Taima mandara engi

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Overview

I.

The *Taima mandara engi emaki* (The Picture Scroll of the Legend of Taima Mandara) is the property of the Kōmyōji Temple in Kamakura and consists of two scrolls. However, it is not clear whether it had two scrolls from the beginning. The paper used is connected vertically and like the *Kitano tenjin engi* is wide horizontally, and contains detailed pictures. However, judging by the folds at both ends, it initially might not have been a scroll. Moreover, the text presents no folds, so it is not clear whether the text and the pictures were made at the same time.

These scrolls were probably made at the beginning of the Kamakura period, as suggested by the style, which resembles closely that of the *Heiji monogatari*. Also the *Taimadera engi* was introduced in numerous writings, the first one being the Taimadera Temple chapter in the *Shoji engishū* which was probably written around that time. Fujiwara no Yoritsune fulfilled the wish of deceased Minamoto no Yoritomo and donated to the temple the miniature temple (*zushi*) and the podium for Buddhist statues of the Mandala Hall (*Hondō*) in the third year of Ninji (1242). The scroll was probably done around the same time. Sumiyoshi Keion is considered to be the painter, but there is no conclusive evidence in this respect, and Tosa Mitsunobu or Mitsuoki are other possibilities.

II.

The summary of this scroll is as follows. The daughter of a man named Yokohaki no Otodo was a Buddhist devotee who copied one thousand volumes on Pure Land Buddhism and offered them to the Taimadera Temple. She became a nun in the seventh year of Tenpyōhōji (763) and swore: "I will not exit the gate of this temple until the day I see the Buddha directly". She continued to pray until seven days later a nun appeared and told her that if she wanted to see the Buddha, she should gather enough lotus stems to load one hundred pack horses. The nun told the emperor about this and he soon levied lotus stems as taxes in Ōmi, enough to make the load for one hundred horses. Buddha appeared in the form of a nun (*keni*), extracted the fibers from the lotus stems and put them on reeling devices. The *keni* dug a well, soaked the threads and dyed them in five colors. Next to the well there was a stone shining day and night, which was made into a statue of the *Miroku* Triad. A temple was also built there. These are the beginnings of this temple. Because it is sacred land, it was possible to make a well which dyes lotus stem fibers.

A Bodhisattva looking like a *tennyo* came and asked whether the lotus stem threads were ready. She placed a loom in the northwest corner of the hall and began to weave a beautiful, shiny mandala. When the *tennyo* finished her work, she climbed on a cloud in five colors and disappeared quick as lightning. The *keni* said she was the Lord of the Pure Land of the West and the weaver was the *Kannon* sitting on her left. This said, the *keni* headed west. The nun, too, passed away peacefully in the sixth year of Hōki (775). On that day purple clouds were floating in the blue sky and Buddha together with the holy company came from the west to welcome the nun.

The story in the picture scroll is completely fictional. The main character of this story, Chūjō Hime, left home in the seventh year of Tenpyōhōji (763), during the Nara period, so the scroll should present the manners of the Nara period. However, the scroll depicts court nobles wearing *tate-eboshi* and *kariginu*, and women wearing twelve *hitoe*. Moreover, the entire surface of the floor is covered in *tatami*, and translucent sliding doors are used, so it can be safely said that the scroll depicts the manners at the end of Heian period. As far as the clothes of commoners are concerned, the scroll shows the change from *nae-eboshi* to *samurai-eboshi*. The "old times" that the painter had in mind was not the Tenpyō era, but one generation before the scroll was made, i.e. the end of the Heian period. It is safe to assume the scroll faithfully conveys the manners of the end of the Heian period.

The pictures are based on the artist's reading of the *Mandara engi*, and are faithful to the story, but the story is filtered through the sensibility of a person living during the Kamakura period.

For example, the horses transporting the lotus stems are extremely small. Horses during this period are known to have been historically small. Working men wear *kosode* without *hakama* or only loincloths. They have short hair or heads shaved in a half-moon shape. Thus, the scroll has many elements in common with other scrolls from the beginning of the Kamakura period.

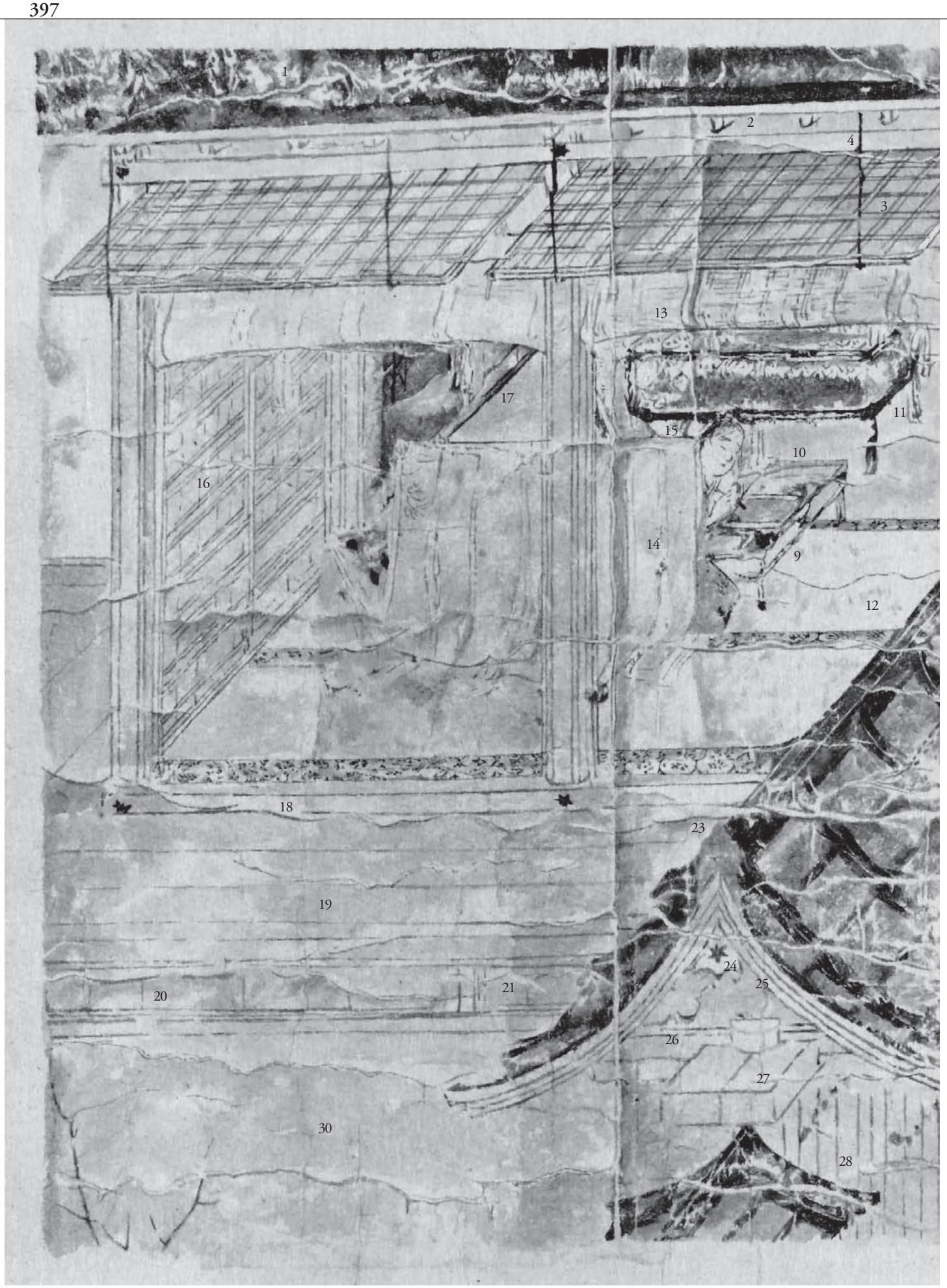
In this scroll there are many episodes depicting working conditions, such as the transportation of the lotus stems, the carving of the *Miroku* Buddha or the digging of the well.

The scroll is also valuable because it shows the weaving instruments used at the time.

① man passing over a message
2 *tate-eboshi*
3 *kariginu*
4 message
5 *hakama*
⑥ messenger
7 squat
8 barefoot
9 staircase balustrade
10 steps
11 pillar
⑫ man observing the sculpture of a stone Buddhist statue
13 *hitatare*
14 round fan
15 short sword
16 *samurai-eboshi*
17 umbrella
⑱ nun
19 priestly robes
20 *kesa*

396 Umbrella, Message

Remarks on *kasa* have been made several times already in this book, but one thing to add is that there are two types: the first type *kasa*, or sedge hat, is without a handle and is usually placed on one's head, and the second type *kasa* is an umbrella with a handle and can be opened and folded. Also, different types of material were used to make them: apart from silk and paper, rush and sedge were also knit and attached to a handle. The handle was ordinarily detached for storage and was connected only for use. Perhaps the Japanese phrase for holding an umbrella over one's head, which is *kasa wo sasu*, derives from the act of inserting (*sasu*) the handle into the umbrella. The umbrella in the picture above is most likely made of paper. It was often used for protection against the sun, and picture scrolls often depict priests and courtesans using it. In this image also, the umbrella is being held for a priest. It is the foldable type, which was commonly used at the time. In the image on the right, a message is being handed to a messenger. According to the text in the picture scroll, it is indicated that "the pious nun spoke to the emperor who then ordered Oshinomi no Muraji to collect tax from Ōmi," and it pictures the moment in which an imperial order is being sent to Ōmi (Shiga Prefecture today). The manner in which the message is given to the messenger is rather ritualistic, but it is presumed that the messenger's pose would be the same for ordinary letters as well. It is unclear whether messages pertaining to tax were handled by one messenger, but messages such as those from the Kamakura Shogunate were carried to far destination by two messengers.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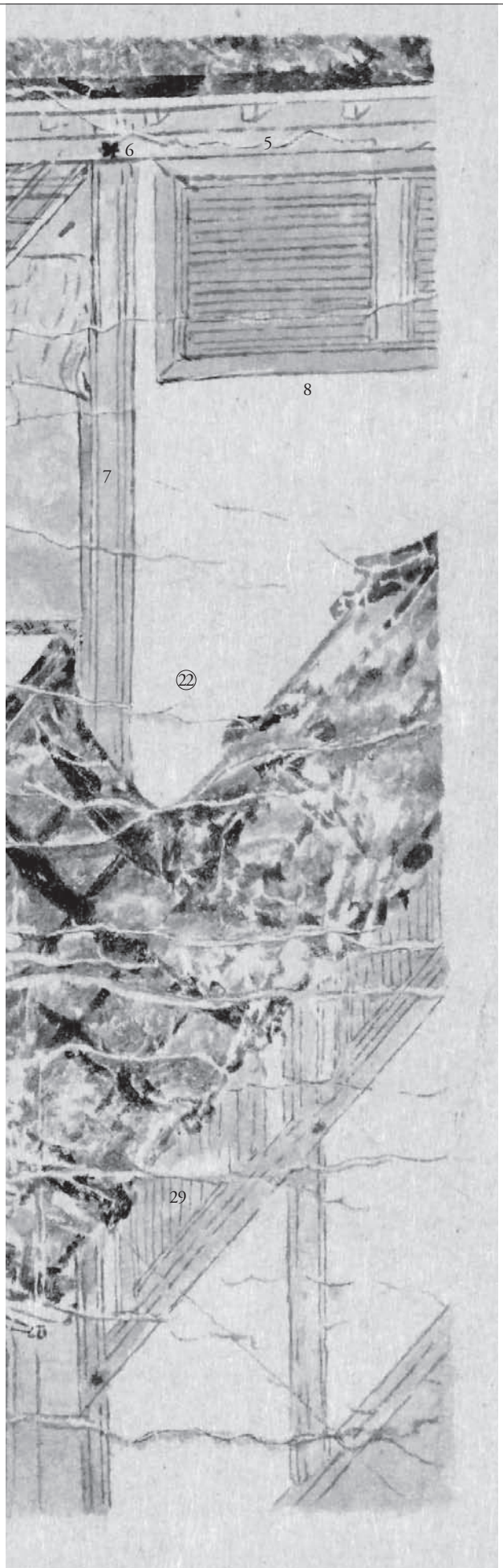
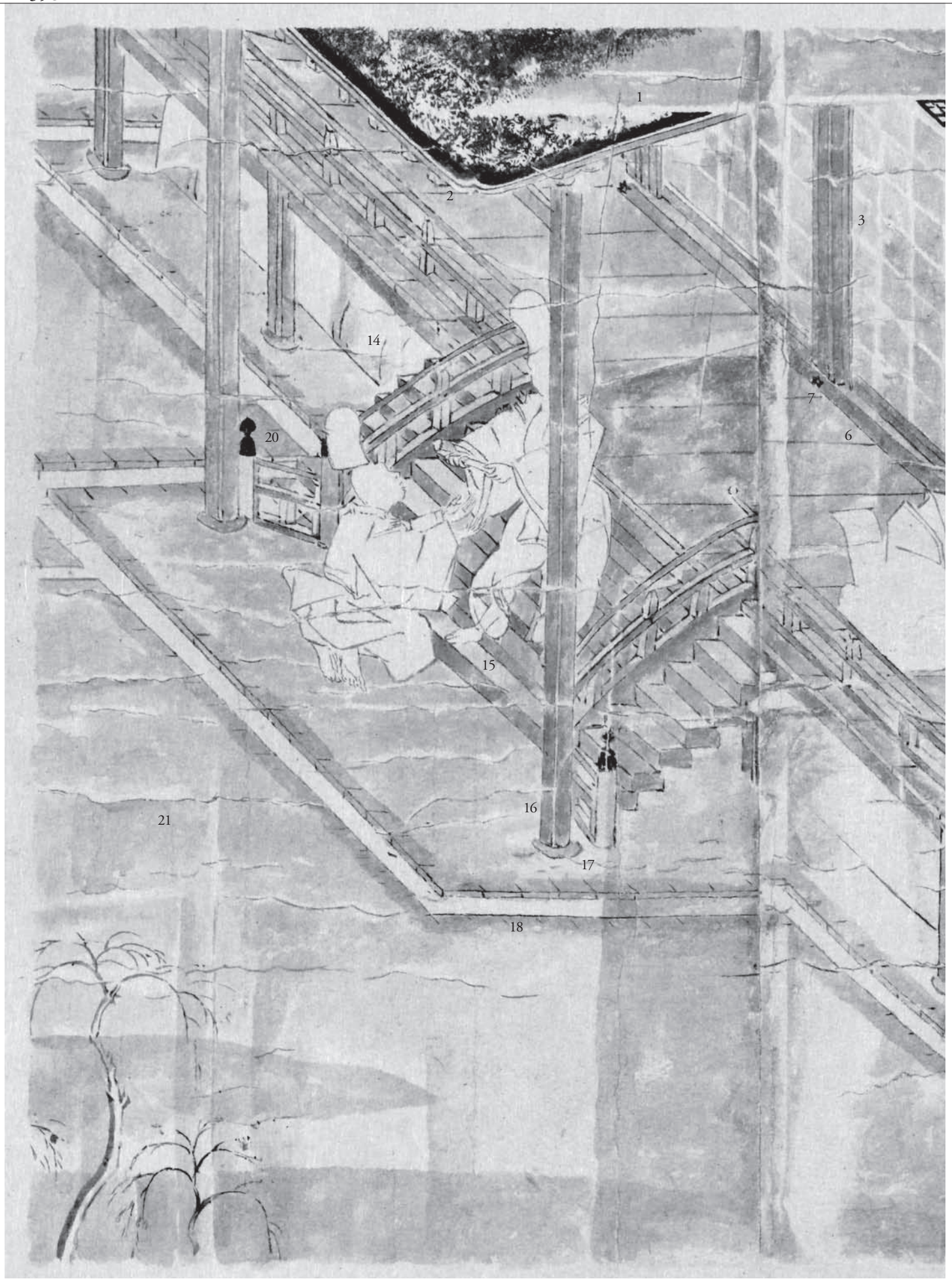


397 Residence

This is a picture from the first section of Scroll 1, one in which the Minister Yokohaki's daughter, who has become religious, is transcribing the *Shōsan jōdo kyō*. Hence the house depicted here is what is imagined to be the house of a man of ministerial rank. Furthermore, it is the back side of the house; the fence and gate in the foreground is that which is constructed between the front and back of the house. The partition of dwellings into front side and back amongst the upper class during the late Heian period has already been noted, and Yokohaki's house is of a similar type. Its wall has a plank roof, vertical wooden bars for windows, and is white. Its plank-roofed gate is closed, and it is most likely for everyday informal use. The backroom is surrounded by a porch, with a latticed shutter raised open with a metal hook. A translucent sliding door is not depicted here. On the floor of the room, *tatami* with *ungen* pattern cloth edging are laid, and behind the partition screen, a girl is transcribing Buddhist scriptures at a table. There is a latticed shatter hanged with a hook and behind the girl is a sliding door with a horizontal beam, and to her left is a desk with scriptures on top. This picture gives us an idea of the residences of high society at the time. The house depicted here has neither *shoin-mado* nor a translucent sliding door, but in the next picture, the latter is seen, which suggests that in the Court and upper-class homes, translucent sliding doors were starting to appear in the front side. Also, during this period, the partition screen seems to have been used frequently for blocking the wind from outside. Indeed, during the late Heian period, the standard of living among the upper class was stable, and with *tatami* laid on raised floors, it can be inferred that their style of living started to approach that of ours today. In the girl's room just beneath the latticed shutter, raised bamboo screens are visible, from which one may deduce that these screens were lowered on windy or cold days. This signifies a shift in architectural style from *shinden-zukuri* to *shoin-zukuri*. Plastered white walls are seen in court nobles' homes, which is indicative of the influence of temple architecture. However, tiles were not used in residences, and the main building of the house had a cypress bark roof. Together with the next picture, this type of residence may be considered of the highest class.

1 cypress bark roof
2 rafter
3 lattice shutter
4 metal shutter hook
5 *nageshi* over lintel
6 ornament for hiding nails
7 pillar (chamfered)
8 window with wooden bars
9 desk
10 sutra scroll
11 long chest with legs
12 *tatami*
13 bamboo screen
14 partition screen
15 wearing one's hair down
16 *mairado*
17 sliding screen door
18 lower crossbeam
19 porch
20 earthen wall
21 joist
㉒ gate
23 ridge-end ornament
24 gable ornament
25 gable
26 beam
27 ?
28 door of the gate
29 window with wooden bars (vertical bars)
30 yard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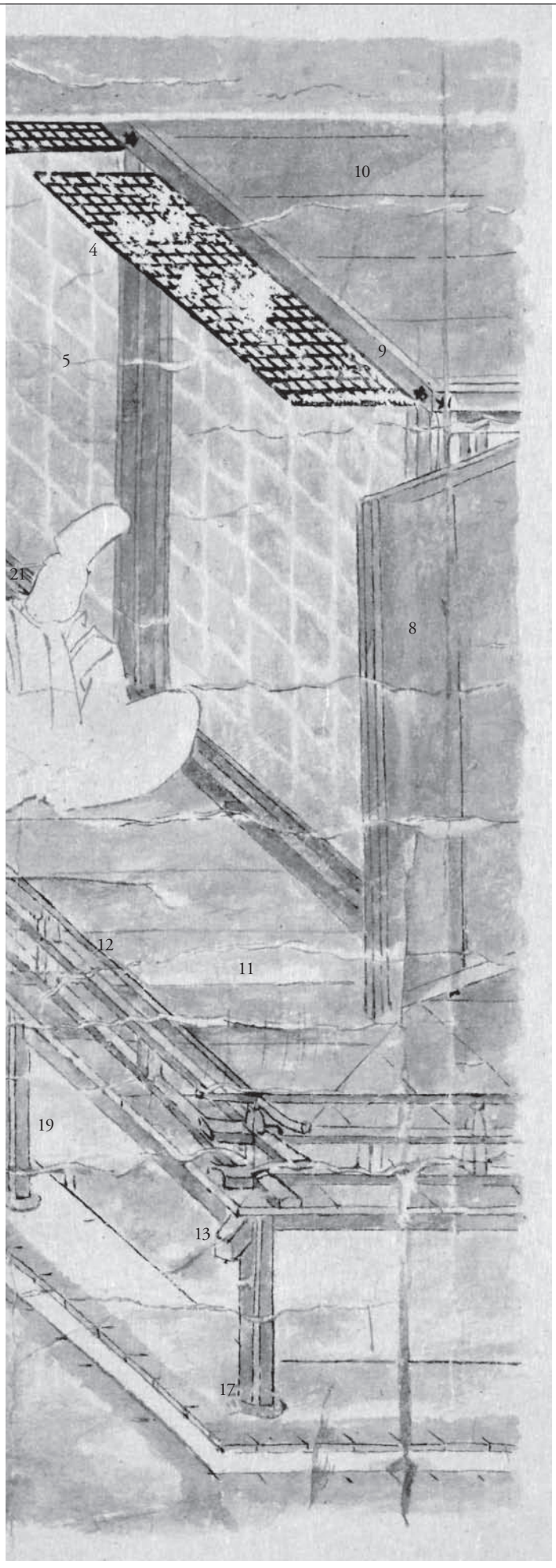
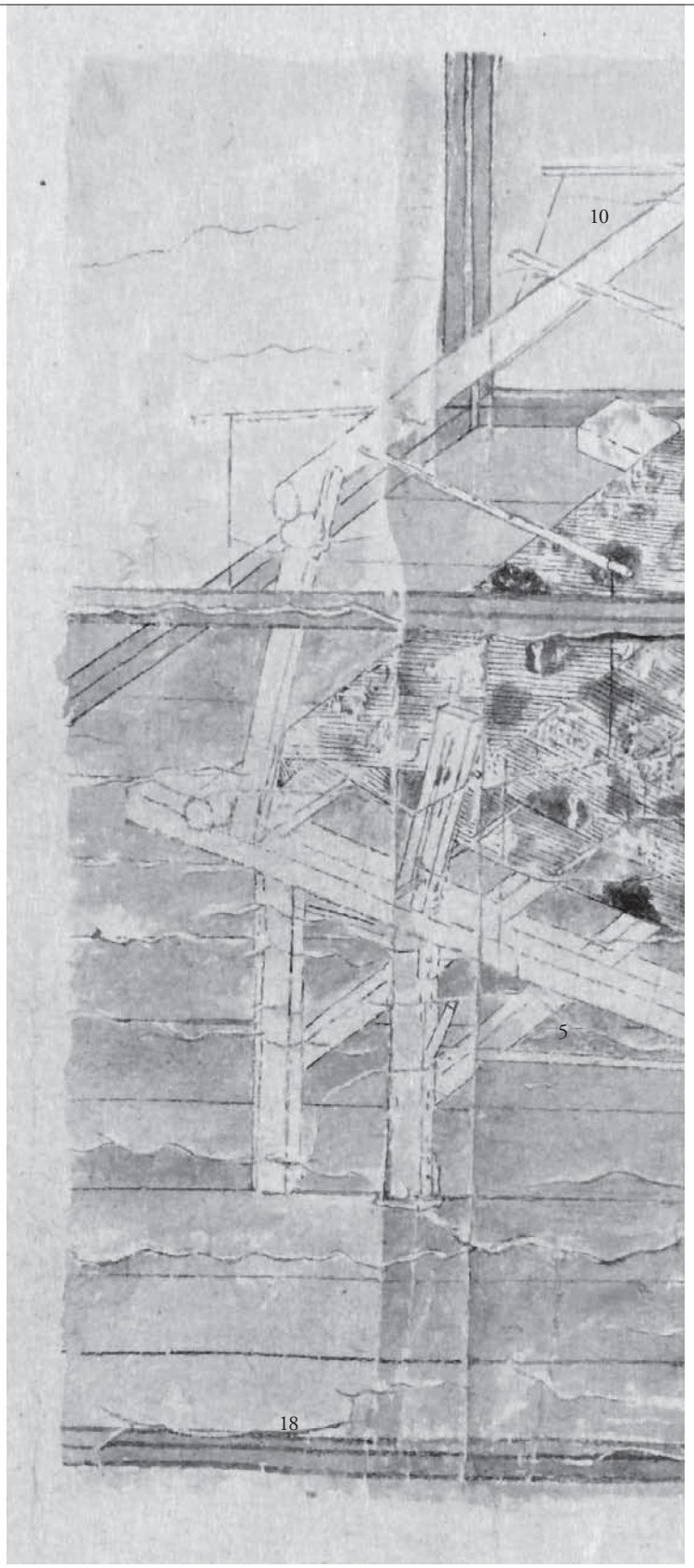


398 Eves Channel

Next is an image of the front side of the Minister Yokohaki's residence, taken from the second section of Scroll 1. It is a grand dwelling with a formal roofed staircase in the center, and it is surrounded by an eaves channel. Originally, there were no water conduits attached to the eaves, so the rain simply dropped from the eaves on to the ground below. Hence the water on the ground was directed elsewhere through the gutter known as the eaves channel (*ama-ochi*). The custom of building an eaves channel around one's residence can already be found in the Nara period, and it is said to have been the case with Prince Niitabe's dwelling as well, which stood where the Tōshōdaiji Temple is today before the latter was constructed. Incidentally, the eaves channel in this picture seems to be made of finely cut stones, or perhaps wood. It is unclear whether the eaves channels are not depicted in images of similar residences due to their omission in the painting, or due to their absence in these dwellings.

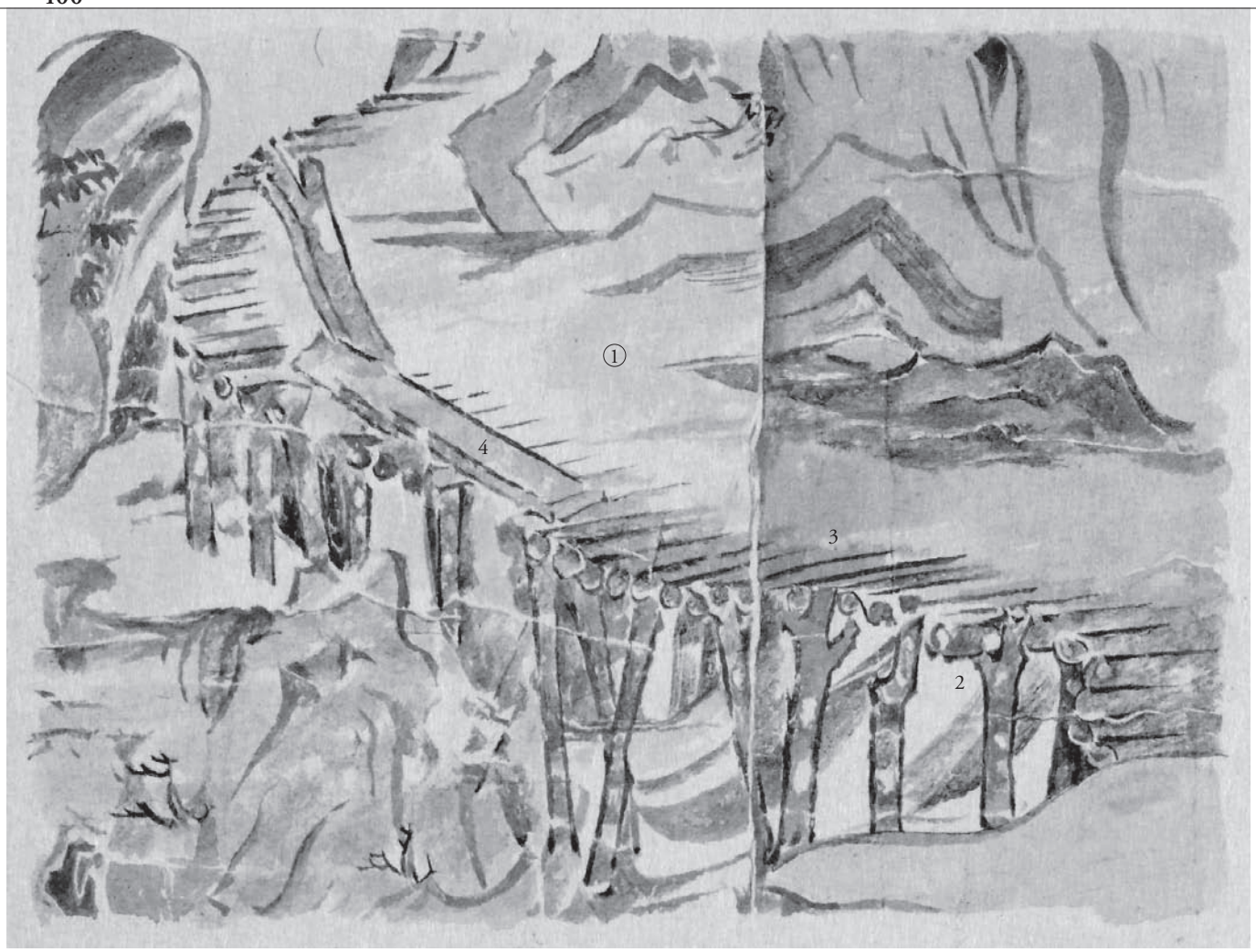
1 cypress bark roof
2 rafter
3 pillar (chamfered)
4 lattice shutter
5 translucent sliding door
6 lower crossbeam
7 ornament for hiding nails
8 plank door with wooden clamp
9 *nageshi* over lintel
10 attic?
11 porch
12 balustrade
13 joist at corner
14 staircase balustrade
15 steps
16 pillar
17 footing between pillar and foundation stone
18 eves channel
19 short post supporting the porch
20 ornamental pillar
21 yard



399 Loom

This is perhaps one of the oldest pictures portraying a loom in Japan. It is presumed that the existence of this machine in the late Heian period was due to the introduction of technical skills from China, but regardless of its origin, its technical level is known to be rather high. In Japan, so-called looms have been in existence from ancient times. A saw shaped wooden fragment was found at the Yayoi period archeological site in the Karako pond in Nara Prefecture. At first scholars were suspicious, but Ōta Eizō proved it to be the reed of a loom. Single looms did not even have a wooden frame; they moved the vertical yarn up and down, while passing through it the horizontal yarn which was held down with the reed in order to weave them into a cloth. This form of loom was extant in the Pacific Islands until recently. In Japan, it is presumed to have been widely in use during the Yayoi period, and tools appertaining to the loom have been unearthed in the Yayoi ruins found in Toro, Shizuoka Prefecture. The influence from the continent is believed to have played a huge role in the technical progress from the single loom to the *jibata* loom. In the thirty-seventh year of Emperor Ōjin, Achino-omi and Tsukano-omi are said to have gone to China to obtain weavers and brought back Ehime, Irotohime, Kurehatori, and Ayahatori (*Nihonshoki*). In the fourteenth year of Emperor Yūryaku, female weavers are said to have been brought back from China. It is most likely that, along with these weavers, the loom was introduced to Japan. It is not certain whether this loom was a *jibata* or a *takabata*. The word *takabata* already appears in the *Wamyō ruijūshō*, and it is depicted in Chinese paintings during the Tang dynasty, which attests to its existence at least in China at the time. It is believed that the *takabata* was introduced into Japan around the same time. Subsequently, one may expect to find it in this picture, but it is not the case; perhaps this type of loom was one of several which were called *takabata*. *Takabata*'s machine casing should be horizontal and not diagonal, yet for a *jibata* the woman's waist is positioned too high. Thus it is possible that this type of loom was included in the category of *takabata*, but judging it as a *jibata* loom is preferable. Generally, the shuttle in the *jibata* is passed through a hole in the middle of a long stick in order to thread the horizontal yarn through it; the *takabata*, on the other hand, employs a flying stuttle. This is a shuttle with wheels, which is pushed back and forth by the hand, and it facilitates the weaving of cloths of greater width. Ancient documents suggest that the loom in Japan has experienced much technical progress with the help from the continent, but complex cloth such as the lotus mandala is woven more commonly with *jibata* than *takabata*, as the former is capable of weaving the vertical yarn and horizontal yarn more precisely. Hence the reason that *jibata* is depicted in this picture despite the likelihood of the existence of *takabata* may be that what is woven here is a fabric of high quality.

① female incarnation weaving mandala (*Kannon* incarnate)
2 wearing one's hair down
3 *karaginu*
④ floor-sitting loom
5 base
6 reed
7 cloth take-up
8 warp
9 heddle
10 wooden frame
11 pole
12 seat
13 brazier
14 chopsticks for brazier?
15 lotus fiber
16 pitcher
17 pillar (chamfered)
18 threshold
19 beam
20 wooden floor
21 porch
22 ornament for hiding nails



① log bridge
2 forked pole
3 crosswise log
4 plank holding down logs

400 Plank Bridge

This plank bridge appears at the end of the picture scroll. The preceding image is that of *Amida* Buddha who descends from the skies accompanied by twenty-five bodhisattvas. Yet it is not a sudden and direct descent but via the mountain which was a passage to the skies. Up until the Heian period, *Amida* was generally depicted as descending directly from heaven; from the late Kamakura period, however, most paintings omit the twenty-five bodhisattvas, and *Amida*, revealing half of his body, appears on top of a mountain. The picture above is one of several that reveal the process of this shift in the portrayal of Amida's descent. The mountain on which the plank bridge has been built is steep and deep. Kumano in the *Ippen hijirie* and Kisoji in the *Shigisan engi* are examples of paintings that depict a plank bridge. The bridge depicted here is not one at a specific location, but is drawn just to portray a representative mountain area. Before the technology for quarrying stones had developed, it was difficult to construct stone walls, so plank bridges were used to make roads along cliffs. It is a practice that is seen not only in Japan but in other primitive societies, and such passages were constructed in mountains everywhere. The notion that *Amida* descends from the skies along the mountains is an ancient belief; likewise, people from the ancient times were often buried in the mountains, as they believed that the soul after death goes into the mountains. This is perhaps the reason why numerous *kyōzuka*, or sutra vaults, were built in the mountains during the Heian period.

① man splitting plank
2 *samurai-eboshi*
3 wooden mallet
④ baring one shoulder
5 *hitatare*
6 *hakama*
7 wedge
8 toolbox
9 squared lumber
⑩ man scraping the surface of a plank
11 adze
12 short sword?
13 flint sack?
14 plank
⑮ man sawing
16 *hakama*
17 saw
18 block
19 lid of toolbox

401 Carpentry

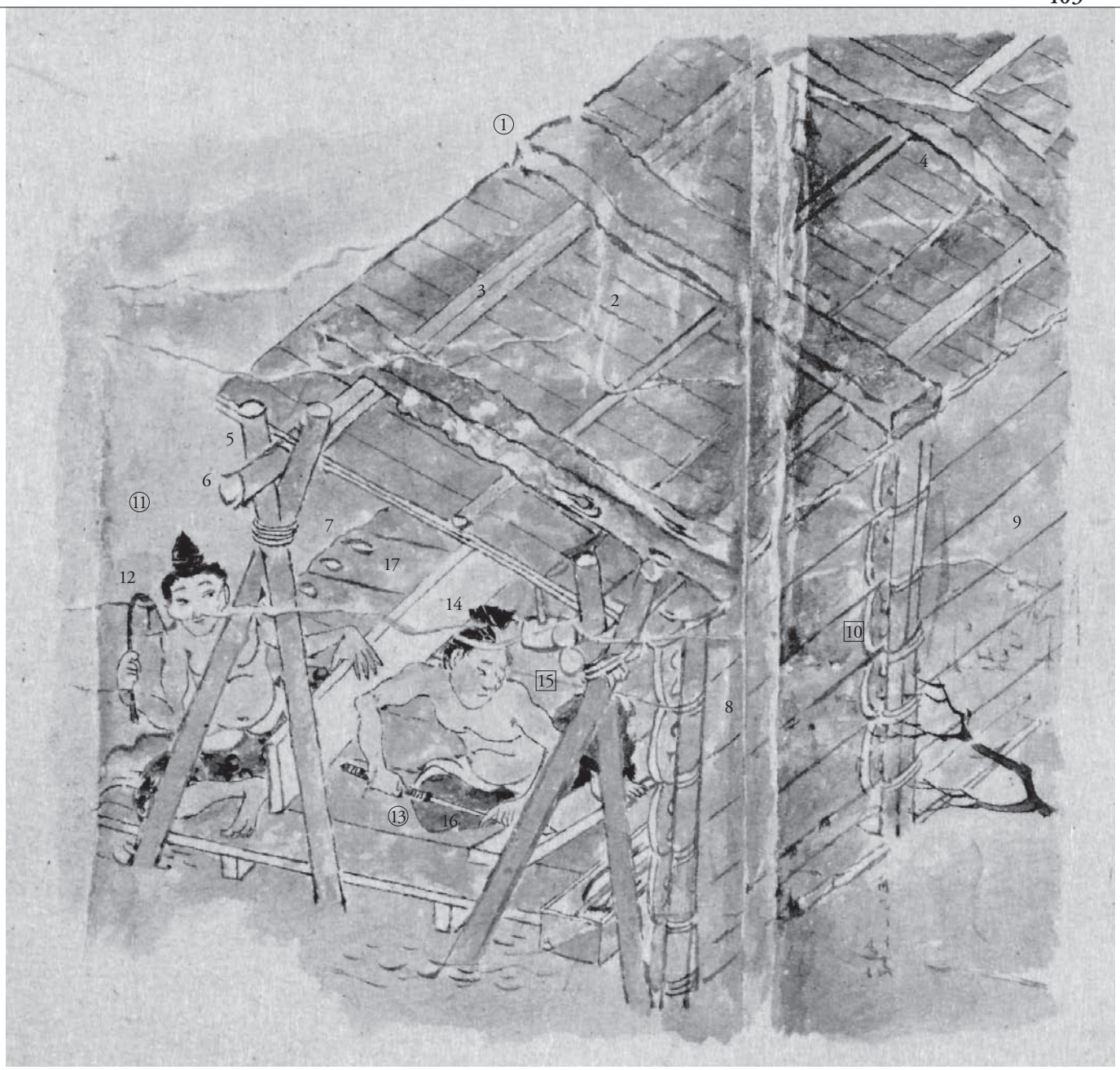
This picture, from the third section of Scroll 1, illustrates the construction of a temple. Other portrayals of carpenters at work are found in the *Ishiyamadera engi* and the *Kasugagongen kenki*. As may be inferred from the painting, shaping saws designed for cutting along the grain of wood did not exist yet; it seems like the only type available at the time was what is called *dangiri*, a type of saw that is used for cutting perpendicular to the grain. Also, as the length of the blade is not very long, it must have been impossible to cut wood with a large diameter. As can be seen in the diagram, the middle part of the blade is wider than both ends, a design which is useful for cutting long wood into short pieces. However, for cutting thick wood into thin boards, one needs to saw parallel to the grain; the *tatebiki* saw wanting, the man in the picture is hammering a wedge along the grain. Hence it was impossible to split wood into boards unless its grain was straight, and subsequently, Japan cedar was popular for boards.

Next, for carving the surface of these boards in order to create a level surface, the tools used here are adzes and spear planes, as opposed to jack planes *daiganna* which were still unavailable at the time. In the bottom left-hand corner of the picture is a tool box, and inside there is what looks like a carpenter's square. Apart from the absence of shaping saws and jack planes, the carpenter's set of tools are not that different from those used today. Carpenters working for the government were nevertheless government officials though of low lank, and are believed to have dressed according to certain regulations. Here they are wearing a kimono that resembles a *hitatare* and a *yonobakama*; it is not a *kosode* for the openings around the upper arms are quite large. In order to work more comfortably, some carpenters bare one shoulder, and others begin to wear *kosode* style kimonos with tighter sleeves.

① man with a carpenter's square
2 *tate-eboshi*
3 *kariginu*
4 *hakama*
5 carpenter's square
6 ruler
7 *hitatare*
⑧ man drawing a line with an ink-rope
9 taking kosode off and wrapping it around the waist
10 *yonobakama*
11 ink-rope
12 short hair
13 unclothed
14 loincloth
15 barefoot
⑯ man scraping the surface of a plank
17 *samurai-eboshi*
18 adze
19 baring one shoulder
20 *kosode*
21 short sword
22 flint sack
㉓ child watching carpentry
24 *hitai-eboshi*
25 plank
26 unplaned plank
27 hole in plank
28 log
29 inkpot

402 Carpentry

Six men are depicted in this picture, and the one clothed in *kariginu* wearing a *tate-eboshi* is most likely the foreman of this crew of carpenters. He is holding a square in his right hand and a ruler in his left, and is presumably giving orders to his men. The man stripped to the waist in front of him is working with an ink-rope. As opposed to a ruler, due to the facility with which one could draw a straight line even on curved surfaces, the ink-rope had a huge impact on wood work. The child helping the man with the ink-rope is short-haired, and is wearing only a loincloth. It is believed that boys like this one could be found in carpentry as apprentices. The one in the bottom left-hand corner is probably just watching the men work.



① carpenters' shop at a construction site
2 single-sided plank roof
3 bar holding down the roof (horizontal)
4 bar holding down the roof (vertical)
5 fork made of two logs
6 log beam
7 band
8 pillar embedded in the ground
9 plank wall
[10] tying the hole in an unplaned plank to a pillar
⑪ man holding an adze
12 adze
⑬ man holding a spear plane
14 *eboshi*
[15] stripping to waist
16 spear plane
17 floor of unplaned planks

403 Work Hut

Every time carpenters work, a work hut is built without fail in order to avoid getting wet if it rains during work as well as to keep the wood dry. It is still seen in various places, but recently, tents are more common, and in some areas, A-frame structures with thatched roofs can be found. In contrast, the type of work hut found in documents and picture scrolls has a plank roof. Before setting to work, carpenters prepare the material necessary to construct the work hut, and only after the latter is constructed do they begin to cut the wood to be used for their actual work. The work hut is very roughly built: two logs are tied together so that they are forked, and another log is placed on them; on top of this beam are laid boards, on which horizontal beams are then placed to hold down the roof. The walls consist of boards tied to the log columns. It is likely that not a single nail was used, and this picture reveals much about the technique of constructing temporary sheds, especially the way in which boards are tied to the log columns. Two men are working in the hut. Pictures like this one point out the difficulty of creating boards at a time when shaping saws were not yet invented.

① scaffolding
2 plank step
3 joist
4 forked pole
5 rope
⑥ man sculpturing *Kannon* statue
7 *samurai-eboshi*
8 stripping to waist
9 *kosode*
10 *yonobakama*
11 pickax
⑫ stone *Kannon* statue
13 chisel
14 mallet
15 toolbox
16 barefoot

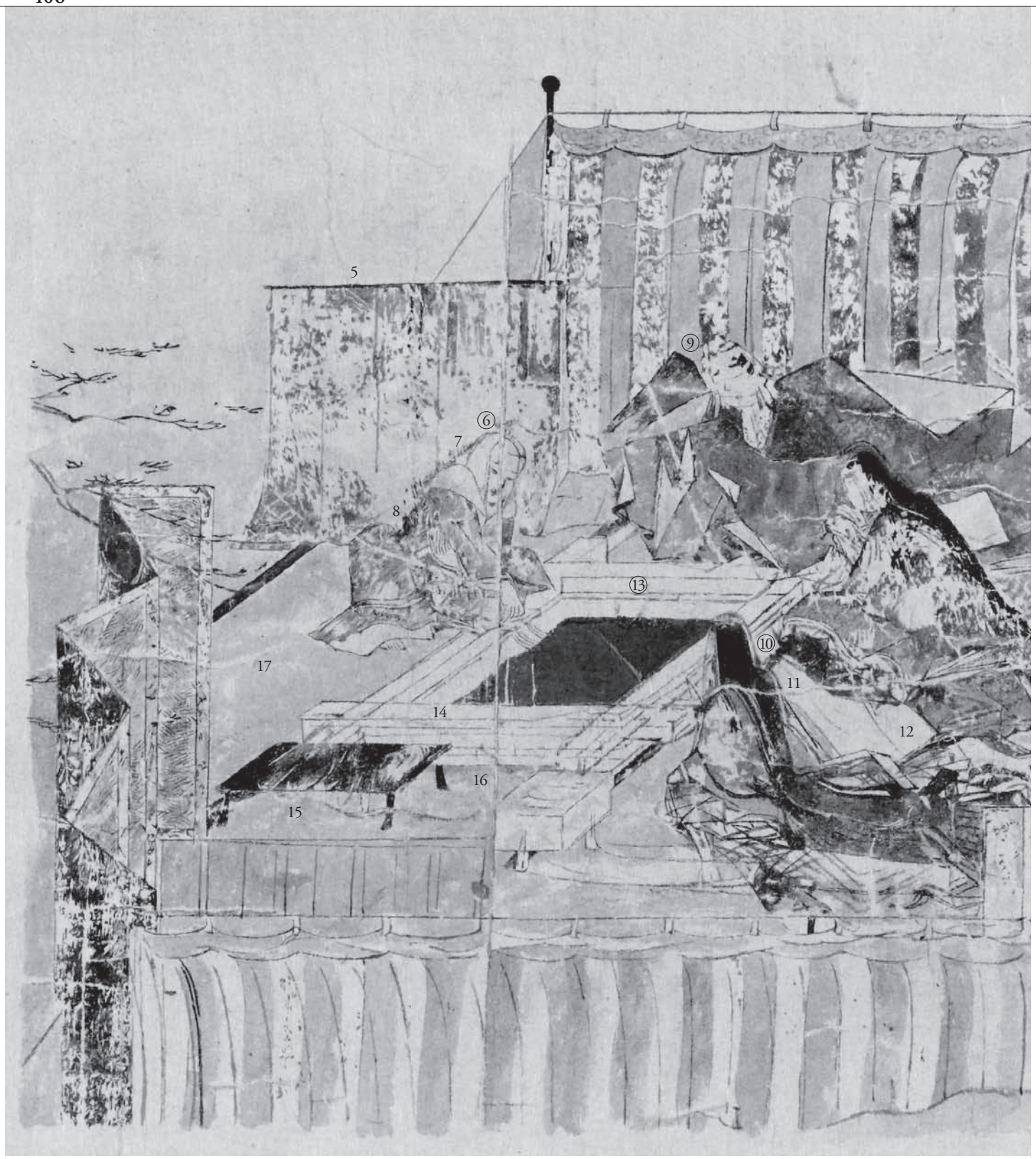
404 Sculpture

During Emperor Tenji's reign, there was a rock that was said to shine every night by a well (third section, Scroll 1). An imperial messenger was sent to take a look at it, and he found that the shape of the rock resembled the image of Buddha. So the rock was carved into a *Miroku* Triad and a temple was built around them. The picture above shows the sculpting of Buddha's image out of the rock, and it also shows the scaffolding that the sculptors have constructed for the task. They have set a log on each of the four corners, and they have then secured horizontal beams in order to lay boards on top to create a foothold. For architecture as well, such scaffoldings were made, and this basic step is no different today. This picture reveals the technique of sculpting stone statues: for the first step of rough cutting, a pickax is used; next a chisel is used to carve the details. In the bottom right-hand corner is a tool box, and inside there is a pickax. Both carpenters and stonecutters seemed always to have their tool box by their side. All the stone cutters are stripped to the waist, but even during work, they are all wearing *eboshi*, which signifies that for special occasions, *eboshi* were always worn. However, one of the reasons for the shift from *tate-eboshi* to *ori-eboshi* among stonecutters was that the latter was easier to work in.

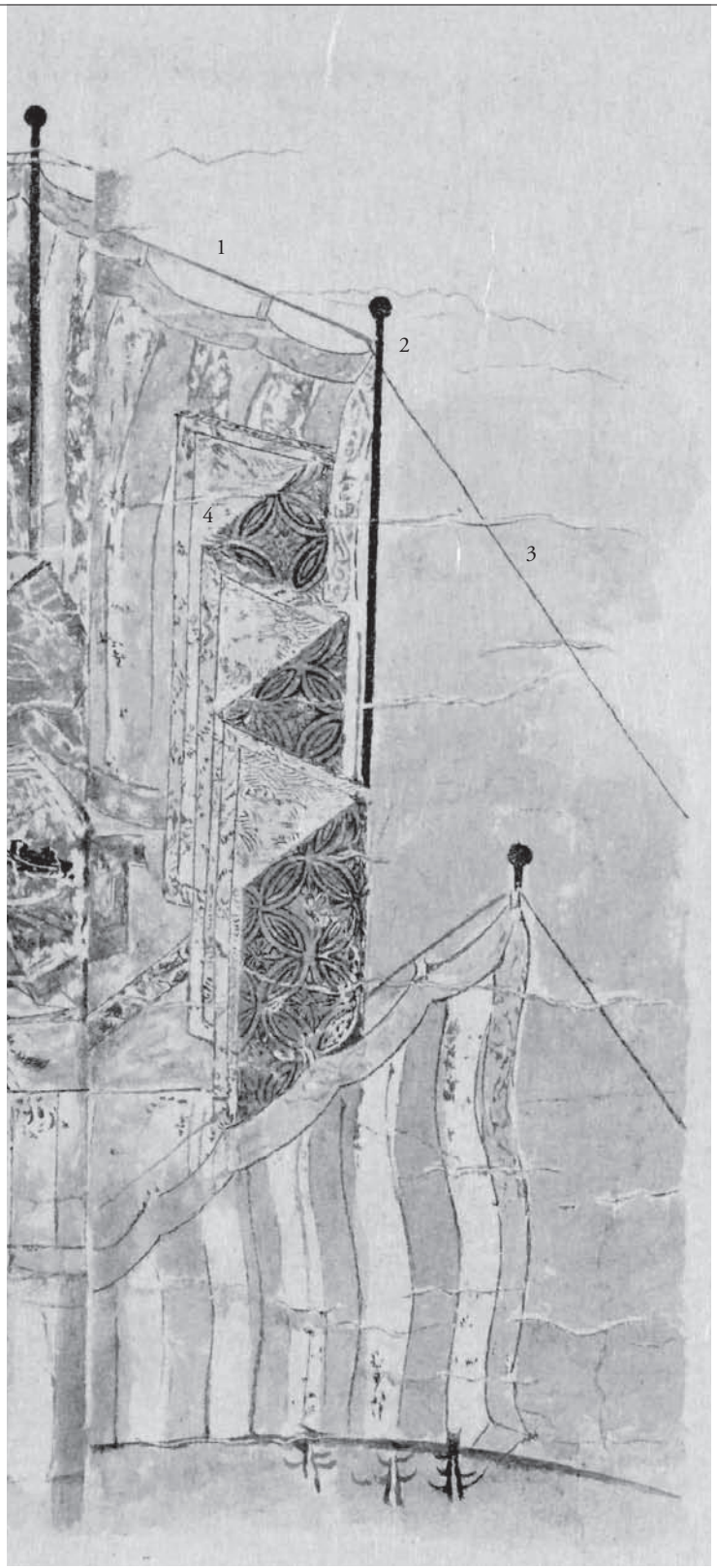
405 Porters

In both pictures, what is being carried are lotus stems. It is related that threads are extracted from these stems, with which *mandara* were presumably woven, but this is an old tale and is not the actual situation. The *Taima mandara* was woven from silk thread. Hence this picture is a fabrication, but the custom depicted herein may have some factual basis. The horses are saddled; the saddles are made of wood, and the saddle blankets of straw mating, the latter of which was commonly used when transporting a load on horseback, a sight still seen in remote places. Also, the farmers are wearing short kimonos open at the shoulder that are tucked into their *hakama*. These kimonos resemble *kosode* but have wider sleeves, so they may be what are called *aoshi*. The farmers are also wearing leggings with bare feet. Although their *eboshi* resemble *samurai-eboshi*, they are an earlier type and may well be called *ori-eboshi*. A load is seen carried on the shoulder or under the arm, which is common for short distances. This picture too depicts men baring one shoulder, and it suggests that this style was very common for working. The men seem to be wearing just *aoshi* and no underwear.

① man carrying lotus fiber
2 *ori-eboshi*
3 lotus stalks
4 *aoshi*
[5] hitching up *hakama*
6 barefoot
⑦ groom
8 short-sleeved kimono
9 short sword
10 *yonobakama*
11 leggings (*habaki*)
12 luggage cord
13 rein
14 saddle pad
[15] placing lotus stalks on horse's back
[16] baring one shoulder
⑰ gate between earth-packed walls
18 plank door
[19] carrying lotus stalks under one's arm



1 curtain screen
2 supporting post
3 support rope
4 folding screen
5 partition screen
⑥ incarnation as a nun
7 *zukin*
8 priestly robes
⑨ princess nun of noble birth
⑩ female servant
11 wearing one's hair down
12 skirt
⑬ well of indigo
14 well curb
15 desk
16 container with legs
17 *tatami*



406 Indigo Well

This is a picture from the third section of Scroll 1. When the nun digs a well in order to dye the lotus threads, the well brims with water and the threads, dipped in it, acquire five different colors. The scene represented here is the moment in which the lotus threads are immersed in the water. Hence what is in the center is not an indigo crock but a square well. From ancient times there were apparently two types of well, one with a square hole and the other circular, as has been confirmed by the excavations of Fujiwarakyō. In Fujiwarakyō, the well was framed with wooden boards, but it is believed that those with cylinder-shaped pottery as well as stones stacked up existed also. In the *Senmen koshakyō* scrolls there are many circular wells, but ones with square well curbs are also depicted; this, however, does not mean that the well itself was framed into a square shape. The well in this picture seems to have a square hole, which is the reason for which it is hard to imagine that it is an indigo crock. Nevertheless, judging from the fact that lotus threads were immersed in the water of the well for coloring, one could assume that indigo crocks were already in use at the time for dying.

The well is surrounded by curtains and folding screens. The parallel stripes of curtain bring to mind the curtains with red and white stripes today. During the Heian period, these curtains were employed whenever there was an event outdoors, especially for court dances with music. Folding screens, on the other hand, were used indoors, to block the wind. The painting lacks verisimilitude in its depiction of the scene of lotus-thread coloring, but it is safe to assume that the fixtures and clothes here represent rather faithfully those of the late Heian period. The first folding screens were introduced from the continent, and were presented by envoys from the Kingdom of Silla on the Korean Peninsula in the first year of Shuchō (687). During the Heian period, screens having six folds were popular. Each of its faces has a wooden frame with edging, and inside it a sheet of paper was pasted, on which there was usually some sort of painting. The backside has a design, and the folding screens depicted here are of the same type.

① man riding on a horse
2 *samurai-eboshi*
3 short-sleeved kimono
④ woman riding on a horse
5 headband
6 *kosode*
7 rod
8 reins
9 saddle pad
10 stirrup
11 crupper

407 Riding Horses

This is a picture of the people returning home after delivering the lotus stems. The one in the foreground is a woman. She is riding on a horse just like the man. She is wearing a *hitoe* with neither *hakama* nor skirt; most likely without underwear, this woman reflects the simplicity of women's clothing among the common people at the time. The horses are extremely small; it is said that there were two types of horses in Japan at the time, both of which were small. Horses came from the continent, and those that are equally small have been found widely in East Asia. In Japan, Tsushima horses are of this type; Kiso horses were also known to have been small until the Meiji period, and Oki horses are also small. Horses that are even smaller exist in Amami-Ōshima and Takarajima, as horses spread from Amami-Ōshima to the latter. However, it is unknown where the Tokara horses found in Takarajima originated; based on the fact that they are found in numerous parts of Asia, this type was most likely imported from the continent at one point. Earlier, other types of small horses apart from the Tokara could be found all over Japan, but with the introduction of Mongolian horses and Arabian horses in the later part of the feudal period, horses gradually become larger. During the Heian period, horses chosen for warriors and court nobles were probably the largest ones available at the time, but it is believed that farmers rode horses that were small as represented in the picture. Amongst farmers, the lives of men and women appear not to have been too different.

408 Digging

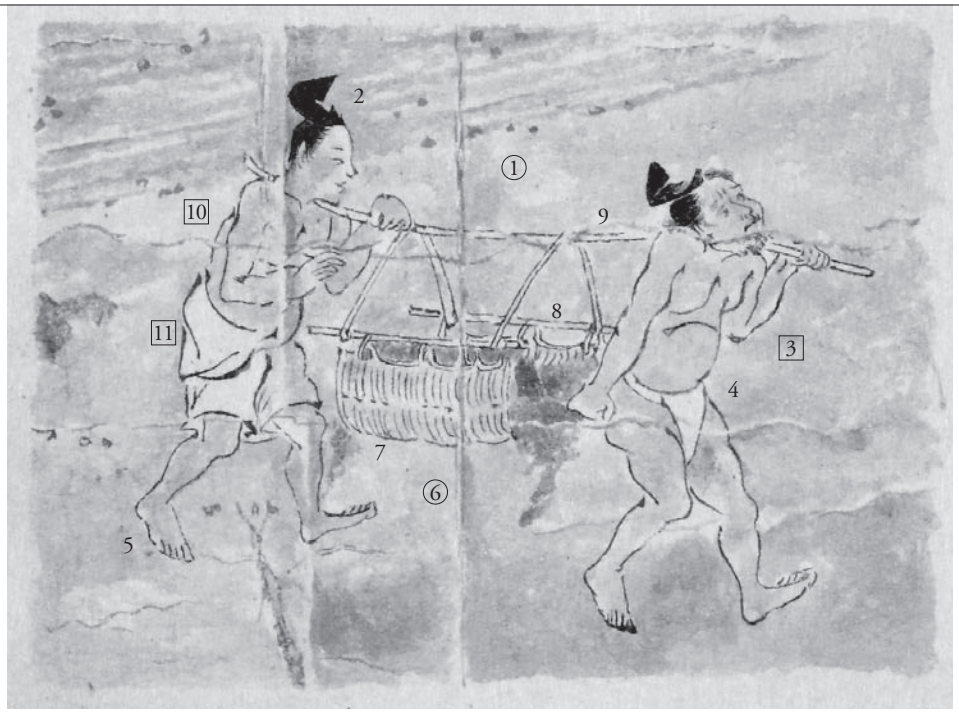
This is a scene in which men are digging a hole to create the well for dying the lotus threads. Later, this type of well came to be called *somei*, or "dye well". These men are construction workers, one of whom is short-haired along with another who is not wearing an *eboshi*. In general, beggars and men of the lowest class had short hair, and the man in the picture presumably belongs to one of the lower classes. The other without *eboshi* has his head shaved in a half-moon shape. The other three are wearing a soft type of *eboshi* with the tip folded and tied onto their hair knot, most likely to prevent them from falling. It is probably from such a style that the *samurai-eboshi* were born, but it must have been difficult to wear workers' *eboshi* with the hair knot so far back when the head was shaped in a half-moon shape. What catches the eye in this picture are the spades that these men are using. This type of spade was still in use until recently in the Ōmi and Yamato area (Shiga and Nara Prefectures today). In the picture, both the handle and the part of the blade that is attached to it are made of wood, but nowadays, it is just the handle that is made of wood, onto which is attached the blade.

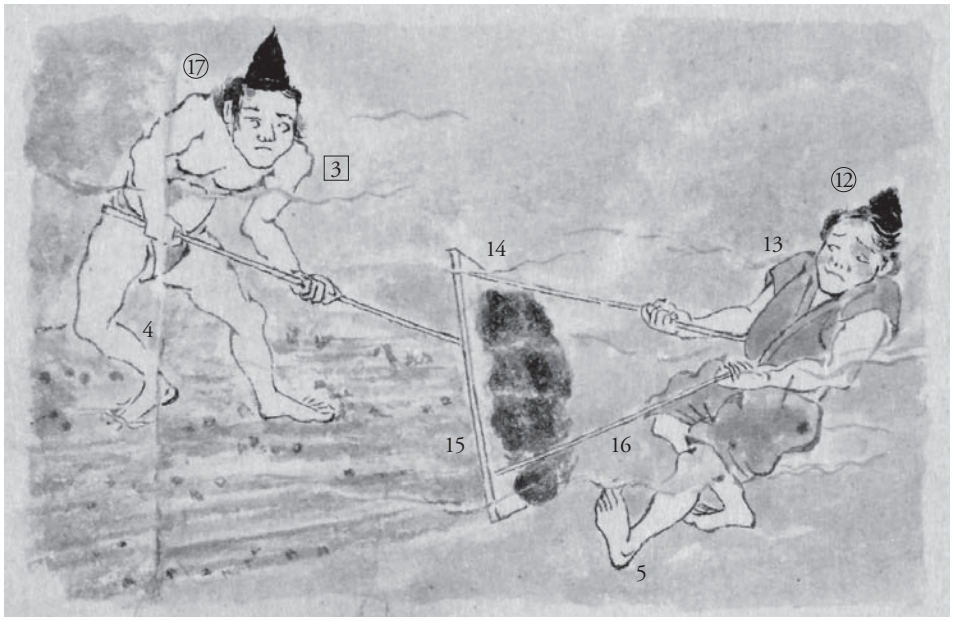
(1) men digging a hole
2 *eboshi*
[3] stripping to waist
4 short sword
5 *kosode*
(6) spade
7 blade of spade
8 base to attach a blade (wooden)
9 handle of spade
10 short hair
11 unclothed
12 loincloth
(13) man with a hoe
14 hoe
[15] wrapping *kosode* around the waist
16 *hakama*
17 head shaved in half-moon shape
[18] taking *kosode* off and letting it dangle from the waist
19 barefoot

① man carrying a rock in front
2 *samurai-eboshi*
3 stripping to waist
④ man carrying a rock on his shoulder
5 rock
6 wrapping *kosode* around the waist
7 *yonobakama*
8 leggings (*habaki*)
⑨ man picking up a rock
10 short-sleeved kimono
11 cord to tuck up sleeves
12 *obi*
13 short sword
14 flint sack
⑮ man throwing a rock
16 barefoot
17 loincloth

409 Carrying Rocks

It is likely that these men are carrying rocks taken from the earth, perhaps to make the sides of a well, as all of these rocks are flat. The men are carrying them in various ways. It was not so common to use rocks for a well until this period due to the difficulty of working with fieldstones. However, if the rocks were soft, they could be broken up or cut for use, and as was depicted in this picture scroll, Buddha's image was sculpted on a soft rock also. It is believed that the technique of stone processing attained a high level shortly after this picture scroll was completed, around the time when the Tōdaiji Temple was rebuilt. The Tōdaiji Temple was burnt down by Taira no Shigehira in the *Genpei* War, but under the auspices of Minamoto no Yoritomo, it was then rebuilt by Shunjōbō Chōgen who employed Chinese workers for the task. One of them was Igyōmatsu, a stone cutter who was skilled in stone processing using a chisel. He was already beginning to work with granite, an especially hard rock, whereas until then, soft rocks such as andesite and tuff were widely used. If this painting was made after the reconstruction of the Tōdaiji Temple, then the technique depicted here would be reflecting the Sung dynasty of China.





410 Carrying Soil

This scene depicts the digging of a "dye well" for the Taimadera Temple. In the picture on top, the two men are carrying soil in a *mokko* basket which was apparently made by knitting a material resembling bamboo. The means for carrying soil is not so different from today. The man in the front is wearing a loincloth. In the bottom image, a man is pulling a board with a rope as if to gather soil, while the other is pushing it. It is an unusual way to carry soil, but a similar technique has been observed in salt farms. There, an *eburi* is used to gather salty sand. *Eburi* is a rectangular board with a wooden handle attached, and one pushes the board with a stick to gather salty sand while the other pulls it. It is much easier than carrying the board and is more effective. The picture points out the way in which such methods have been employed since the distant past.

① man shouldering *mokko*
2 *ori-eboshi*
3 unclothed
4 loincloth
5 barefoot
⑥ *mokko*
7 straw matting
8 rope of *mokko*
9 balancing pole
10 stripping to waist
11 taking *kosode* off and wrapping it around the waist
⑫ man dragging a mud collector?
13 short-sleeved kimono
14 mud collector?
15 board of mud collector
16 rope of mud collector
⑰ man pushing a mud collector with a stick

① Bodhisattva
2 aureole
3 buddha's crown
4 necklace
5 lotus pedestal
6 celestial shawl
7 skirt
8 lotus seat
9 canopy
10 *biwa*
11 plectrum
12 *shō*

411 Coming of Bodhisattvas

The notion that, for those who have performed sufficient training and prayers during their lifetime, *Amida* Buddha, accompanied by twenty-five bodhisattvas, will come from the Pure Land in the west to call for them upon their death has been around in Japan since the ancient times. It is not an idea original to Japan, and in China also, during the Tang Dynasty, *Amida* was believed to come upon one's death; however, the Chinese believed that *Amida* will actually guide the dead to Paradise. Hence in China, *Amida* as a guide is depicted as walking before the dead, whereas the Japanese *Amida* is portrayed as calling for the dead. As for the twenty-five bodhisattvas, they come playing various instruments such as the Japanese lute, flute, Shinto flute, Japanese harp, chime, drums, and they offer a canopy and a lotus flower and burn incense as if to celebrate death as the best world one could ever be in. The images here depict such a scene, and its influence is visible in funeral services today. Until the late part of the Middle Age, funeral services were conducted at night, but the *Nembutsu* Sects' form that is prevalent today probably became popular during the Edo period.

412 Coming of Bodhisattvas

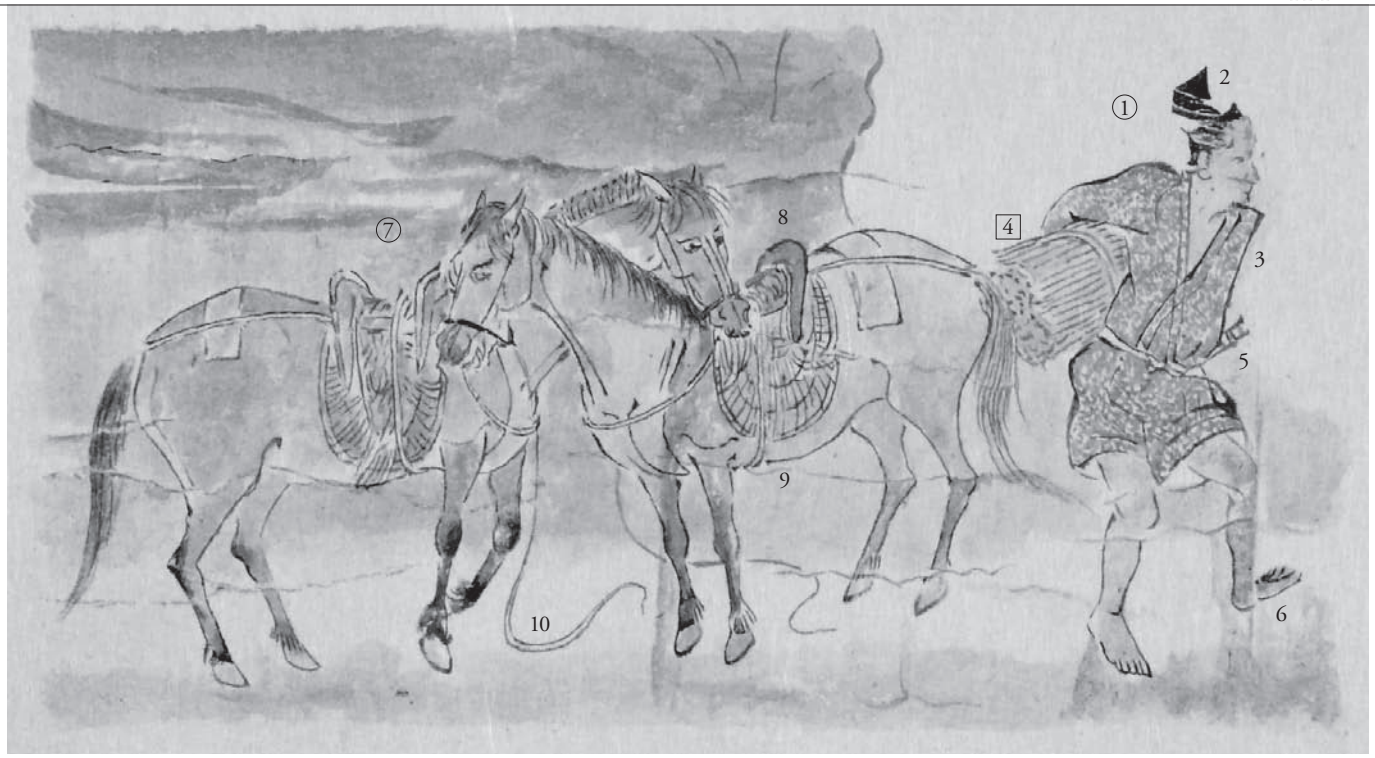
These images are a continuation of the twenty-five bodhisattvas' arrival as depicted in the previous pictures. As it has been indicated already, the funeral services today retain a part of the scene of the arrival of the bodhisattvas: in a cortege, it is often the case that the Buddhist priest goes to the very front of the procession to sound the gong, chime, drums, flute, or a Shinto flute. The name *Janbo* for funerals may have originated from the sound of these instruments. Next follow those holding a decoration shaped like a dragon, a censer, a canopy, four types of heavenly flowers, and a lotus flower. Although they are not exactly the same as what the bodhisattvas are believed to hold, the relationship between the two is clear, and it is behind them that the chief mourner walks, followed by the coffin. One could argue that the present-day funeral service attempts to convert into the real world the objects that the bodhisattvas hold in the pictures of this scroll. In today's funeral, no one plays the drums, the Japanese harp, or the lute; yet canopies and censers are still in use. Originally, a person's death was perceived to be dismal and something to be avoided by others, and oftentimes the dead were buried at night; it was the popularization of *Nembutsu* Sects that lightened funeral services through its notion of Paradise awaiting the dead. Moreover, as is indicated in the picture, *Amida* was believed to cross down the mountain in the west to call for the dead. Later, the twenty-five bodhisattvas are omitted in the pictures, and it is just *Amida* revealing half of his body on top of the mountain.

① Bodhisattva
2 aureole
3 buddha's crown
4 necklace
5 small drum
6 drumstick
7 celestial shawl
8 skirt
9 lotus seat
10 hand drum
11 *koto*

① Bodhisattva
2 aureole
3 buddha's crown
4 hand chime
5 celestial shawl
6 necklace
7 dragon-head banner
8 pole for banner
9 skirt
10 drum
11 spiral design
12 mallet
13 ?
14 drum stand
15 lotus pedestal
⑯ *Gokei Monju*
17 Buddha's curls
18 sword
19 wide-blade spear

413 Coming of Bodhisattvas

Sounding the drums and the hand chimes, and lifting the dragon-shaped decoration-these are sights still seen in today's funerals. When did funerals begin to be conducted during the day as opposed to night? As far as the pictures scrolls indicate, in both the *Ippen hijirie* and *Shinran shōnin eden*, the funerals represented are held at night with torches. But from a certain period, they began to be held during the day, and the processions became brighter. Yet some aspects of the nocturnal ceremony remain: sometimes torches are set, and candlesticks are held as well. In contrast, the depictions of the arrival of *Amida* do not include any of these things. *Amida* arrived in the daytime when the setting sun shone in the west. It is believed that, since death was interpreted as a sort of rebirth in Paradise in the west, funerals also were conducted in the afternoon. The arrival of the twenty-five bodhisattvas appears not only in funerals, but also in other religious services. In the Kuhonbutsu Temple (Tōkyō), the Taimadera Temple (Nara), and the Tanjōji Temple (Okayama), a special ceremony is held even today, in which those wearing masks of the twenty-five bodhisattvas cross a bridge. The desire to imitate the ideal world must have been strong; linked to the notion of death, aspects of the arrival of *Amida* have remained within the funeral services for many years.



① man carrying lotus stalks
2 *samurai-eboshi*
3 *kosode*
[4] carrying on one's back
5 short sword
6 barefoot
⑦ packhorse
8 saddle
9 saddle pad
10 rein
⑪ man unloading a bundle of lotus fiber from a horse
12 lotus stalks
13 lotus flower
[14] baring one shoulder
15 flint sack
16 leggings (*habaki*)
17 straw sandals (*zōri*)
⑱ child watching transportation of lotus stalks
19 short hair
20 leaf of fatsia

414 Horses

The small size of the horses in Japan has already been noted. Horses have been used especially by farmers, as opposed to warriors, since early on, not for long-distance traveling but for ordinary usage such as the transportation of goods or for acquiring manure. These horses grazed freely on pastures that were found everywhere at the time. There were some near Kyōto as well, whose presence still remains in the name of a place around the Yodo River called Sankamaki (literally, "three pastures"). In the *Ippen hijirie*, the custom of grazing horses on rice paddies after the harvest is depicted. As the horses were small, they were rarely used for riding, and instead for carrying loads. As seen in the picture, there are no decorations on the horse like the ones for the warriors, and there are no stirrups either.