

Ise shinmeisho uta awase emaki

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Overview

I.

The *Ise shinmeisho uta awase emaki* (Picture Scroll of “The Poetry Contest Based on Paintings of New Scenic Spots at Ise”) is presently the property of the Administration Office of the Ise Jingū (*Jingu Shichō*). It is a set of colored pictures on paper, probably made around the third year of Eini (1295) and compiled into one scroll. It consists of five text sections and five pictures, but it appears to have been much longer.

Originally, the scroll had as theme the ten new scenic spots around Ise, namely Sakuragi no Sato, Izumi no Mori, Iwanami no Sato, Uchikoshi no Hama, Fujinami no Sato, Kawabe no Sato, Okamoto no Sato, Seki no Kawa, Mitsu no Minato and Ōnu no Hashi. Chief Priest Ōnakatomi no Sadayo, the suppliant priest Arakita no Hisayoshi and other priests competed in eight rounds for each landmark, in total eighty rounds, in a poetry contest which had as judge the former Major Counselor Nijō Tameyo. The scroll consists of these poems to which illustrations were added. Therefore, there were ten texts and ten pictures, but today only one part of Fujinami no Sato, and the whole of Kawabe no Sato, Okamoto no Sato, Mitsu no Minato and Ōnu no Hashi remain extant. The rest were lost. There were probably two scrolls, the first of which was lost.

As mentioned earlier, it was probably made in the third year of Einin, a year which can be inferred from the official positions held by participants in the contest. Tosa Takasuke made the pictures, Reizei Tamesuke wrote the verses and the evaluations of the poems were written by either Fujiwara no Tameie or Nijō Tameyo. The same painter is considered to be the author of the *Obusuma Saburō ekotoba*.

II.

The first extant picture is that of Fujinami no Sato, showing a mansion surrounded by an earth-packed wall, probably the residence of Chief Priest Sadayo. The second picture presents Kawabe no Sato, and the third one illustrates Okamoto no Sato: a garden with blooming *susuki* grass, Japanese clover and patrinia, and two women beating cloth inside a house. In the fourth picture, several ships are anchored in Mitsu no Minato. The fifth picture, Ōnu no Hashi, shows a large rice paddy with a plank bridge.

All pictures were probably made after the painter himself visited the scenic spots. In this respect, it is quite realistic, and it is a good source for seeing the Ise region at the time. Of course there is a certain degree of symbolism, but it is safe to assume that the things depicted did exist in reality.



- ① man with a large umbrella
- 2 *tate-eboshi*
- 3 large umbrella
- 4 *hitatare*
- 5 short sword
- 6 *hakama*
- 7 fan
- 8 *taka-ashida*

415 Umbrellas, *Ashida*

Several remarks have already been made on umbrellas; here, a brief summary on their historical change will be given. According to the *Kinsei fūzokushi*, umbrellas made of paper did not exist before the Bunroku Period (1592-1596); government officials used umbrellas made of silk, while others used a type consisting of knit sedge leaves with a handle attached to it, or another in which the top part is made of bamboo skin. The use of umbrellas was mostly restricted to nobles. The common people used a straw rain-cape when it rained, and even after the appearance of the paper umbrella, it was rare that they used the latter. According to the *Sejidan*, during the Tenshō era a merchant from Sakai named Naya Sukezaemon traded by traveling to the Ryūkyū Islands and then further to Luzon in the Philippines; among the materials traded in the third year of the Bunroku era, it is indicated that fifty gallipots, umbrellas and candles, a thousand of each, were presented to Hideyoshi, and that the umbrellas brought on this occasion were the first to be introduced to Japan.

Paper umbrellas are made by pasting paper onto a bamboo frame and spreading perilla oil over it in order to prevent

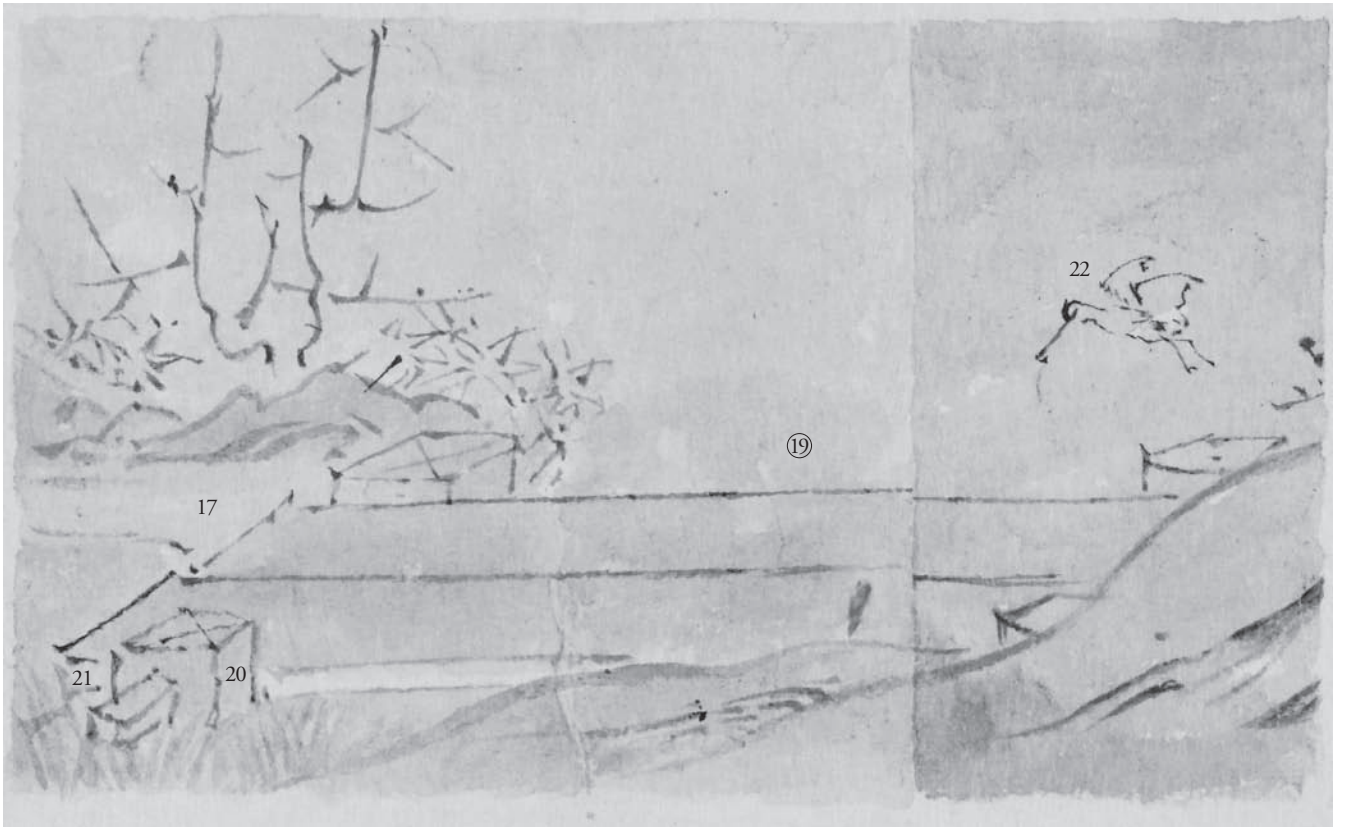
tearing. Umbrellas are made in this manner even today. Although one may suppose that paper umbrellas were seen in Japan only from the Bunroku era, they actually seem to have been around even before that. The small umbrella that the Buddhist monk is holding in the *Ippen hijirie* seems to be made of paper. However, it is presumed that in most cases, the umbrellas in use were made of silk cloth, as is apparently the case with the one in this picture. Due to its long handle, this type of umbrella was called *ōgasa* or *nagaegasa*, which a servant usually held from behind, but here the man is holding it himself. Instead of shoes, he is wearing a pair of *ashida* called *taka-ashida* due to its high support. This type of *ashida* is depicted in pictures scrolls such as the *Bandainagon ekotoba*, the *Gaki zōshi*, and the *Ippen hijirie*. *Ashida* were often used in place of straw sandals (*zōri*) for long journeys as seen with Ippen, but it is also believed that they were for preventing one's feet from getting soiled when going to the toilet; it is most likely the case that the priests in shrines also wore them because of their taboo against getting their feet soiled. The lower part of *ashida*'s support is wider in order to increase stability.



416 Bridges

The above picture shows the Ōnu no Hashi Bridge. Although chosen as one of the Ise *shinmeisho* (“New Scenic Spots at Ise”), it is an overlapping plank bridge and has no railings, unlike the Seta Bridge, probably because it is not connected to a major highway. It is the same type as the one constructed over the Katsura River as portrayed in the *Ippen hijiri* in Volume two of this series. Bridge supports are set at two points on the river, to which are tied horizontal bars with bridge planks laid on top, and two other sets of planks are set from both shores to these supports; this was the way in which bridges were constructed when the river was too wide for a single plank to be set over it. This structure was sufficient to serve its purpose as a bridge, and for shallow rivers, more bridge supports could be set along with more bridge planks. With a bridge, one could cross the river without getting one’s feet wet. However, as bridges were often swept away by floods, originally they were very few. It is most likely for this reason that such a small, roughly-made bridge was chosen as one of the sites of interest. The bridge on the bottom consists of a single bridge plank whose ends are set on the shores, which is secured by driving stakes into it. This type is found in many places even today.

- ① overlapping plank bridge
- 2 plank used for bridge
- 3 bridge support
- 4 bridge beam
- 5 sedge hat
- 6 long-sleeved kimono
- 7 *hakama*
- 8 stick
- 9 straw sandals (*zōri*)
- 10 river
- ⑪ man carrying things on a balancing pole
- 12 luggage
- 13 balancing pole
- 14 bamboo basket
- 15 *kosode*
- 16 *yonobakama*
- 17 path
- 18 waterfowl
- ⑲ wooden bridge
- 20 main post
- 21 clamp of main post
- 22 bird





417 Fulling Block

This is a view of two women beating cloth inside a plank-roofed house in Okamoto no Sato. The house is probably a wing behind the main building. The house itself is very simple, with its wicker walls and fences; the house is surrounded by a fence with a door made of wooden boards. There is a wooden step leading to the *tatami* room. The *kinuta*, fulling block is rectangular and is apparently made of wood, and the woman is using a type of hammer called *yokozuchi*, or side hammer. In the next room, a woman is making a fire. A tree is planted in the garden, and outside the fence, *ominaeshi*, bush clovers, and awns are in full bloom. These are clearly things that people at the time must have been fond of.

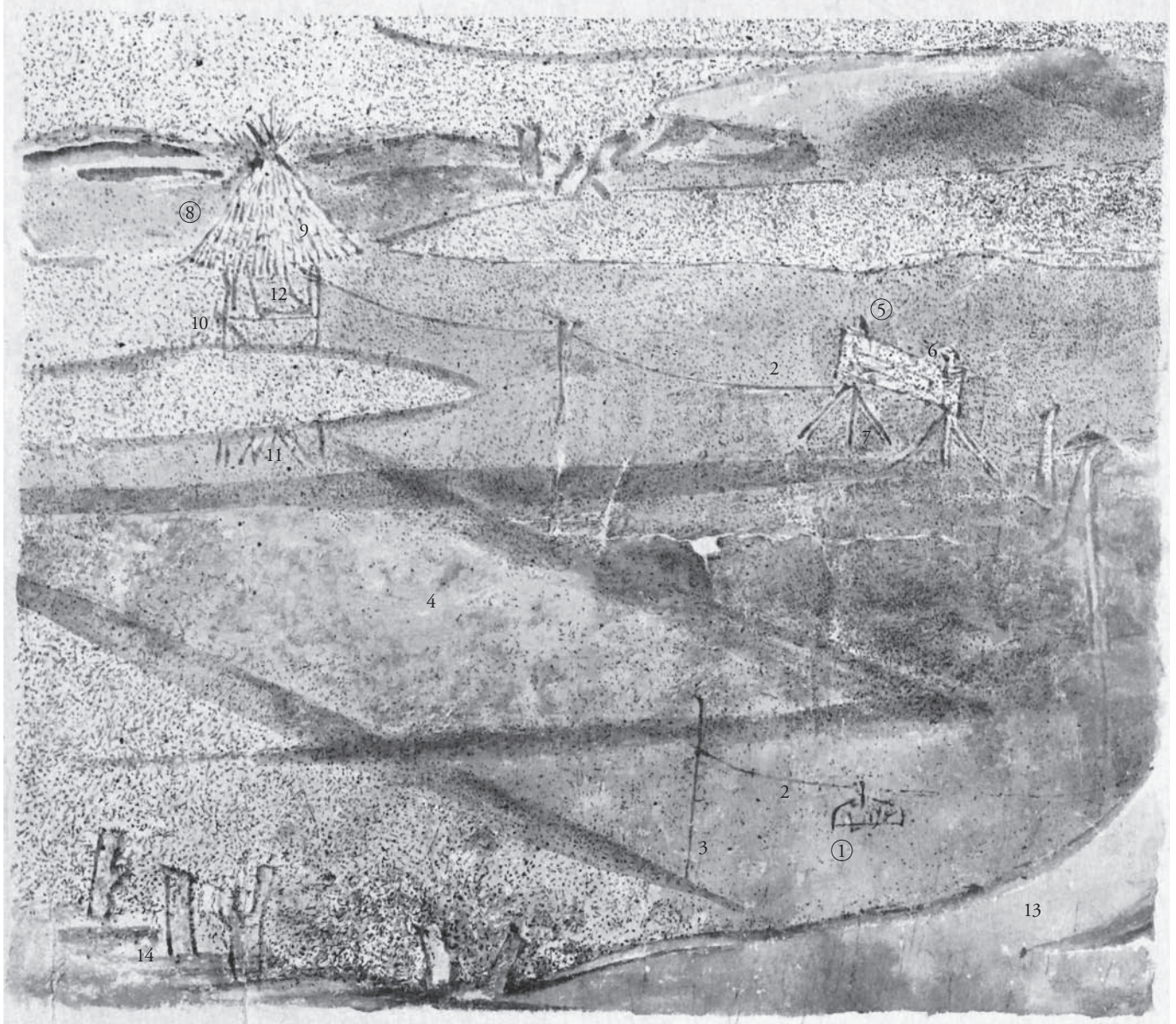
To explain the *kinuta* in more detail, it was originally called *kinu-ita* (*Wamyō ruijūshō*). As it signifies a stone on which a cloth is beaten, one may surmise that it was actually made of stone in the distant past. The *Ruijū meibutsukō* states, "In ancient times, women would stand facing each other and

move the pounder up and down to gloss the cloth on the block as they shouted in rhythm. Nowadays a side hammer is used instead, and the work is done by sitting face to face. It is more convenient this way, and the work is completed much quicker." It is known that a piece of cloth that is merely woven is rough and thus hardly suitable to be worn. In the above text, the following is also indicated: "In ancient times, it was rare that one spoke of beating clothes, but the subject appears early on in Chinese poetry, and later in Japanese poetry as well. The notion of beating clothes expressed in the phrase '*kinu wo utsu*' was not restricted to the present-day meaning of beating *kinuta*, but also included the act of immersing the cloth in water in a mortar to pound it, as was the case in Nara or Kyōto by the Kamo River. Furthermore, depicted in ancient picture rolls from the Tang Dynasty is the image of beating cloth with *sagetsuchi* (*yokozuchi*), which is used to beat paper in Japan. There are also images of two people facing each other and beating cloth inside a mortar using hand pounders." It is assumed that the technique of



- 1 ridge
- 2 rope holding together the ridge
- 3 plank of roof
- 4 bar holding down the roof (horizontal)
- 5 rafter
- 6 cord for tying the hair
- ⑦ woman beating cloth
- 8 wearing one's hair down
- 9 beating mallet
- 10 cloth
- 11 cloth beating
- 12 threshold
- 13 straw sandals (*zōri*)
- 14 step for removing footwear
- 15 *mairado*
- 16 pillar
- ⑰ woman kindling a fire
- 18 fine firewood
- 19 wickerwork wall
- 20 wickerwork fence
- 21 foldable door
- 22 cobweb
- 23 sink
- 24 wooden container
- 25 well (well frame)
- 26 well bucket (wooden container)
- 27 hedge

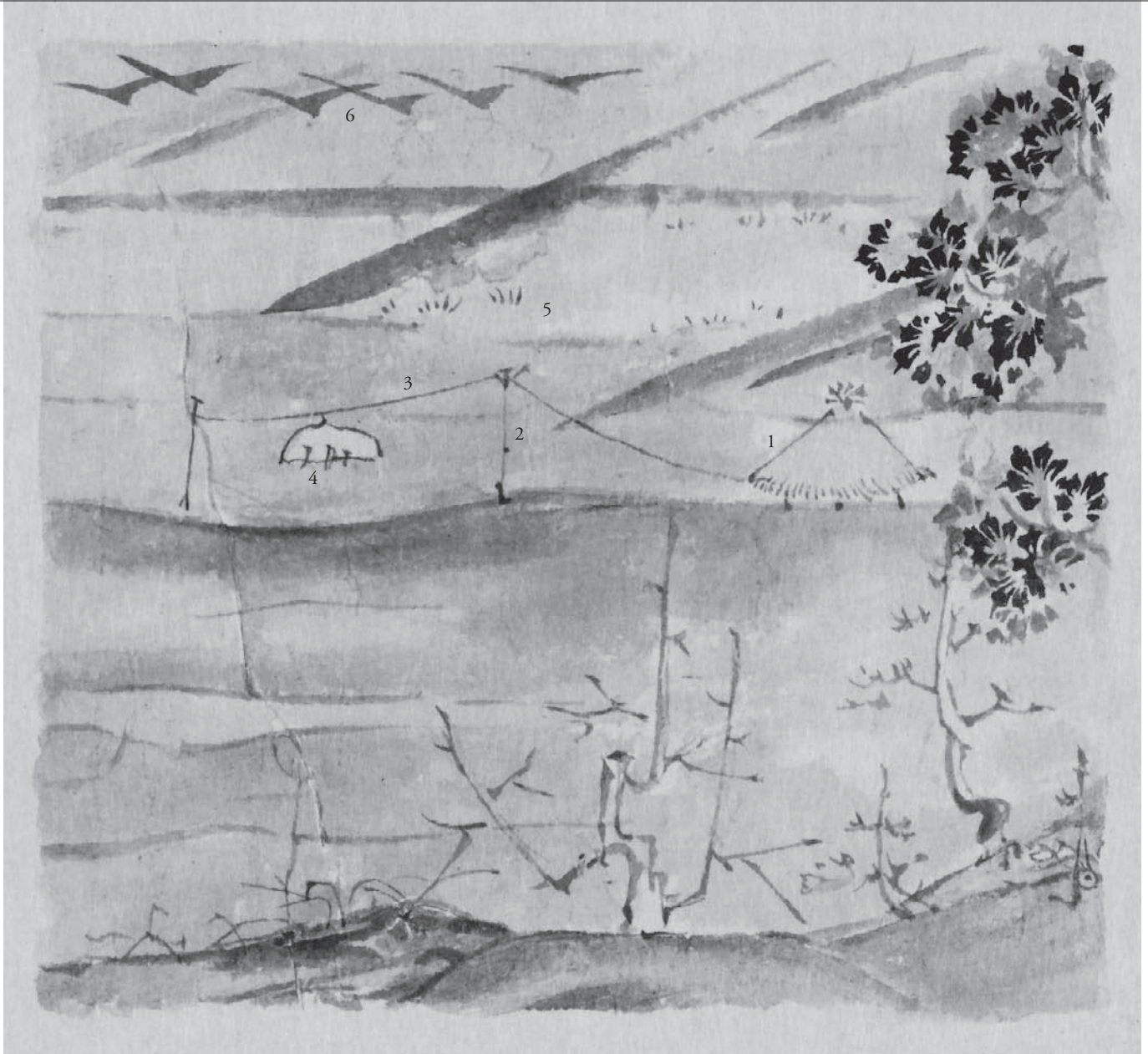
beating cloth with a pounder to soften it was introduced to Japan from the continent. And it was a woman's job. As is described in the *Shokusen-zai wakashū*, "In the hurried autumnal sound of *kinuta*, know the hearts of the people during cold nights," it was apparently common to beat cloth at night. It is said that its sound was subdued and without power. Yet *kinuta* is beaten during the day also. In the silence of the night, it must have echoed in people's ears and, lingering there, provoked various sentiments. Bashō also has written the following verse: "Let me hear the pounding of the cloth, wife of the priest." The man of letters saw one of the signs of hardships in life as a refined form of aestheticism. A similar attitude may be inferred from this picture.



418 Bird Clappers

A scene near the Ōnu no Hashi Bridge. As is evident in this picture and the next, there were apparently two types of bird clappers. The one on the right consists of two sticks set in the paddy, onto which three boards that are aligned are tied; a separate smaller board would hit them to make a sound. The second type is depicted in the lower right hand corner of this picture and in 419. Small sticks are attached to the semi-triangular-shaped board with a rope passing through its holes on the top. When the board is shaken, the small sticks would hit the board to make noise. The same type is seen in the *Senmen koshakyō*. But the one in the middle right is believed to be of an older type. From long ago, bird clappers have been called *hiku-ita* (literally, “board to pull”). Hence it was probably used to make noise by pulling on a rope. Both types of bird clappers were used to drive away birds and animals.

- ① bird clapper
- 2 pull-rope for noisemaker
- 3 supporting post
- 4 rice paddy
- ⑤ bird clapper
- 6 horizontal plank of bird clapper
- 7 supporting post of bird clapper
- ⑧ watch hut (raised floor)
- 9 thatch (four-sided roof)
- 10 pillar embedded in the ground
- 11 diagonal supporting post
- 12 lookout
- 13 path
- 14 stakes to prevent slippage

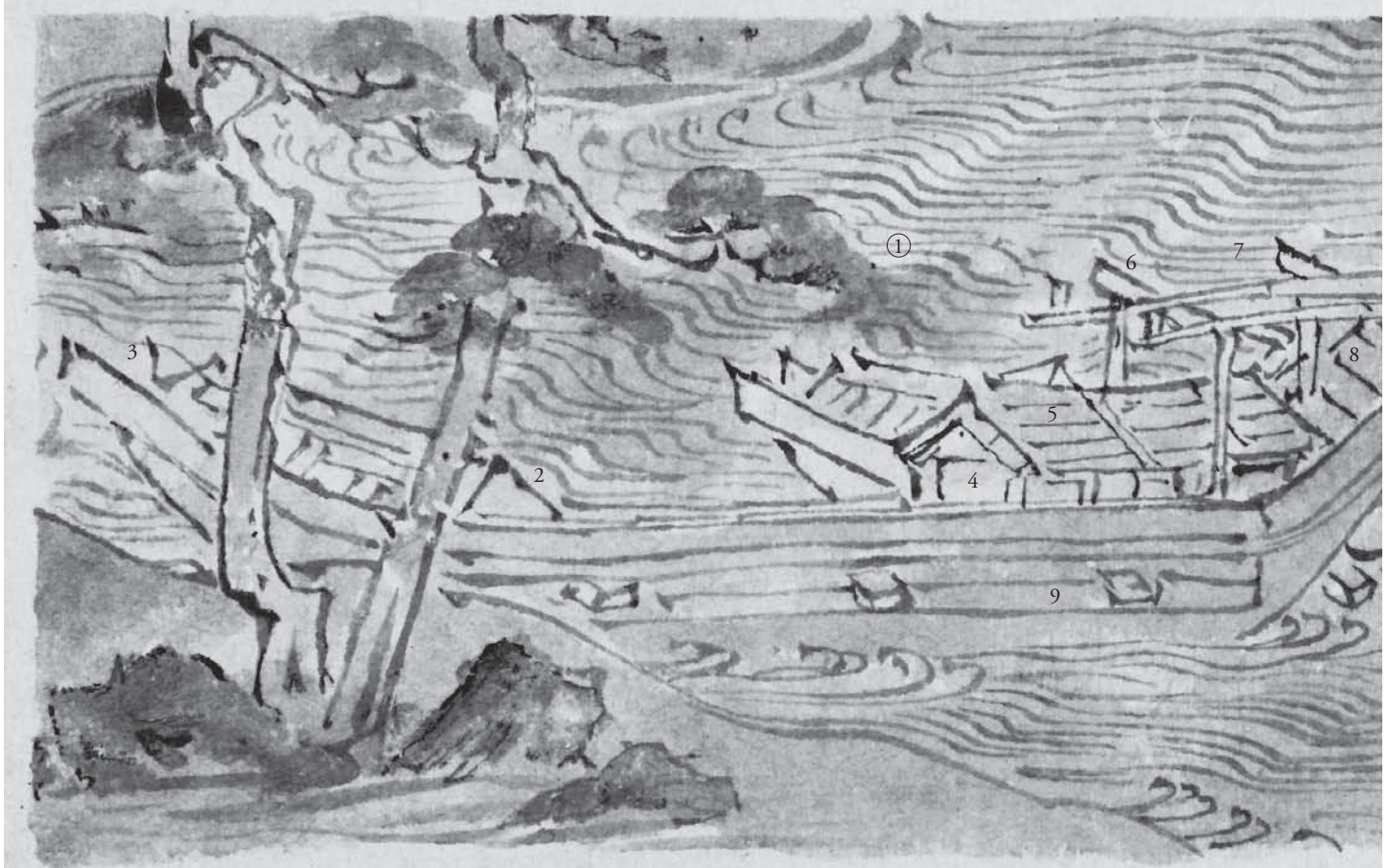


- | | |
|------------------------------|----------------------------|
| 1 watch hut | 4 bird clapper |
| 2 supporting post | 5 rice paddy after harvest |
| 3 pull-rope for bird clapper | 6 goose |

419 Bird Clappers

This is a picture depicting the semi-triangular-shaped bird clapper. What is interesting is that, like in the last picture, there is a watch-house with a raised floor supported by four posts. It has a four-sided thatched roof and seems rather short in this picture; the one in the previous painting is most likely the correct one. Even today, watch-houses that are not as carefully made as this one can easily be found. Most of them are for driving away the sparrows that come to feed on the ears of rice, and when they come, one would probably pull on the rope to make noise with the bird clapper. In the old days, it was very troublesome to chase away birds that feed on crops in the fields. The story of how Zushiō's mother drives away birds feeding on millet in the *Sanshō dayū* is

widely known; in the Itoshiro region in Echizen (Fukui Prefecture today), old people would live in shacks near the paddies and chase away birds and beasts. The sound of bird clappers in the fall may sound rather quaint, but those who chased away the birds must have exhausted their energy doing so. There is an event called *torioi* on January fifteenth. It is a ritualistic event for driving away birds in advance, in order to prevent damage when the crops have matured; the extent of damage caused by birds on crops may be inferred from the way in which an old practice has remained among the farmers as an annual event. Furthermore, this ancient way of driving away birds and beasts has continued a long time and even persists today without change.

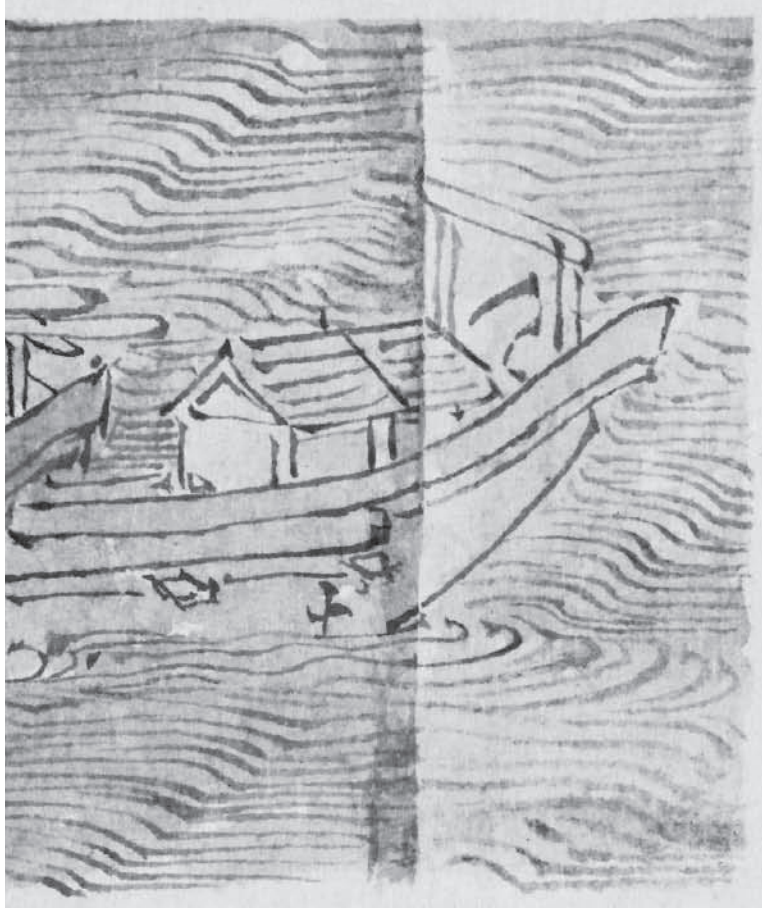


420 Boats

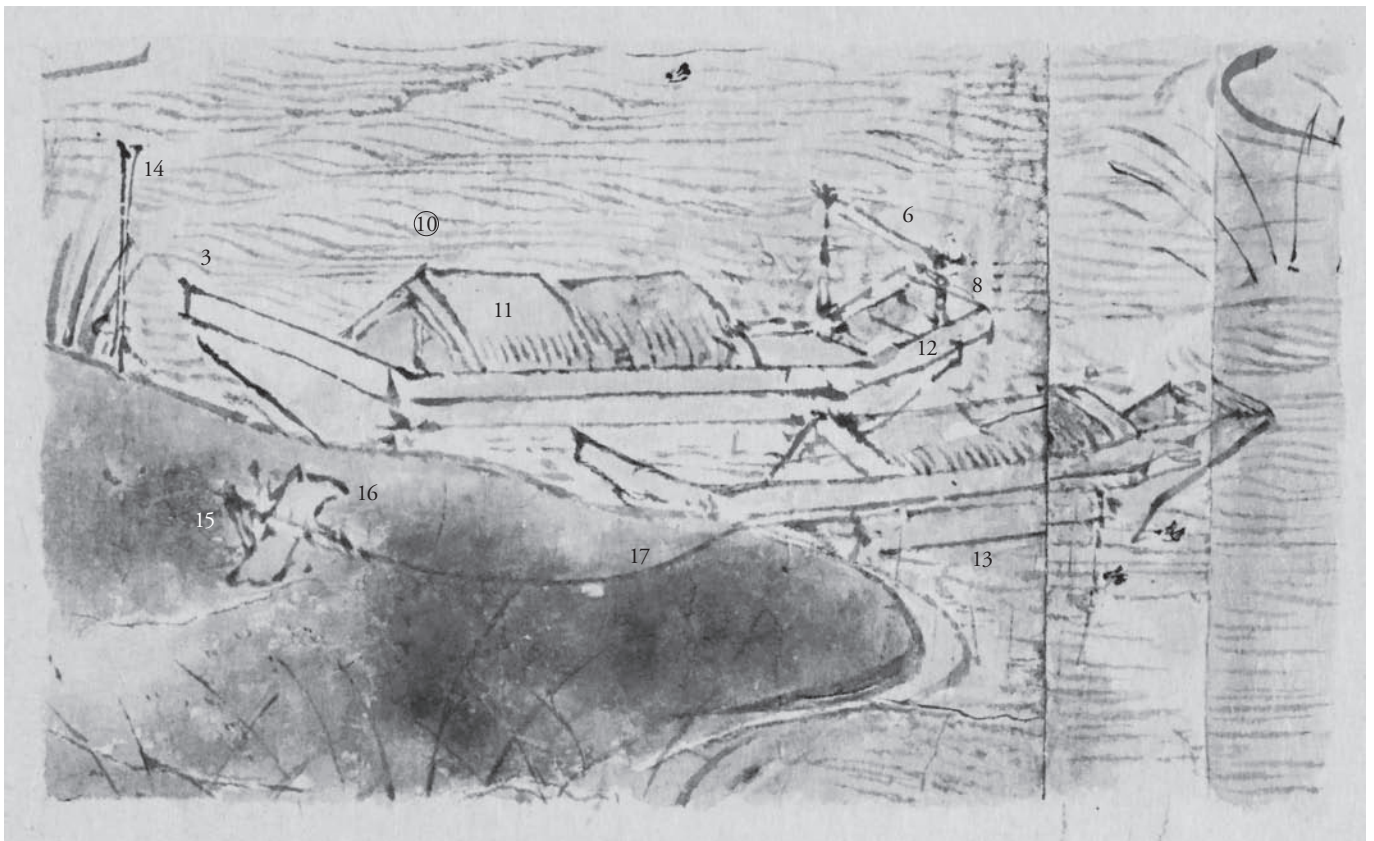
Perhaps a word on ports may be helpful before commenting on boats. More often than not, people took the sea route in order to travel east from Ise. On the other side of Ise Bay, was Mikawa, so one usually traveled by boat to get there. It was common that the boat would go out to sea and travel east along the coast. Anotsu was the point of departure, and is explained in the *Ise fudoki* as follows: "Anotsu was one of the designated three ports since the third year of Nintoku. Foreign boats as well as ours, both public and private, would come here and wait for the wind conditions. It is a famous port in our country." In the *Taiheiki*, Emperor Go-murakami and his company encountered a storm in the open sea of Tenryū, and the boat on which Yūki Kōzuke Nyūdō was aboard is recorded to have been swept to Anotsu. This Anotsu is apparently different from the town of Tsu (Mie Prefecture); the former seems to have been destroyed by a huge earthquake that took place on the seventh day of the fifth month of the third year of Meiō (1494) as well on the fifteenth day of eighth month of seventh year. In the *Ise sangū meisho zue*, it is indicated that "on the seventh day of the fifth month of the third year and the eleventh day of the sixth month of the seventh year of Meiō, 189 Anotsu districts sank due to the earthquake that struck twice, which necessitated the move to the present location." In the seventh year of Meiō, there were two earthquakes, one in the eleventh day of the sixth month and another on the twenty second day of eighth month, but the latter seems to have been more devastating, with about a thousand houses destroyed, and five thousand drowned in Ōminato, and with others, about ten

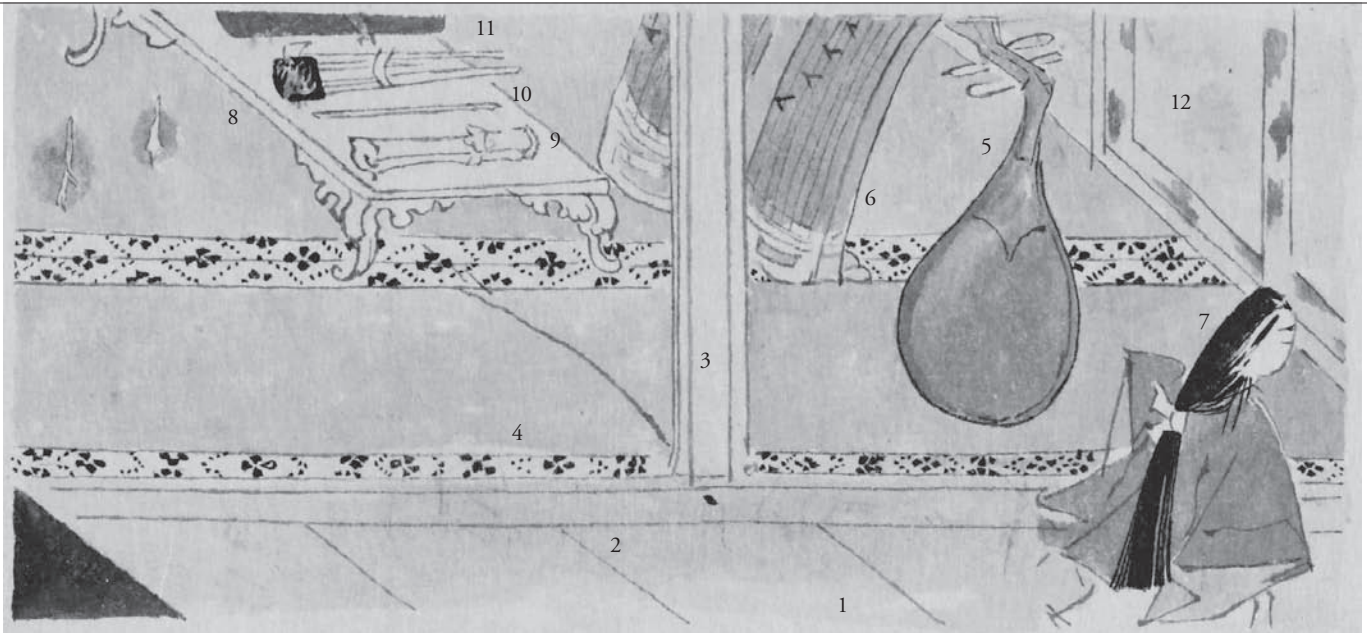
thousand drowned in total. However, it is due to this catastrophe that Ōminato came to rival Anotsu in its prosperity as the outer harbor for the Ise Shrine. Yet, until then, Anotsu was the point of departure for the east by sea.

What is depicted in the picture above is a splendid roofed boat which seems to be a *kōzōsen*. On the boat, there is a "house" built astern, and another one near the bow. The reason why there is nothing in the middle is because the space is used for carrying cargo, which suggests that this boat is a cargo and passenger boat. On the outer part below the gunwale are oar bases, so one may suspect that, when there was no wind, oars were used, and when there was wind, the sails were hoisted to move forward. It is believed that boats such as this one traveled from Ise Bay to the ports in the east. The boats depicted in the bottom picture are of a very small type. They do not even have a place to set a mast, and in the middle part of the boats are small roofs made of straw matting. From this image, it is likely that the boats were used as house boats. They are not vessels for going out to sea, and they are bigger than a dugout. The gunwale is structured to prevent waves from getting in, and below it are what seem to be oar bases. They are probably fishing boats used for housing as well. What look to be house boats are found in the *Ippen hijirie* also, and the boats here are quite similar in type. It is likely that fishermen gradually moved east along the coast on boats such as these. It is said that both men and women who lived by diving for shellfish in the sea at Shima used boats; later, the men would go whale hunting off Kumano, while the women remained to be specialized in diving. One may assume that, in ancient times, there was a custom in this area of using boats as dwellings.



- ① ancient Ise-style boat
- 2 roofed cabin
- 3 bow
- 4 larger roofed cabin
- 5 plank roof
- 6 crosswise frame
- 7 oar
- 8 stern
- 9 oarsmen's seat
- ⑩ houseboat
- 11 straw matting
- 12 water-break
- 13 oarsmen's seat
- 14 mooring pole
- 15 wooden anchor
- 16 weight
- 17 anchor rope





- 1 porch
- 2 lower crossbeam
- 3 pillar (chamfered)
- 4 *tatami* (with *kōrai* pattern cloth edgings)
- 5 *biwa*
- 6 *koto*
- 7 wearing one's hair down (tied with a cord)
- 8 desk
- 9 ?
- 10 flute
- 11 *shō*
- 12 sliding door
- 13 lattice shutter
- 14 lintel
- 15 *nageshi*
- ⑩ woman making herself up
- 17 hair cut at shoulder length
- 18 wearing one's hair down
- 19 hand mirror
- 20 makeup box
- 21 comb
- 22 *mairado*
- 23 clothes rack
- 24 robe
- 25 pillow
- 26 *fusuma*
- 27 floor lamp
- 28 wick



421 Lute, Harp, Lamp Stand

This is a house of one who presides over the religious services of Ise. The luxury of aristocracy is evident in the Japanese lute and harp as well as the lamp stand that are depicted. The use of lamp stands was apparently restricted to the upper classes.