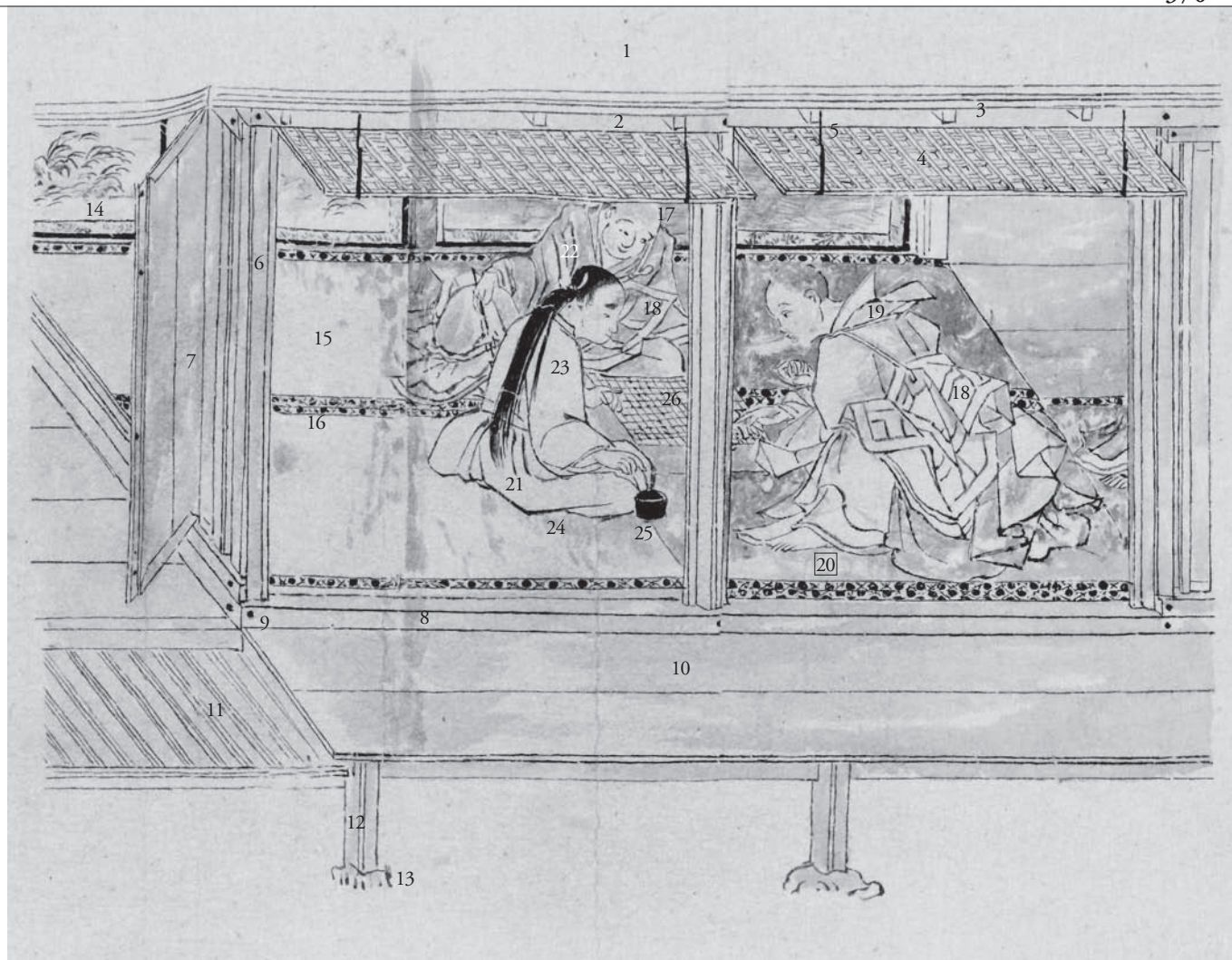


- | | |
|--------------------------------|---|
| 1 untied hair | 7 hitai-eboshi |
| 2 kosode | 8 short-sleeved kimono (cords tied at the breast) |
| 3 barefoot | 9 wearing one's hair down |
| 4 stick for hitting the ball | 10 cord for tying the hair |
| 5 stone of <i>gitchō</i> game? | 11 kosode (patterned) |
| 6 curly hair | 12 swinging a stick |

369 *Gitchō*

Gitchō has already been mentioned in the *Chōjū giga* where the adults were participating in it. Here, the players are children. Each of them is holding a stick for hitting the ball, but it is not clear whether the round object on the ground is actually a ball or not; it is possible that it is a stone. The children are five in total, and they are playing three against two. The two children on the bottom picture are wearing *kosode* tied with an *obi*; they have untidy hair and are bare-footed. One of the three children on the top image is a girl, and she has her

hair combed straight back and down and is wearing a patterned *kosode*. She is wielding a stick. The one in the middle is wearing a *hitai-eboshi* and a short-sleeved kimono which is tied at the chest with a string. The one on the right is also wearing a kimono tied with a string at the chest. His hair is very fuzzy. Perhaps there were children with a hairstyle like his. Once again, it is not clear whether the children are hitting a ball or a stone. Amongst children, it was common to use the latter, and in such a case the game was called *ishi-gassen* or *injiuchi* and was very popular.



370 Go

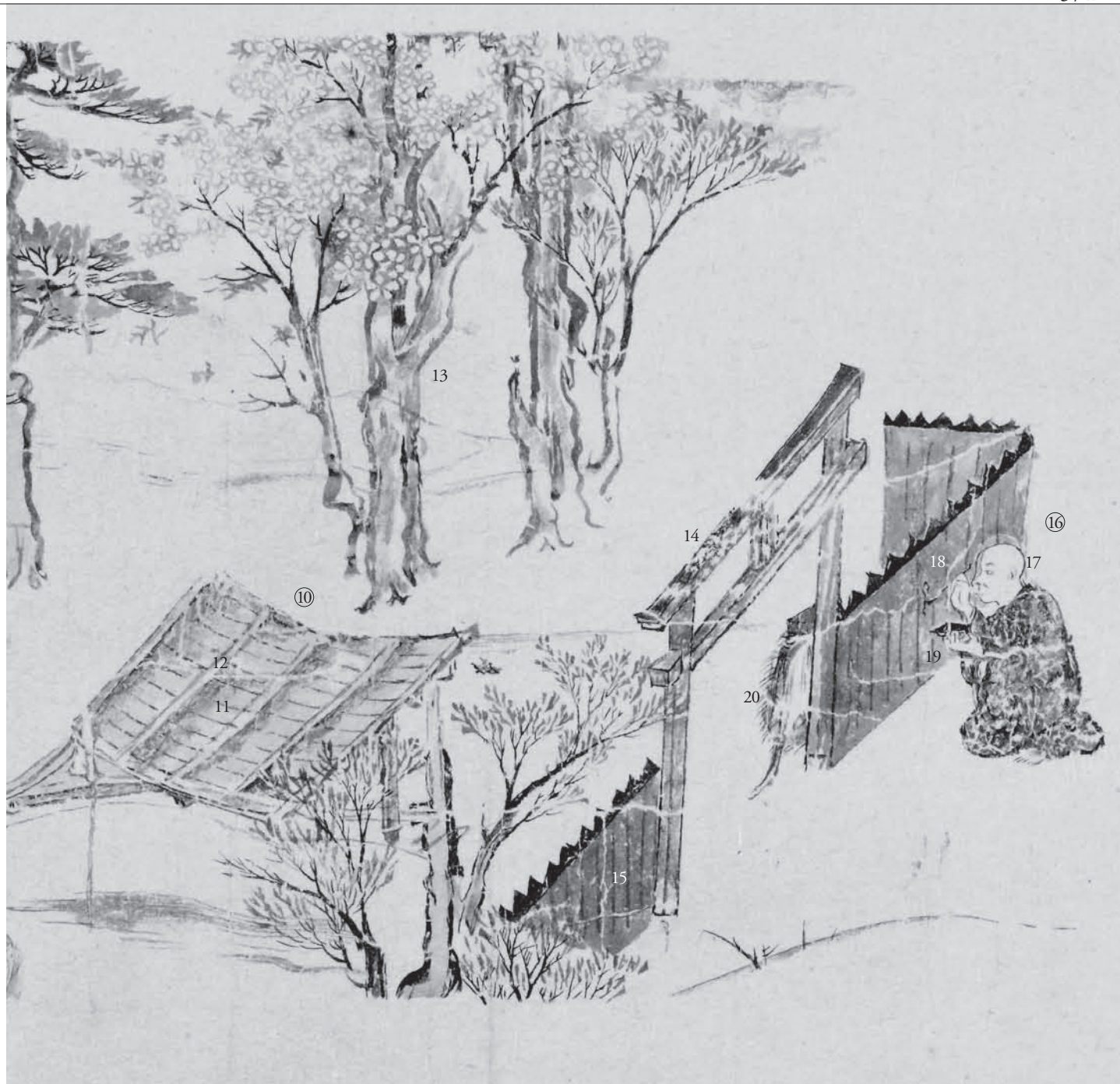
The first volume already includes a note on games of *go*; as a form of entertainment, the game was popular among the upper class and appears in various scenes in picture scrolls. This picture shows the house of a government official of a lower status, in which a boy (probably a child of the household), wearing his hair down and clothed in a white *kosode* and a *hakama*, is enjoying a game of *go* with two Buddhist priests. Judging from the fact that the collar of his priestly robes is up, the priest most likely belongs to the Tendai Sect. He is playing the game wearing his *kesa* and sitting with one knee up. The other priest who is older is watching the game between the two. As it is the beginning of the year, the priests probably came for a New year Greeting and started to play, but judging from this scene alone, one gets the impression that people at the time played games of *go* with much ease as we do today.

- 1 roof
- 2 *nageshi* over lintel
- 3 rafter
- 4 lattice shutter
- 5 metal shutter hook
- 6 pillar (chamfered)
- 7 plank door
- 8 lower crossbeam
- 9 ornament for hiding nails
- 10 porch
- 11 porch
- 12 short post supporting the porch
- 13 foundation stone
- 14 sliding screen door
- 15 *tatami*
- 16 *kōrai* pattern cloth edging
- 17 shaved head
- 18 *kesa*
- 19 priestly robes
- 20 sitting with one knee up
- 21 wearing one's hair down
- 22 cord for tying the hair
- 23 *kosode*
- 24 *hakama*
- 25 *go*-stone container
- 26 *go* board



371 Shrine

This is a picture of the Yagami Shrine. On the way to Kumano from Yoshino, Saigyō visited this shrine. And, struck by the beauty of the cherry blossoms in full bloom by the shrine fence, he wrote a verse on the fence and headed for Kumano. This picture represents this scene. The Yagami Shrine is also known as the Yagami no Ōji and is a shrine affiliated with Kumano. It has a curving cypress bark roof and is a small shrine. In front of it is a plank-roofed wash stand. On both sides of the *torii* are fences. In the old days, they were all made of wood with the top part painted black and the bottom red. Later, stones come come to be used to build fences. There were many shrines like this one along the Kumano Road.



- ① small shrine
- 2 cypress bark thatching (*nagarezukuri*)
- 3 ridge
- 4 gable ornament
- 5 wall
- 6 pillar
- 7 round stone
- 8 plank door
- 9 base constructed in the form of a well curb
- ⑩ water house
- 11 plank of roof
- 12 bar holding down the roof (horizontal)
- 13 cherry tree
- 14 *torii*
- 15 shrine fence
- ⑪ Saigyō
- 17 shaved head
- 18 brush
- 19 portable brush-and-ink case
- 20 pack



- ① Buddha hall
- 2 thatched roof (*tsumairi*)
- 3 plank wall
- 4 entrance
- 5 porch
- 6 fence
- 7 gatepost
- 8 *kanjō-nawa*
- 9 river
- 10 plank bridge
- 11 bridge pier post
- 12 rice paddy
- 13 pine tree
- 14 Japanese cedar (*cryptomeria*)
- 15 thatched roof
- 16 earthen wall

372 Buddha Hall

On the right along the edge of the original of picture are the words Mount Katsuragi, implying that this is scenery from the Mount Katsuragi. There is a big river in front of the Buddha Hall, and, to the left of the river, a rice paddy, which does not give an impression of a scene on a mountain. However, judging from the large trees that are visible in the picture, it is probably a view near the foot of the mountain. In the forest, one may find deciduous trees and some Japanese cedars. In the center are two buildings, both of which have thatched roofs and porches around them. The one on the right is a *tsumairi* constructed in *irimoya* style, and with the front side open, has plank walls. It is probably a Buddha Hall.

The building on the left is also a *tsumairi* with plank walls. These buildings do not have a *doma* and are not meant to be dwellings. The one on the left is not even constructed to draw in light from the outside and hence is clearly not for

housing. One may assume that this is also a Buddha Hall. In front of the building are roughly-built fences; they are usually built around a field to define the boundaries between fields as well as residences. One may notice that there are two tall trees planted in front of the building; they are used as gateposts. There is something hanging from the rope that is tied to these gateposts, an object which resembles *kanjōnawa* that are seen in the Yamato plains today. *Kanjōnawa* is a type of rope that is seen on the *torii* of a shrine or at the outskirts of a village, and there is a custom of inserting a branch with a green leaves into it, which is the case in this picture as well. Inside the forest in the back is a building with a thatched roof and earthen walls, which is probably a house. On the upper left hand as well, one can see three buildings with thatched roofs.

There is a plank bridge over the river in front of the Buddha Hall. It is probably for going to the rice paddy.



373 Pasture

This pasture lies in front of the lodging where Saigyō parted with the *yamabushi*, with whom he had journeyed across Kumano and Katsuragi. Perhaps the word pasture is not appropriate here, for there are only four cattle that graze freely on a piece of land without any fences. It is usually the case to build a fence around one's pasture, but in the old days, it was more common to build a fence around one's own house. This was an originally to keep wild animals out. The practice of raising domestic animals outside the fence started once they came to be in wide use, and originally, people simply caught young wild horses or cattle to raise them for farming and transportation. However, around the tenth century, a law was passed which demanded the fortification of fences in order to prevent damage of crops by wild animals, which resulted in the building of fences around cultivated areas as

well. This picture illustrates this situation. In other words, the fences between the pasture and the lodging are built as if to surround the latter, and the fences visible inside the forest as well indicate that they were not merely built to surround the house, but also to surround a wider area. It is outside these fences that horses and cattle lived freely. Much later, farmlands would grow to such an extent that the fences would come to surround the horses and cattle. Horses and cattle lived freely in the old days and were full of strength. As for the type of pastures, in the Kantō area, they were mainly for horses, while in Kansai, they were mainly for cattle or for both cattle and horses. As cattle were used for farming from early on, horses were used for transporting goods. As a result, the practice of farming with cattle developed rather late in the Kantō area. The image of these cattle grazing freely is an important piece of evidence pointing to a key step in the development of livestock farming.