

*Kokawadera engi*

# Kokawadera engi

## Overview

### I.

The *Kokawadera engi emaki* (Illustrated Scroll of the Legends of the Kokawadera Temple) is a set of colored pictures on paper compiled into one scroll and consists of four text sections and five pictures. The beginning of the scroll was burned in a fire, and the first pages of the remaining part are badly scorched as well. Neither the authors nor the time of production is known but it is considered to be a work of the early Kamakura period. The style of painting resembles that of the *Shigisan engi emaki*.

The Kokawadera Temple is an old temple in Wakayama Prefecture, that, according to legend, a local hunter, Ōtomo no Kujiko, built it in the first year of Hōki (770). It is well known as the fourth site of the Saikoku thirty-three temple pilgrimage circuit.

The earliest surviving account of the temple was written in the second year of Tengi (1054) in *kanbun*, the Japanized classical Chinese writing using only *kanji*, thus about 284 years after its foundation, if the year of foundation in the account of origins is correct. Even if it is not, the tales recorded in the account were supposedly passed down among people by the mid-eleventh century and became fixed by this account. The hand scroll was presumably produced about a hundred years after the *kanbun* account. Considering the manner of people's lives depicted, the style and contents of the scroll have much in common with those of the *Shigisan engi emaki*, and thus, while they both illustrate the way of life in the Kinki region during the early Kamakura period, it is also possible that one of them influenced the other.

Just as the *Shigisan engi emaki* illustrates a legend narrated at the time, this scroll depicts episodes from the *Kokawadera engi* (Legends of the Kokawadera Temple). The *Kokawadera engi* is in *kanbun*, while the text of the picture scroll is written in a style mixing *kana* and *kanji*.

It is generally considered that the work originally consisted of two scrolls and later was combined into one scroll. The temple used to own also of the *Kokawadera engi-e* (Illustrated Legends of the Kokawadera Temple) in seven volume but it is no longer extant, perhaps having been lost in a fire.

According to the *Kokawadera kyūki* (Historical Documents of the Kokawadera Temple), the temple repeatedly met with fire. It was destroyed by a fire in the fifth year of Jōhei (935) and rebuilt, burned down in the first year of Ōei (1394), set on fire in a battle with the Negoroji Temple in the first year of Kanshō (1460), and burned again in the first year of Ōnin (1467). Then in the thirteenth year of Tenshō (1585), Toyotomi Hideyoshi burned it down. Presumably this fire did the damage to the picture scroll. The temple burned again in the second year of Genna (1616) and the third year of Shōtoku (1713). These incidents apparently destroyed the old treasures of the temple, and the fact that the picture scroll survived, though half burnt, should be attributed to its careful preservation as a precious item.

Fire damage resulted in the loss of the first text section of

the *Kokawadera engi emaki*. We can assume its content from the *kanbun* account, the *Kokawadera engi*.

### II.

The synopsis of the *Engi* is as follows. The Kokawadera Temple was founded in the first year of Hōki. According to the tradition of the elders, there was a hunter in this area, named Ōtomo no Kujiko. Devoting himself to hunting, Kujiko lived in the mountains and shot at game every night from a platform he built in a valley. One night he saw a shining light, about the size of a large sedge hat. Frightened, Kujiko stepped down from the platform and went near the light, but the light was gone. Yet when he went back to the platform, the light began to shine again. This continued to happen for three or four nights, so he cleaned the area, built a hut with brushwood and lived there, and made a vow to erect a temple and make a Buddha statue. In a short while, a boy came by and asked for lodging, which Kujiko gave. The boy then said he would like to offer something Kujiko wished as a token of appreciation for his hospitality. The hunter replied: "I want to enshrine a statue of Buddha at the shining spot but unfortunately I don't know a good Buddhist sculptor. In addition, my son, who is a ship owner, has gone down to the *Chinjufu*, in Mutsu Province, so I want to dedicate a Buddha statue in prayer for his safe return." Then the boy said: "I am a Buddhist sculptor and I shall fulfill your wish. I shall make the statue in seven days and you must never come and see my work. I shall let you know when I complete it," and he closed himself in the hut. On the eighth day the hunter went to the hut and found a magnificent Thousand-armed *Kannon* statue in the hall, but the sculptor had disappeared. In a mixture of joy and sorrow, the hunter quit killing animals and became deeply devoted to Buddhism.

The above was presumably the content of the original first scroll.

The content of the subsequent second tale can be followed from the text of the picture scroll as well. There was a *chōja* (rich man) in Sarara, Kawachi Province (Mabase no ichi, Shibukawa in the *Engi*), whose only daughter suffered from a terrible swelling, like a *gaki* (hungry ghost), for three years, but nothing could cure her. Thereupon a boy came to the *chōja's* house, offered to pray for the daughter, and prayed by her bedside to the Thousand-armed *Kannon* for seven days without cessation, and then she completely recovered from her illness. The parents were very glad and set all sorts of treasures in front of the boy as a gift, but he refused all but a short sword and a crimson *hakama*. When asked where he lived, he replied only Kokawa in the Naga district of Kii Province and left. The next year the *chōja* visited Kokawa with his whole family and found a stream that appeared as if ground powder had been poured in it. (Kokawa literally means "powder river".) Going up the stream, they reached a small hut. When they opened its doors, a sandalwood statue of the Thousand-armed *Kannon* stood there, holding in its hands the crimson *hakama* and the short sword the *chōja*

had offered to the boy. Thus they learned that the boy who saved the daughter was an incarnation of the Thousand-armed *Kannon*, and the whole family decided to leave the secular world and keep Buddha's teaching.

The picture scroll faithfully depicts these two tales in its illustrations. While the events described in the legends are said to have taken place around the eighth century, the pictures were made in the twelfth century, about four hundred years later, and they faithfully convey the manners of the twelfth century.

The first section depicts the scene where the hunter shoots at a deer, eats the meat of the game he brought back, and tans the leather, and then the boy visits. In the second section, the hunter builds a hut and worships the *Kannon* statue, and makes his family and neighbors worship it as well. The third section takes place at the residence of the *chōja* in Kawachi, where the boy prays for the daughter. The fourth section depicts the people in joyful glee bringing treasures out of the storehouse to offer as gifts of thanksgiving. The fifth section illustrates the family's departure, their journey, the arrival at Kokawa and discovery of the temple, their worshipping, and the head shaving of the whole family.

The lives of people depicted in this picture scroll can be safely regarded as those of the early Kamakura period. The house of Ōtomo no Kujiko, for instance, structurally resembles the Yamazaki *chōja's* residence in the *Shigisan engi emaki*, and the residence of the Kawachi *chōja* seems to represent the residences of local warriors of the era. Among ordinary people, the number wearing *kosode* and *yonobakama* has increased and their *eboshi* resemble the cloth headgear *bokutō*. Presumably this shift is in line with the development of *samurai-eboshi*.

Thus we can conclude that this scroll illustrates the lives of ordinary people in the Kinki region in the early Kamakura period. Objects obviously related to aristocrats do not appear, nor does life in the court, and therefore the artists did not need to be bothered by court customs. In this sense, presumably they only had to depict faithfully the manners of the society of ordinary people. The *Kokawadera engi emaki* is, together with the *Shigisan engi*, a valuable historical source to know the culture of rural villages in the Kinki region during the early-Kamakura period.



### 321 House with a Target

Houses with a target painted on their gable are also seen in the *Shigisan engi emaki* and the *Ippen hijirie*. In folkways remaining today, the tradition exists in Kagawa, Nara, and other prefectures that the house whose turn it is to play the leader's role in local festivals puts up a painted target above the entrance. This appears to be related to the target ritual held at the New Year. In this ritual, all villagers gather in the precincts of the local shrine, and the person appointed as the leader shoots at a target. In some regions the ritual is called *busha* or *bisha* (transcribed by the Chinese characters for "on foot" and "to shoot" or "to dedicate" and "to shoot"). One can also find places here and there from the Kantō area westward where people no longer shoot at a target but just call the New Years ritual something like *bisha*. The house in this picture can also be safely interpreted as that of one appointed to serve as a festival leader. Another interesting aspect is that this house is a semi-underground pit dwelling. In pit dwellings generally only the rafters stand above ground, as with the huts used for mining garnets around Mount Nijō in Nara Prefecture. One can still find pit buildings used as storehouses in the villages of mountainous regions, but until the early Kamakura period pit dwellings also existed. In the mid-Edo period Sugae Masumi reports together with sketches that houses of almost exactly the same style as here appeared after a landslide in the Yoneshiro River basin in Akita Prefecture. Similar dwellings were supposedly widespread in various regions till the Medieval Period.

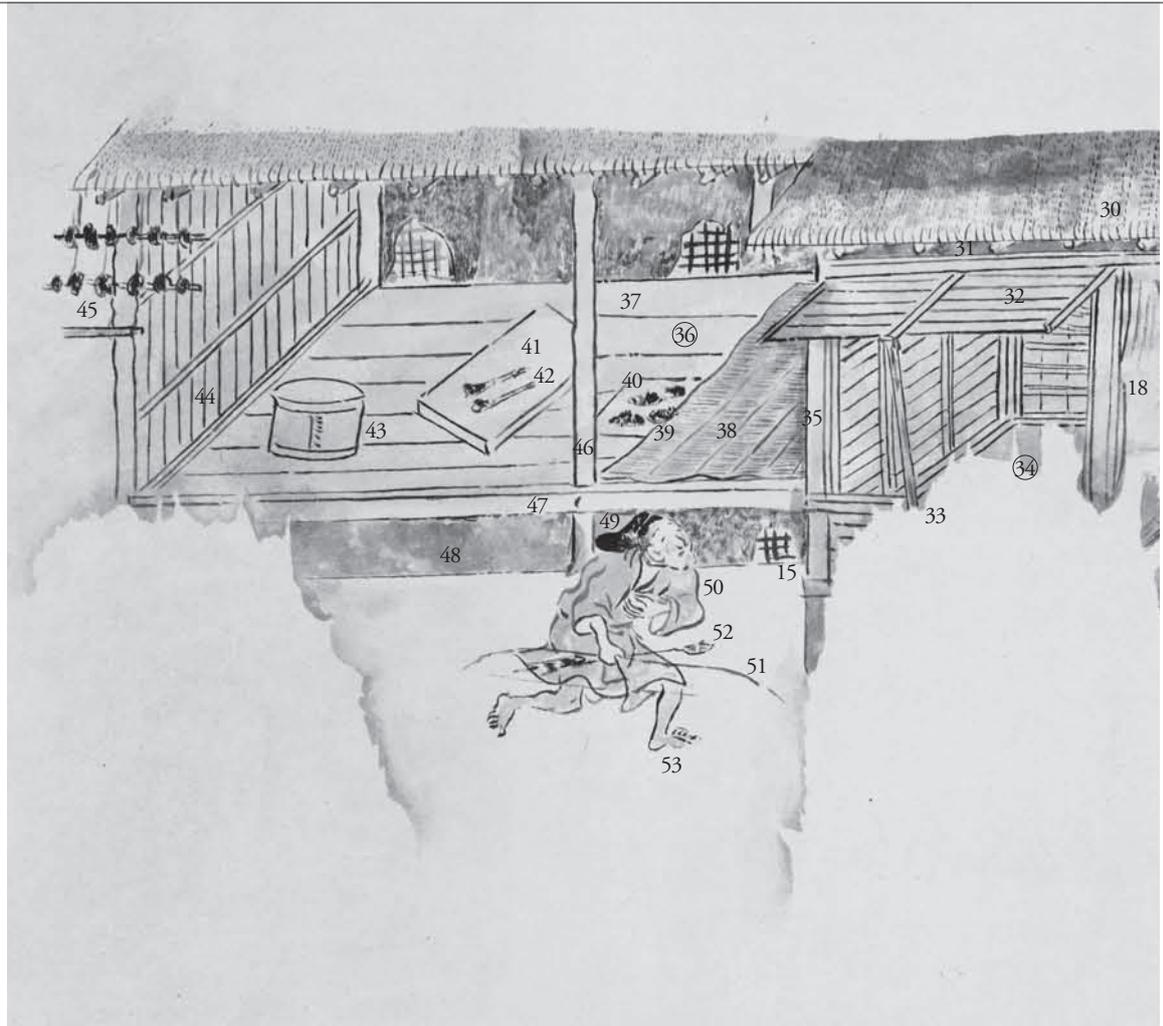
- ① house with a target
- 2 plank ridge
- 3 rope holding together the ridge
- 4 plank roof
- 5 bar holding down the roof (horizontal)
- 6 picture of a target
- 7 plank wall (vertical planks)
- 8 plank wall (horizontal planks)
- ⑨ woman looking outside
- 10 hedge
- 11 sidebar supporting hedge
- 12 drying rice plants



### 322 House of Ordinary People

Houses of ordinary people have *doma*, or an earthen floored entrance space. The house depicted here has a plank roof, the entrance shutter is a *mairado*, and a mortar stands in the *doma*. The wall to the right of the entrance is an earthen wall; the underlying laths can be seen where the mud plaster has peeled away. There is a hedge in front of the house. This is not a merchant's house. It rather appears to be a comparatively wealthy ordinary farmer's house. The man talking with the woman in the house wears *kosode*, *yonobakama*, and straw sandals (*waraji*). A cord hangs over his shoulder, but it is unclear what he carries with it. He wears a sword at his waist. The man holding a long-handled umbrella carries a packet covered with deerskin on his back. The custom of wearing deerskin over *kosode* or other garments apparently existed among the ordinary people; it is also depicted in the *Hōnen shōnin eden*. In general, people used straw rain-capes.

- 1 plank roof
- 2 bar holding down the roof (made of an untrimmed log)
- 3 earthen wall
- 4 lath
- 5 *mairado*
- 6 threshold
- 7 plank wall (vertical planks)
- 8 *doma*
- 9 mortar
- 10 hedge
- 11 sidebar supporting hedge
- ⑫ man with a long-handled umbrella
- 13 long-handled umbrella
- 14 deerskin
- 15 *eboshi*
- 16 *jōi*
- 17 *yonobakama*
- 18 straw sandals (*waraji*)
- ⑲ man asking the way
- 20 *nae-eboshi*
- 21 *kosode*
- ⑳ hanging a cord over one's shoulder
- 23 ?
- 24 sword
- 25 *hakama*
- ㉑ woman talking
- 27 wearing one's hair down



### 323 House of a Powerful Family in the Provinces

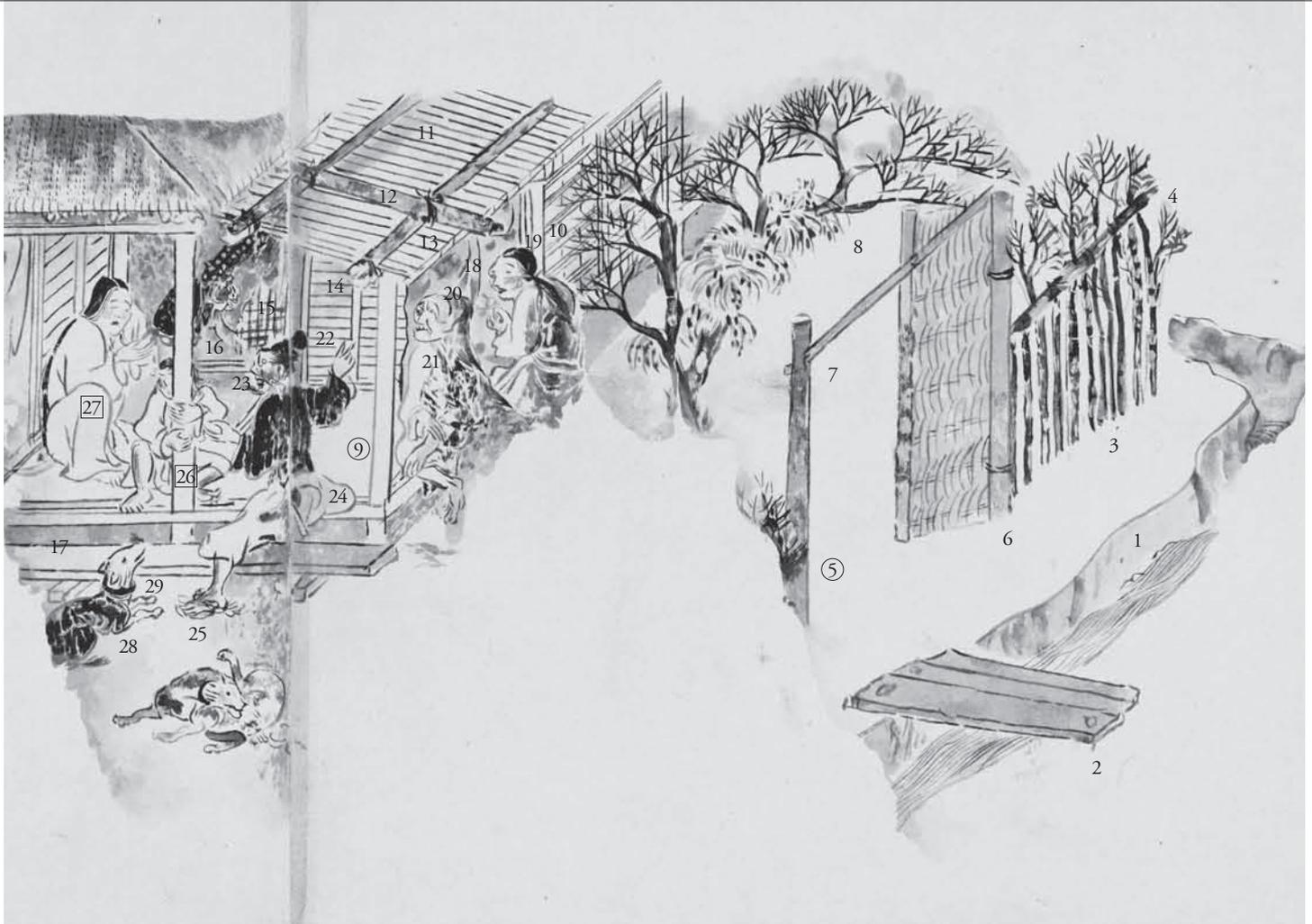
This illustration depicts the house of Ōtomo no Kujiko. Although the text relates that the master made his daily living by hunting, his family seems to have been one of the powerful families of the region, and both his estate and his residence are rather large. One more residence is illustrated in this picture scroll, that of the *chōja* (rich man) of Sarara in Kawachi. It is far more magnificent than Kujiko's. When compared, Kujiko's residence appears to be more the dwelling of one of the so-called local settlers. This residence consists only of a main building; we cannot see any annexes. Yet the main building has an appearance different from the dwellings of the ordinary people. The dwellings of ordinary people in general have *doma*, while this house does not. In addition, this building has a front and back section. It shares this feature with the residence of the *chōja* of Yamazaki depicted in the *Shigisan engi*.

An earthen wall and plank doors separate the front and back sections. Between the front and the back is a small room. The lattice shutter is propped open. The lattice shutters in the dwellings of ordinary people are often the propping-up type. This must be the everyday living room. The floor is wooden and instead of *tatami*, straw matting is spread out. The roof is thatched; a plank eave extends over the front of the house, but there is no deck. The step for removing footwear directly adjoins the horizontal framework of the

entrance floor.

At the back is the kitchen. It is where food is prepared and people have meals. Kitchens are sometimes divided into an upper and a lower kitchen. The lower kitchen is called *kashigiya*. What is depicted here is a shabby kitchen not divided in two. The wall has parts where plaster has fallen off, exposing the laths, illustrating the family's impoverished state. The houses of powerful families in the provinces were probably in general like this one. Though these families seem to have settled early in the area, they did not hold posts in the local government and supposedly did not serve as estate managers either. They do not wear anything like *kari-ginu* or *nōshi*; instead many of them wear *kosode* with *yonobakama* the same as general ordinary people of the time; from this appearance one cannot observe traces of their performing a public function. The people on the scene talking with the wife are probably neighbors, not servants.

Still the residence has a gate with a lintel, laid across at the front, and is surrounded with a hedge and again with a moat, and therefore this must be a family that once had flourished. Yet it was not the house of a warrior family. That is to say, there is neither a separate room where retainers attend, nor an annex built at the back of the main building. Structures characteristic of warrior family's housing cannot be observed. Judging from picture scrolls, powerful families that possessed bows and arrows and other weapons, including swords, for hunting and self-defense, but no other mili-



tary capacity for attacking others, seem to have existed widely from the ancient to medieval times. The painter of this picture scroll likely depicted Ōtomo no Kujiko as from a locally powerful family of this sort.

- 1 moat
- 2 plank bridge (with *hanaguri* holes)
- 3 hedge
- 4 sidebar supporting the hedge
- ⑤ *kabukimon*
- 6 gatepost
- 7 lintel
- 8 drying rice plants
- ⑨ the front room
- 10 *mairado*
- 11 plank eaves
- 12 bar holding down the roof (vertical)
- 13 bar holding down the roof  
(horizontal, vertical and horizontal bars tied together)
- 14 plank wall (horizontal planks)
- 15 lath
- 16 deerskin (quiver)
- 17 step for removing footwear
- 18 curtain
- 19 wearing one's hair down

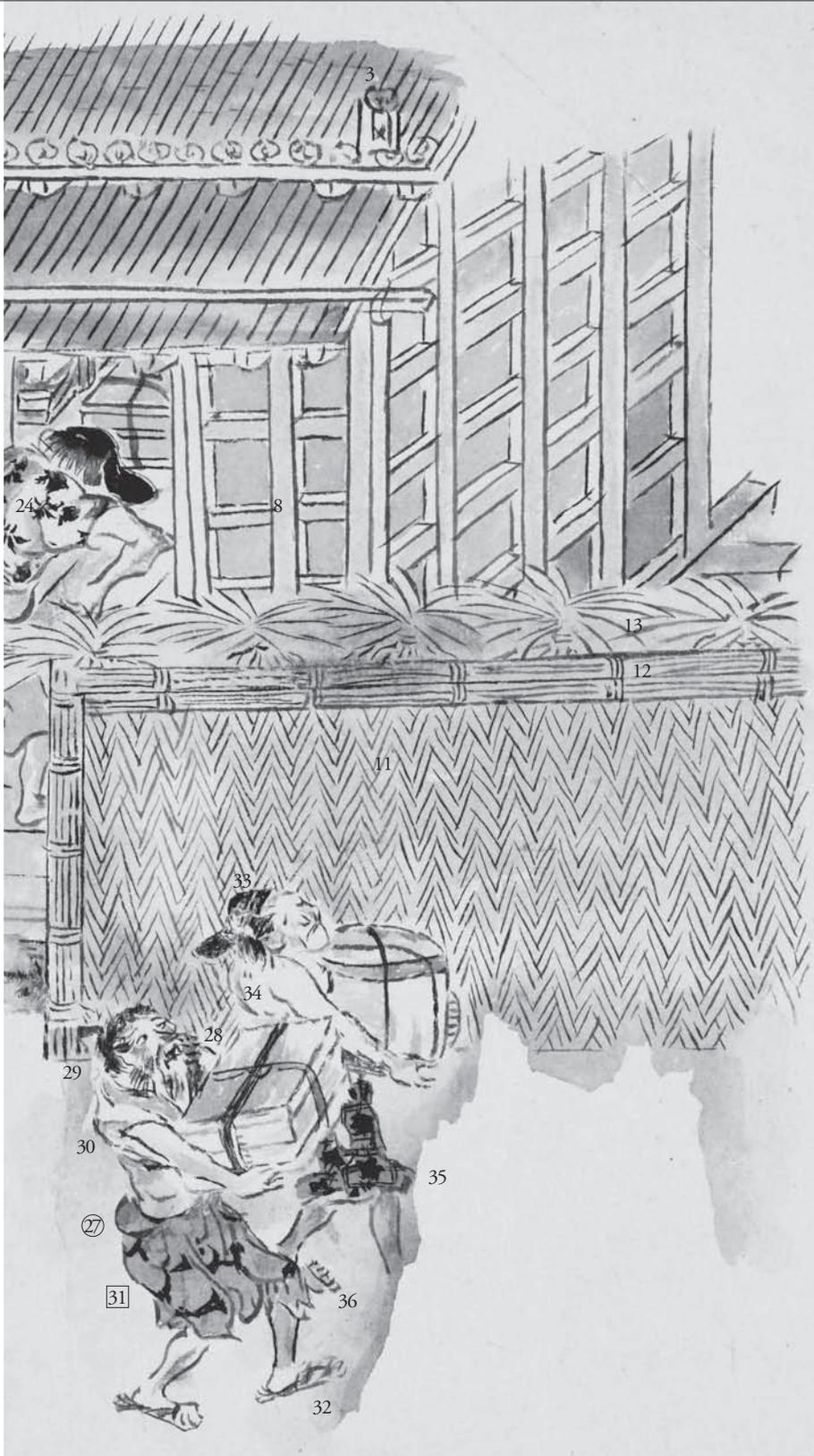
- 20 *zukin*
- 21 *kosode* (patterned)
- 22 *eboshi*
- 23 beard
- 24 *yonobakama*
- 25 straw sandals (*zōri*)
- 26 holding onto a pillar
- 27 sitting with one knee up
- 28 dog
- 29 collar
- 30 thatched roof
- 31 rafter
- 32 prop-up window
- 33 pole to prop up the window
- ③4 *ochima*
- 35 pillar
- ③6 kitchen
- 37 wooden floor
- 38 roughly woven straw matting
- 39 venison
- 40 tray
- 41 chopping board
- 42 deer bone
- 43 wooden container
- 44 plank wall (vertical planks)
- 45 dried meat (skewered)
- 46 pillar
- 47 threshold
- 48 earthen wall
- 49 *nae-eboshi*
- 50 *kosode*
- 51 bow
- 52 arrow
- 53 barefoot



### 324 Storehouse

Storehouses of government offices developed early as so-called *miyake*. From the discovery of the remains of raised-floor storehouses at the Yayoi period archaeological site in Yamaki, Shizuoka Prefecture, we can assume granaries were owned privately as well. Sites and other materials concerning

storehouses of later periods are rather abundant. However, the development of storehouses for storing goods other than food, namely treasure houses, seems to have been rather late. Even in the imperial palace, precious items were placed in a room called *osamedono* in the Kōrōden pavilion. In the houses of ordinary people, one room was enclosed with solid walls, and this was used to store furnishings and occasionally



- ① storehouse
- 2 tiled roof
- 3 decorative roof tile
- 4 rafter
- 5 plank eaves
- 6 bar holding down the roof (horizontal)
- 7 pillar
- 8 plank wall with reinforcement of cross grid bars
- 9 wooden floor
- 10 earthen wall under the porch (lath)
- 11 wickerwork fence
- 12 frame of the fence
- 13 bamboo
- 14 bundled cloths (mats?)
- 15 box (tied crosswise)
- 16 mat?
- 17 leather box
- 18 wooden container
- ⑲ man recording in a register
- 20 *tate-eboshi*
- 21 *kosode* (plain)
- 22 register
- 23 quill?
- 24 short-sleeved kimono (patterned)
- 25 *yonobakama* (plain)
- 26 carrying luggage
- ⑳ man carrying luggage in front
- 28 beard
- 29 hair (without *eboshi*)
- 30 short-sleeved kimono
- ⑳ stripping the *jōi* to the waist
- 32 straw sandals (*zōri*)
- 33 *nae-eboshi*
- 34 unclothed
- 35 *hakama*
- 36 barefoot

as a sleeping room. Such rooms were called *nando*. In this illustration, such furnishings and utensils are stored in a detached storehouse. In addition, this storehouse is made sturdily with planks and a reinforcement of cross grid bars. This reveals the family's wealth.



### 325 Turret

This is the gate of the residence of the *chōja* (rich man) of Kawachi, and this very gate reveals the *chōja* to be of a local warrior's family. Turrets are generally built at forts, but in this picture, the turret is for an ordinary house. A floored platform has been built over the gate, and a roofed shelter stands on it. This structure is meant to defend the house against an enemy. A bundle of arrows can be seen, too. Three armed men sit in front of the gate. Turrets of this sort appear in the *Ippen hijirie* and the *Rokujō dōjō engi*, and therefore must have been common at warrior's residences in the area around Kyōto. Likewise, according to the *Ippen hijirie*, turreted gates were also constructed at street corners. The *Gikeiki* narrates that Kī'ichi Hōgen built turrets at the four corners of his mansion in Horikawa, which indicates that turrets were not built only at gates.

- ① retainers guarding a gate
- 2 *eboshi*
- 3 *jōi*
- 4 breastplate
- 5 straw sandals (*waraji*)
- ⑥ sitting with one knee up
- 7 arrows
- 8 bow
- 9 beard
- 10 *jōi* (tying cords at the breast)
- 11 sword
- ⑫ sitting cross-legged
- ⑬ Buddhist priest
- 14 priestly robes
- ⑮ turreted gate
- 16 shelter (plank roof)
- 17 curtain
- 18 railings
- 19 plank fence
- 20 bamboo?



### 326 Annex

In the *shinden-zukuri* style of aristocrats' residences in the Heian period, a *shinden* (main building) was placed in the center and annexes called *tainoya* were constructed to its east, west, and north; *tsuridono*, fishing pavilions were built at both sides of the garden in the front of the *shinden*, and these building were connected with roofed corridors. Presumably only a limited number of people of the highest class lived in such houses, and lower-class aristocrats lived in houses of a quite modified and simplified style. The house depicted in this scene also seems to be in this tradition of *shinden-zukuri*, for it consists of a main building, an annex, and a plank storehouse. In addition, an extended porch connects the annex and the main building. Such a residential style was seen among aristocrats, and at the same time it became popular among the warrior class. They often used the annex as a room where the retainers stood by, calling it *tōsaburai*. Another style of building with an annex adjacent to the main building, namely the so-called *chōmon-zukuri* style, was also rather common. Thus the housing structure grew more complex. The annex depicted in this illustration is used as a place for the family to be at ease, and the daughter of the *chōja* (rich man) rested here when she was sick. The door on the left is a lattice shutter while the ones on the right are sliding doors. This indicates an intermediate stage of transition from lattice shutters to translucent sliding doors.

- ① annex (plank roof)
- 2 bar holding down the roof (horizontal)
- 3 lattice shutter
- 4 metal shutter hook
- 5 plank wall (horizontal wainscoting)
- 6 *tatami*
- 7 *mairado*
- 8 wooden floor
- 9 curtain (*noren*)
- 10 porch
- 11 extended porch
- ⑫ woman sitting
- ⑬ sitting with one knee up
- ⑭ sitting on one's heels
- 15 short post supporting the porch



### 327 Male Traveling Attire

When traveling overland, apart from going on foot, people largely used horses. Ox carts were used almost entirely used in and around Kyōto, and palanquins were only used by a limited number of aristocrats. This illustration may not be depicting something like travel, but it at least represents an old man on horseback. He wears a *nae-eboshi* and, at his waist, a flat fan. This fan is made of wickerwork. These fans were presumably used not only to make a cooling breeze, but also for chasing away swarming insects. The man at the rear of the horse wears *kosode* and *yonobakama*; the waist cord of his *hakama* hangs down. On his feet, he wears straw sandals (*waraji*). Since he is not wearing the type of straw sandals called *zōri*, this attire must be for a journey of rather long distance. He carries a wooden container.

- ① servant
- 2 *nae-eboshi*
- 3 wooden container
- 4 *kosode* (plain white)
- 5 *yonobakama* (dyed and plain)
- 6 waist cord of *hakama*
- 7 straw sandals (*waraji*)
- ⑧ old man riding on a horse
- 9 beard
- 10 flat fan
- 11 crupper



### 328 Female Traveling Attire

Various preparations and clothing were required for traveling. In this scene, the daughter of the *chōja* (rich man) of Sarara, Kawachi, is about to depart for the Kokawadera Temple. As the daughter of a wealthy and powerful person, she wears *uchigi* even for traveling and rides on a horse, and a servant is putting an *ichimegasa* with veils on her. The veils are of thin silk gauze that the wearer can see through. Although it is not clear when the custom started of females using veils when traveling, the earliest examples depicted in picture scrolls are those in the *Shigisan engi*. This illustration is the next earliest. Presumably the veils were used for protection from insects and the sun. However, by the mid-Kamakura period, the veils became extremely long, supposedly reflecting a change in purpose to hiding one's face from others. And in the Muromachi period, they become very short, functioning as a decoration.

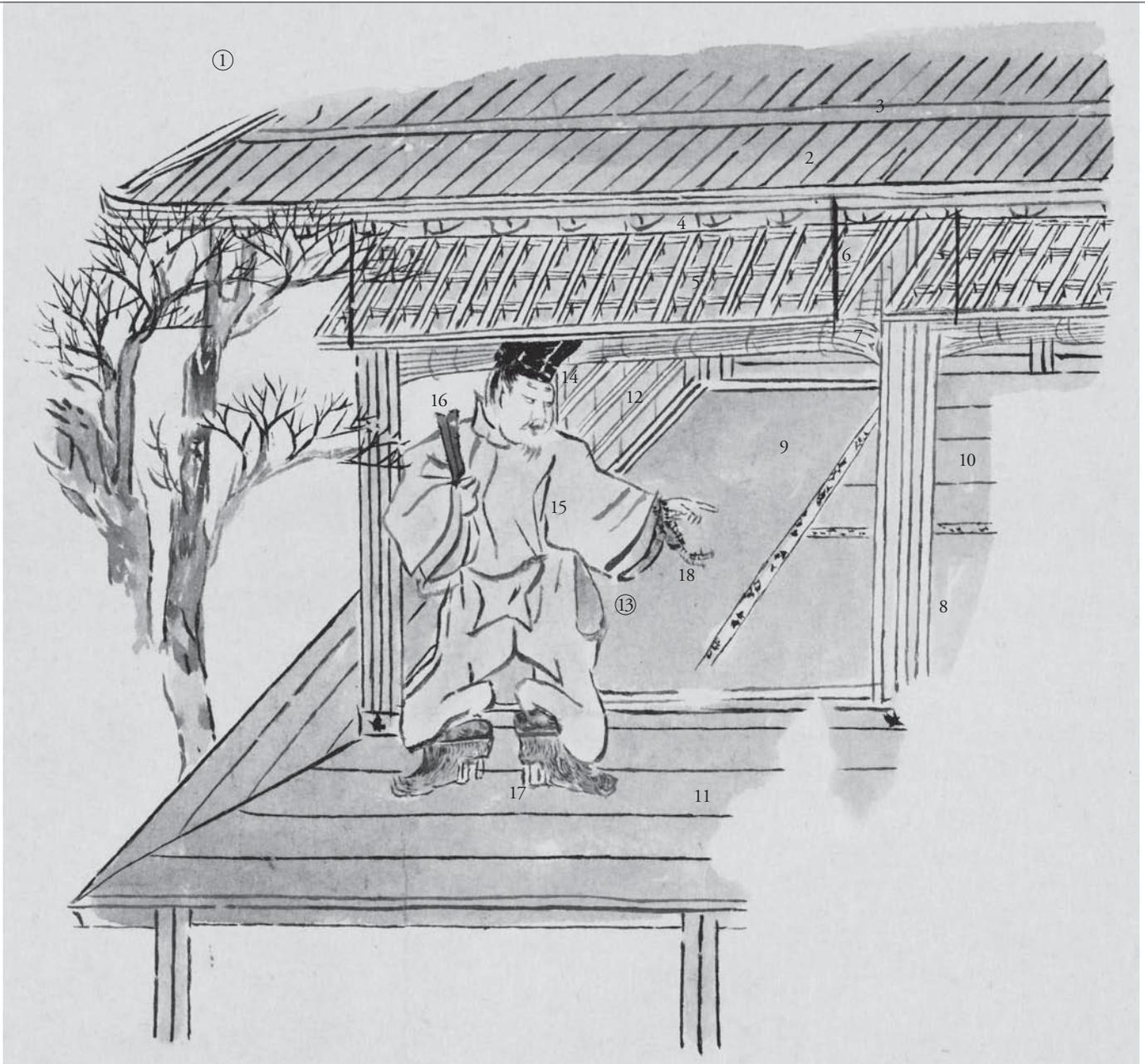
- ① departing daughter
- 2 *ichimegasa*
- 3 veil
- 4 wearing one's hair down (side locks cut at the shoulder)
- 5 *uchigi*
- 6 saddle flap
- 7 *kitsuke* (deerskin)
- 8 crupper
- 9 *nae-eboshi*
- ⑩ *hitatare*, baring one shoulder
- 11 rein
- 12 *hitatare*
- 13 *yonobakama*
- 14 straw sandals (*waraji*)
- 15 *nae-eboshi*
- 16 porch
- 17 wooden floor
- 18 *tatami* (with *kōrai* pattern cloth edgings)
- 19 pillar
- 20 bamboo screen
- 21 plank wall (horizontal planks)



### 329 Female Traveling Attire

The most generally used female traveling attire was *tsubo shōzoku*, the style of tucking *kouchigi* up with a waist cord and wearing *ichimegasa*, but the style of wearing a straw rain-cape over one's garments, as in this illustration, also existed. Straw rain-capes are much illustrated in picture scrolls and therefore were presumably an important item in traveling attire. Still, a woman wearing a straw rain-cape and riding on horseback is uncommon. It is not clear whether she is wearing it for protection from rain or from cold, but probably it is from rain. Rain-capes are nowadays mainly made of straw, but other materials, such as the inner skin of tilia, hemp-palm and wild rice were also used. Such capes were important as rain-wear before oilpaper umbrellas became common.

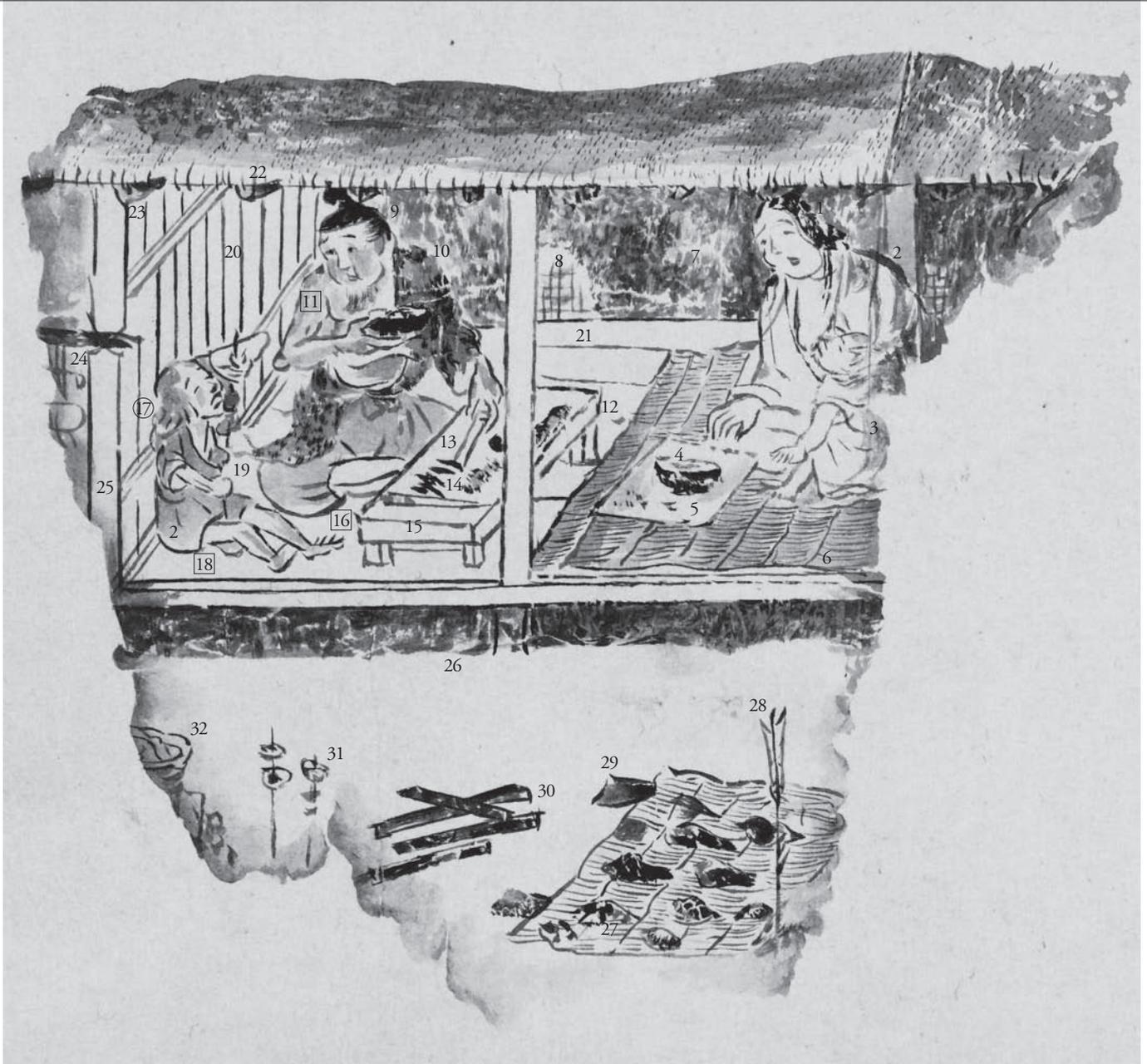
- ① woman riding on a horse
- 2 *ichimegasa*
- 3 straw rain-cape
- ④ horse
- 5 crupper
- ⑥ accompanying woman
- 7 *ayaigasa*
- ⑧ bearer
- 9 balancing pole
- 10 half-size chest with legs



### 330 Boots

The *chōja* (rich man) of Sarara is instructing the departing party from the annex of his residence. He wears *kariginu* and *tate-eboshi*. *Kariginu* is the attire for hunting and at the beginning was largely used by warriors. At the time they were made of hemp. Later they were also made of luxurious silk. What is interesting here is his footwear, which has heels. It reminds the reader of today's high-heels. He is presumably wearing these boots for horse riding.

- ① annex
- 2 plank roof
- 3 bar holding down the roof (horizontal)
- 4 rafter
- 5 lattice shutter
- 6 metal shutter hook
- 7 bamboo screen
- 8 pillar
- 9 *tatami* (with *kōrai* pattern cloth edgings)
- 10 wooden floor
- 11 porch
- 12 *mairado*
- ⑬ *chōja* of Sarara
- 14 *tate-eboshi*
- 15 *kariginu*
- 16 fan
- 17 boots
- 18 Buddhist rosary

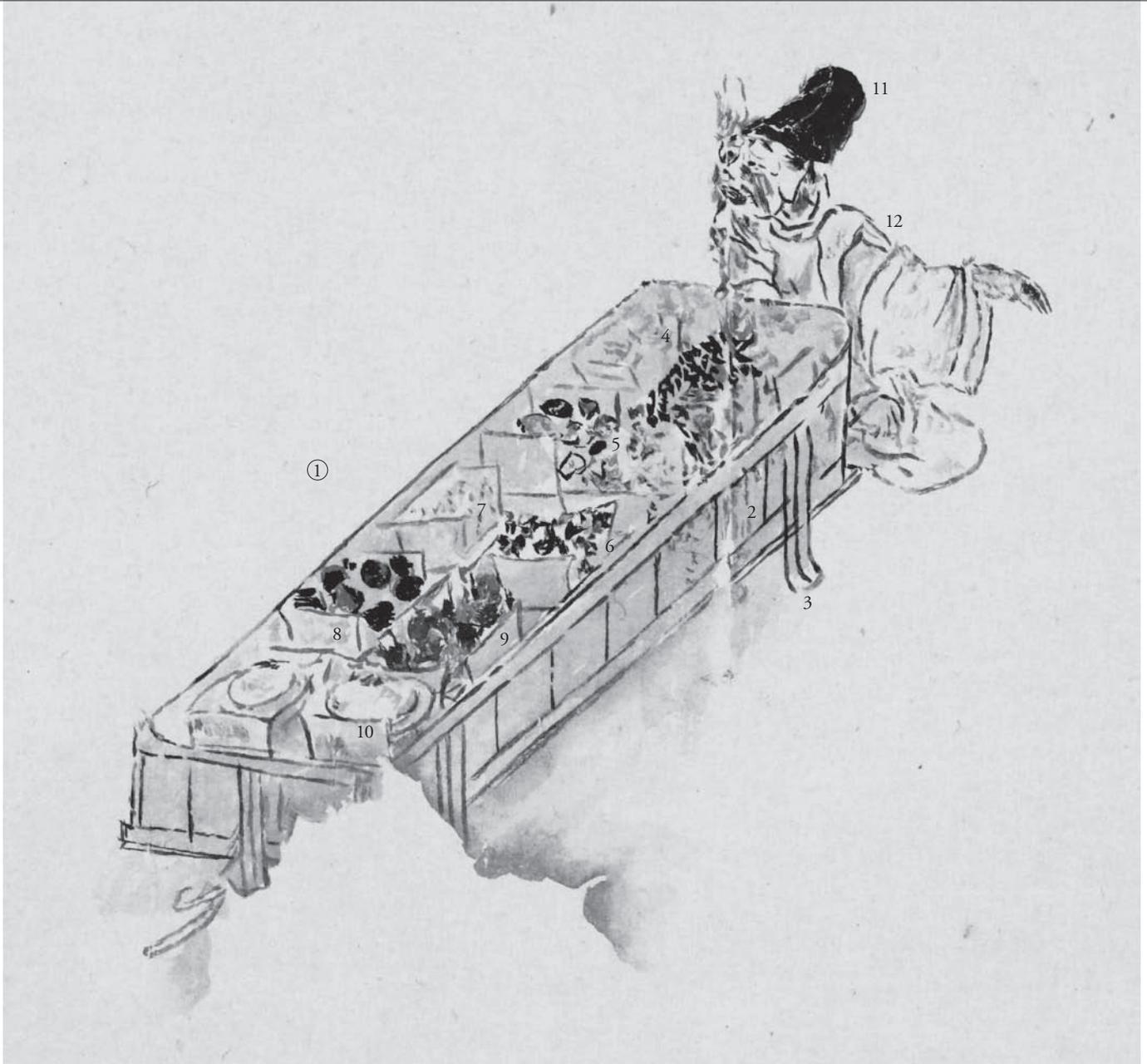


### 331 Meals

Eating meals in the kitchen is depicted here. Parents and a child are eating the venison that the master hunted. They are eating only meat and nothing else. The style is very simple, with only bowls used as dishes and a cutting board and a knife for cooking. The remaining meat is either skewered or dried on straw matting. This scene tells how people dined in those days.

- 1 wearing one's hair down
- 2 *kosode*
- 3 baby
- 4 bowl
- 5 tray
- 6 rough straw matting
- 7 earthen wall
- 8 lath

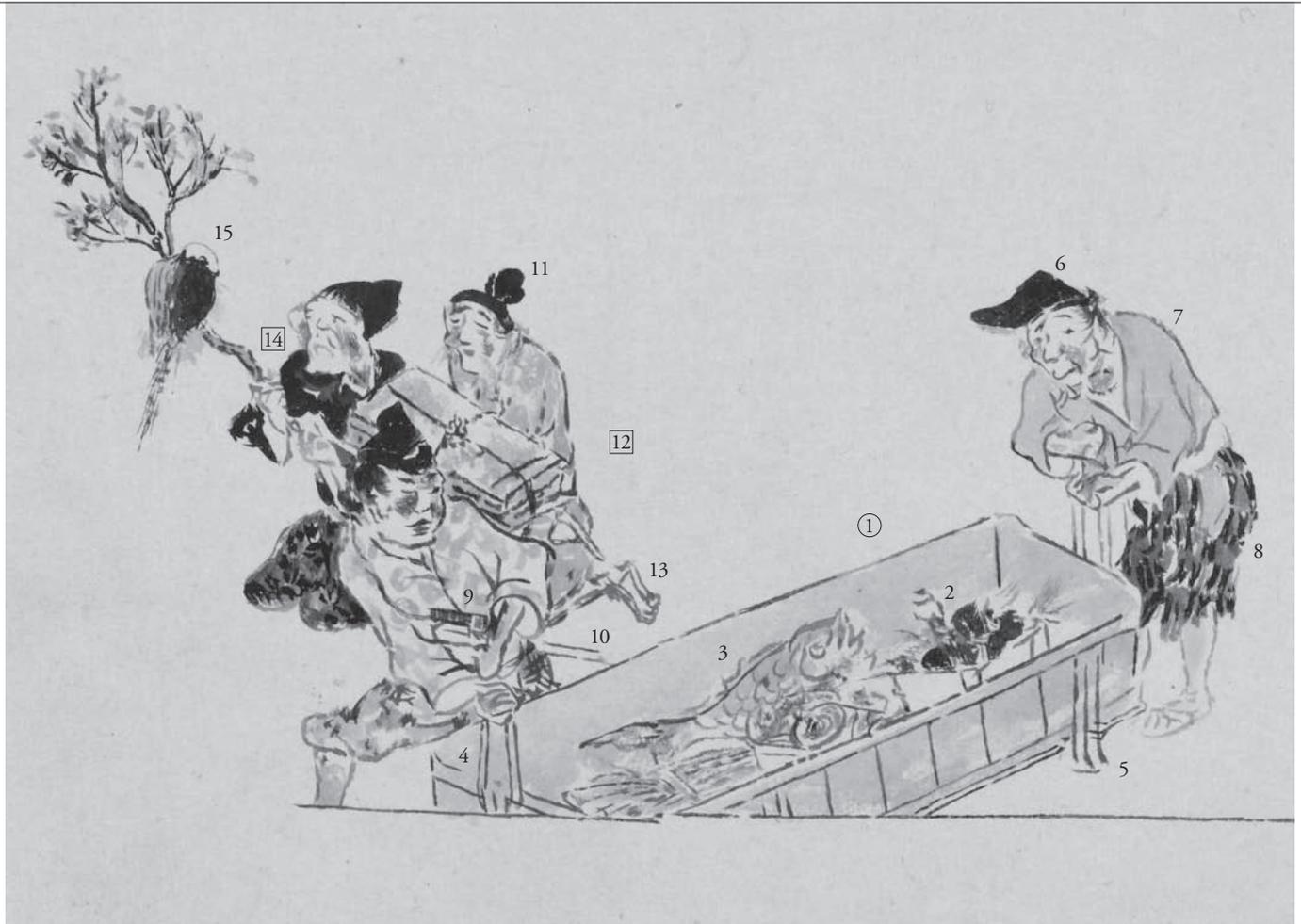
- 9 *eboshi*
- 10 *kosode* (animal skin?)
- 11 baring one shoulder
- 12 chopping board
- 13 chopsticks
- 14 venison
- 15 knife
- 16 sitting cross-legged
- 17 child eating venison
- 18 sitting with legs stretched out
- 19 skewered meat
- 20 plank wall (vertical planks)
- 21 wooden floor
- 22 thatched roof
- 23 rafter
- 24 dried meat (skewered and dried)?
- 25 pillar
- 26 earthen wall (under the porch)
- 27 dried meat (dried on straw matting)
- 28 arrow for scaring animals
- 29 heavy stone for keeping the straw matting in place
- 30 firewood
- 31 skewered meat
- 32 pot



### 332 Foodstuffs in a Chest with Legs

Various foodstuffs are placed in a chest with legs. It would be a precious source of information, if one could identify what they are, but that is impossible from this image. Yet they seem to be not daily staple food but side-dishes to go with it or luxury foods. They seem to be fruits or vegetables. Presumably they are the local specialties presented as a sort of tribute. Quite a few examples exist that depict the usage of long chests for transporting supplementary foodstuffs. However, it was uncommon to use such chests among ordinary people. Instead, ordinary people used *hokai* for exchanging food as a gift. *Hokai* is a container with a *mage-mono* cylindrical body and three legs. What is depicted here can be regarded as a miniaturized chest with legs, or *karabitsu*. There was also chests half the size of a long chest with legs (*naga-karabitsu*). They were called *han-karabitsu* or *han-bitsu*. Long chests without legs are *nagamochi*.

- ① long chest with legs
- 2 side board
- 3 leg
- 4 foodstuffs (unidentifiable)
- 5 foodstuffs (unidentifiable)
- 6 foodstuffs (unidentifiable)
- 7 foodstuffs (unidentifiable)
- 8 taro?
- 9 foodstuffs (unidentifiable)
- 10 turnip?
- 11 *tate-eboshi*
- 12 *suikan*



### 333 Chest with Legs, *Torishiba*

As mentioned earlier, chests with legs were used for transporting clothing and food. The chest with legs depicted in this illustration contains such items as well. What draws one's eyes first is the huge fish. Presumably it is a carp. In the square container to its right is fruit, though the kind is unidentifiable. Two men are holding each of the chest's handles. Another two hold up tribute offerings. One holds a bundle of cloth and another a branch that has a pheasant attached to. Attaching tribute items and gifts to a branch was the custom of the day, called *torishiba*. *Hei* or *tamagushi* (Shintō offerings, generally consisting of paper or cloth streamers) are still today attached to a *sakaki* branch when offered to a god. This is probably a remnants of this custom. These two items must have been taken out from the chest.

The four men illustrated here are all dressed differently. The one at the left end wears *suikan* and *eboshi*, while the man holding the cloth and the one standing by the left side of the chest wear *hitatare*. The one at the right end seems to be wearing an unlined *kosode*. The *hakama* of this man is *nubakama*, while that of the man at the left of the chest is *sashinuki*, which indicates that they are ordinary farmers of low social status.

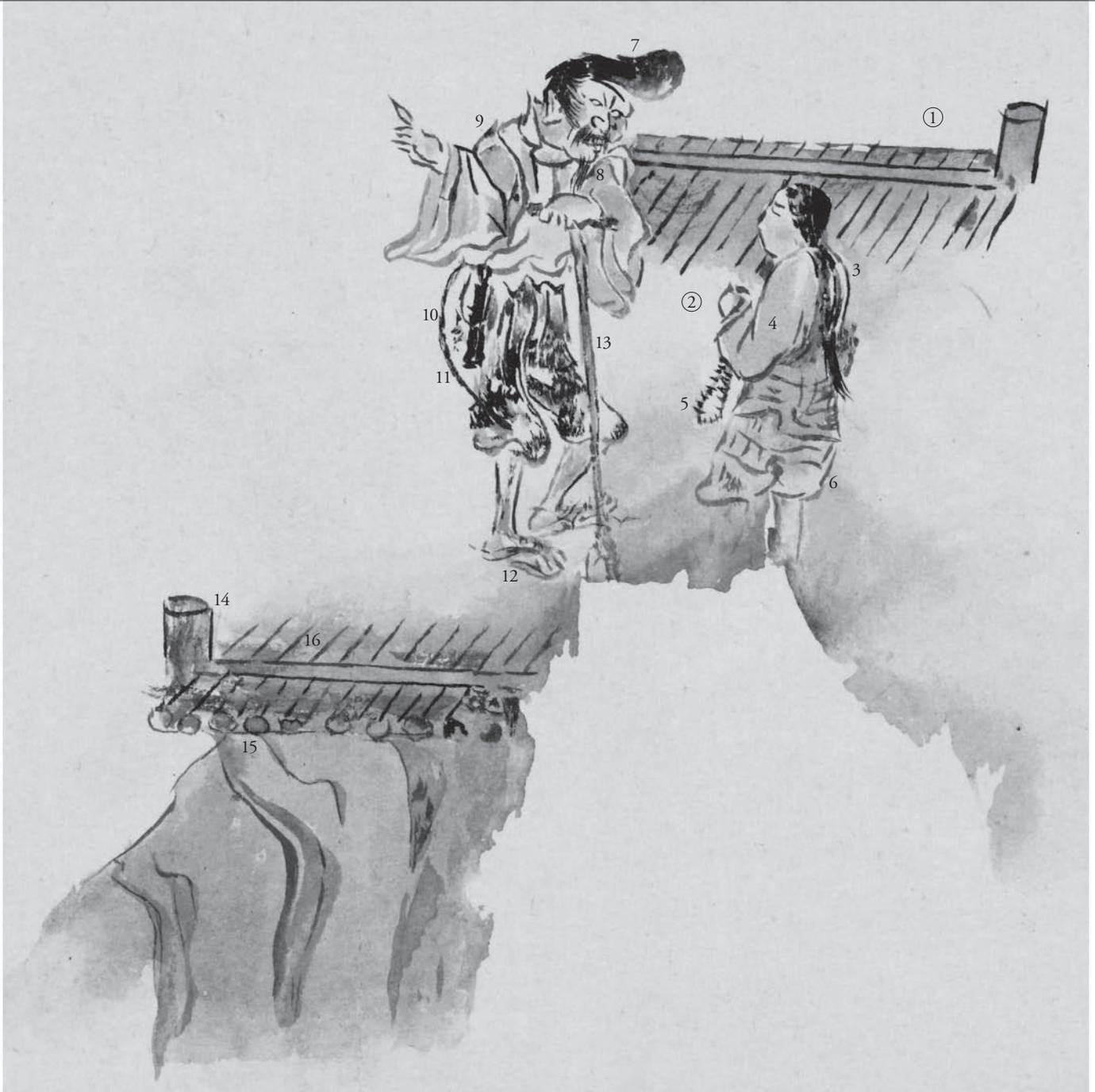
- ① chest with legs
- 2 taro?
- 3 carp?
- 4 handle of a chest
- 5 chest leg
- 6 *nae-eboshi*
- 7 *kosode* (plain, with the right side over the left)
- 8 *nubakama*
- 9 short sword
- 10 staff
- 11 *eboshi*
- ⑫ holding a packaged item
- 13 straw sandals (*waraji*)
- ⑭ holding a branch
- 15 pheasant



### 334 Bale of Rice

One man by a fence is loading a bale of rice on another's back. They are probably bringing the food supplies for the departure of the *chōja* (rich man) of Sarara for Kii. We have already seen in the *Shigisan engi* that people had to take food with them for long journeys. Grain was in general stored in straw bags. This includes rice, wheat and barley, millet, barnyard millet, and buckwheat. The bale depicted here must contain grain, too. A straw lid is fit on one side of the bag and ropes are strapped around it not only sideways but also lengthwise. This illustration may be the earliest example depicted in picture scrolls of attaching a straw lid to a grain bag. Incidentally, bales seem to have been transported not by carrying them on one's back with a support frame such as *renjaku*, or on one's shoulder, but by carrying them directly on one's back, supported by both hands. One can still observe this way of transportation today.

- 1 hemp palm
- 2 wickerwork fence
- 3 *samurai-eboshi*
- 4 *hitatare*
- 5 bale of rice
- 6 straw lid of a rice bag
- 7 rope tied vertically
- 8 *nae-eboshi*
- 9 *kosode*
- 10 short sword
- 11 *yonobakama*
- 12 carrying a bale of rice on one's back
- 13 heap of bales



### 335 Bridge

We can assume that by the Kamakura period people often built bridges over small rivers and streams. These bridges were constructed with diverse techniques. In the case of the one depicted here, the process was to first hammer pillars into both banks, connect these pillars with logs, arrange logs crosswise over these, and lay bars to keep the logs from moving. Although crude, because it does not use planks, such a bridge can be constructed easily. This type of bridge is still commonly seen in the country side, though, in general they are covered with soil. A bridge technically somewhat more complex can be seen in the next image.

- ① bridge (laying logs crosswise)
- ② young boy
- 3 wearing one's hair down
- 4 *jōi*
- 5 Buddhist rosary
- 6 *hakama*
- 7 *nae-eboshi*
- 8 mustache
- 9 *kariginu*
- 10 *yonobakama*
- 11 short sword?
- 12 straw sandals (*zōri*)
- 13 two-pronged walking stick
- 14 main post
- 15 log
- 16 bar holding down logs



### 336 Bridge Paved with Soil

The bridge depicted here looks like a plank bridge at first sight, yet its right end is covered with earth, and therefore it presumably was a bridge paved with soil and has lost the soil. Because of this loss of soil, one can see clearly the structure of the bridge. Most simple bridges use logs connecting both banks, and planks are laid over the logs, but bridging wider rivers requires bridge supports. In the case of many of the countryside bridges paved with soil, forked trees whose branches have been trimmed into a Y-shape are hammered into the riverbed in pairs set at a certain interval, and a log is laid connecting each pair. Other logs are set lengthwise along the ends of these logs and the bridge supports serve as bridge beams. Planks or logs are then laid crosswise over these beams. In some cases such a structure is paved directly with soil, but in this illustration another set of planks is first laid lengthwise. There are also parts that do not have these lengthwise planks. This type of bridge is still often seen in mountain areas today, and the technique has hardly changed from the one in this image. In ancient times, many rivers did not have bridges and people either crossed on foot or by ferries; yet bridges were apparently built for most narrow streams with a heavy flow, and diverse techniques for bridging existed. Other bridges are also depicted in this picture scroll. Most of the bridges in the country that were not located on highways do not have railings. In addition, they are narrow in width, just enough for people and horses to cross over.

- 1 river
- ② bridge paved with earth
- 3 bridge support (forked pole)
- 4 bridge beam
- 5 main bridge beam
- 6 log
- 7 crosswise plank
- 8 lengthwise plank



### 337 Wooden Palanquin

Generally aristocrats used palanquins for travel. Ox carts were available only in Kyōto, where the streets were wide, and thus, apart from riding on a horse, riding on a palanquin was the only way if one chose not to walk. Many types of palanquin existed; the one depicted here is wooden. It is covered with planks, and bamboo screens hang at the front and back. It rests on carrying poles, to which shouldering cloth straps have been attached, and to carry the palanquin, the bearers sling the straps around their necks and hold the poles with both hands. In addition, palanquin attendants support it with their hands. This image shows two bearers and five attendants. The bearers wear *kosode*, *yonobakama*, *habaki* leggings, and straw sandals (*waraji*). There are many kinds of palanquin including some for carrying gods and Buddha. The palanquin used by the emperor was called *hōren*, or phoenix palanquin. Hand palanquins are carried using the hands, and shoulder palanquins are borne on the shoulders.

- ① wooden palanquin
- 2 ridge of the palanquin
- 3 palanquin roof
- 4 bamboo screen of the palanquin
- 5 window
- 6 carrying pole
- 7 palanquin leg
- ⑧ man carrying palanquin
- 9 *nae-eboshi*
- 10 shouldering cloth straps
- ⑪ palanquin attendant
- 12 *eboshi*
- 13 *kosode*
- 14 *yonobakama*
- 15 straw sandals (*waraji*)

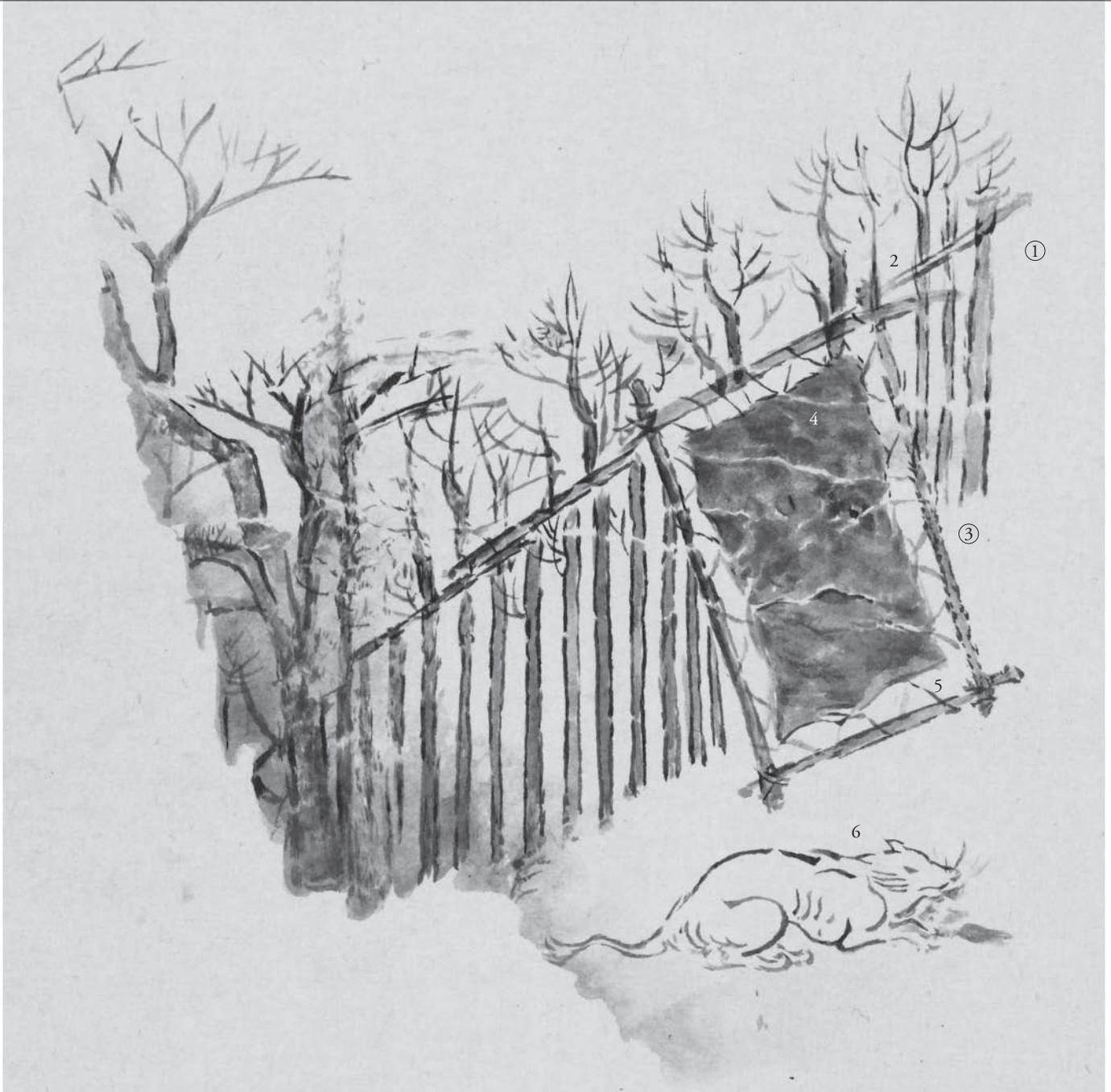


- 1 tree
- 2 rice plants (hung as sheaves)

### 338 Drying Rice Plants

Although one cannot conclude that what is depicted in this image is the drying of rice plants, definitely some plants of the grass family are being dried on tree branches. Drying harvested sheaves of grain thoroughly in the sun was an ancient custom: an order issued by the Council of State (*Daijōkan*) on the second day of the leap ninth month, the eighth year of Jōwa (841), states that the people of Uda, Yamato Province, set up poles in the rice field and dried the sheaves of seed rice on them, and they were dried as well as if they had been toasted; this arrangement is called “*inaki*”

(two Chinese characters respectively meaning rice plant and machine), and all provinces should widely promote the equipment of this device. In such ways, hanging sheaves of grain to dry was promoted from early times. However, even if people did not have such devices, using trees for the same function was apparently widely seen, and for example, is depicted as a part of the Yamato village scenery in the *Shigisan engi*. If one turns one’s eyes to the countryside, the custom still remains today in various places. In some regions such a practice is carried out, for example, only for beans or only for perilla. There are illustrations of drying rice, soybeans, and adzuki beans in the *Kōka shunjū*.

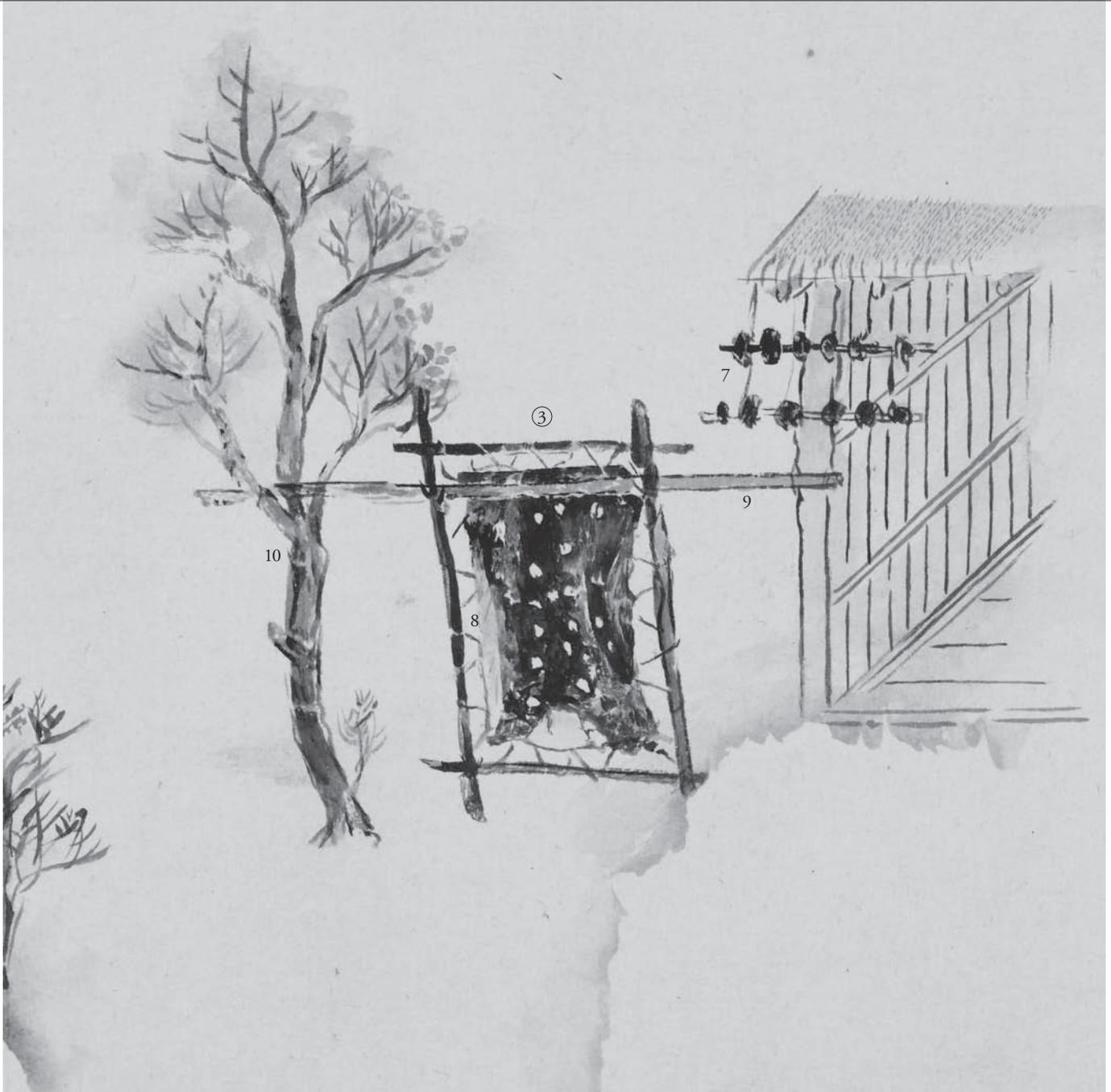


### 339, 340 Tanned Leather

The *Wamyō ruijūshō* gives the Chinese character for “leather” the pronunciation of *tsukuri kawa*, tanned leather. The technique of removing glue from animal skins to soften them appears to have arrived from Korea. An item in the *Nihon shoki* for the sixth year of Emperor Ninken notes that Hitaka no kishi returned from Korea and offered artisans named Suruki and Nuruki to the emperor, and that the tanners in Nukata Village, Yamanobe, Yamato Province are their descendants. Positions called *tenri* and *tenkaku* can be found in the articles concerning the Ministry of Finance in the *Ryō no gige*, a compilation of codes of the early eighth century, and they were supposed to oversee makers of shoes and saddles. These makers of shoes and saddles were descendants of people from the Korean Peninsula, artisan groups subordi-

nate to government offices, were exempted from obligations of craft tribute and corvée labor. Presumably, the techniques brought in by these people gradually spread among ordinary people. The materials used were rawhides of animals such as cattle, horses, wild boars, and deer; cattle hides were obtained when domestic cattle and horses died, or by killing them, but hides of boars and deer were acquired by hunting the animals and skinning them.

There seem to have been various tanning methods. Items titled dyed leather and washed leather are found among the annual items to be provided by the provinces as listed in the *Kura-ryō* (Imperial Storehouse Bureau) section of the *Engishiki*. Washed leather is explained as deerskin from which the hair has been removed and partially tanned. Its tanning process is as follows: first skin the deer, remove the hairs from the hide, and dry it well; then scrape off the flesh,



soak the hide in water, roughly shave it, soak it in a liquid extracted from plants, and then dry it. The identity of the plant extract is unclear, but the bark of evergreen oak is used in the case of cattle hide. Presumably oak bark is boiled down to extract tannin, and hides are soaked in the tannin liquid to remove the glue from them. Lime was also used. Many other ways of tanning must have existed; the *Kokawadera engi emaki* shows the process of tying deerskin to a wooden frame to stretch it, removing the flesh, and drying the hide in the sun. Both the inner and outer sides of the hide are depicted. And the skin is dried by propping the frame against a hedge in Picture 339 and against a pole in Picture 340. We can see that many people were familiar with the technique of tanning.

- ① hedge
- 2 sidebar supporting the hedge
- ③ deerskin stretched on a frame
- 4 deerskin (inner side)
- 5 cord for stretching out deerskin
- 6 dog
- 7 skewered meat
- 8 deerskin (outer side)
- 9 pole
- 10 tree





### 342 Carrying on One's Back

There were many methods for carrying things, including carrying items on one's back. The man in the front carries a birdcage on his back, and the two at the top-right carry items that appear to be cloth. All of them are clothed in a kimono of ordinary people in the early-Kamakura period, but the one in the front wears a sleeveless kimono.

- ① man carrying luggage on his back
- 2 luggage (*futon?*)
- 3 *nae-eboshi*
- 4 *kosode* (tight-sleeved and with a pattern)
- 5 *yonobakama*
- 6 leggings (*kyaban*)
- 7 straw sandals (*waraji*)
- 8 short sword
- ⑨ man carrying birdcage on his back
- 10 *eboshi*
- 11 sleeveless kimono
- 12 birdcage

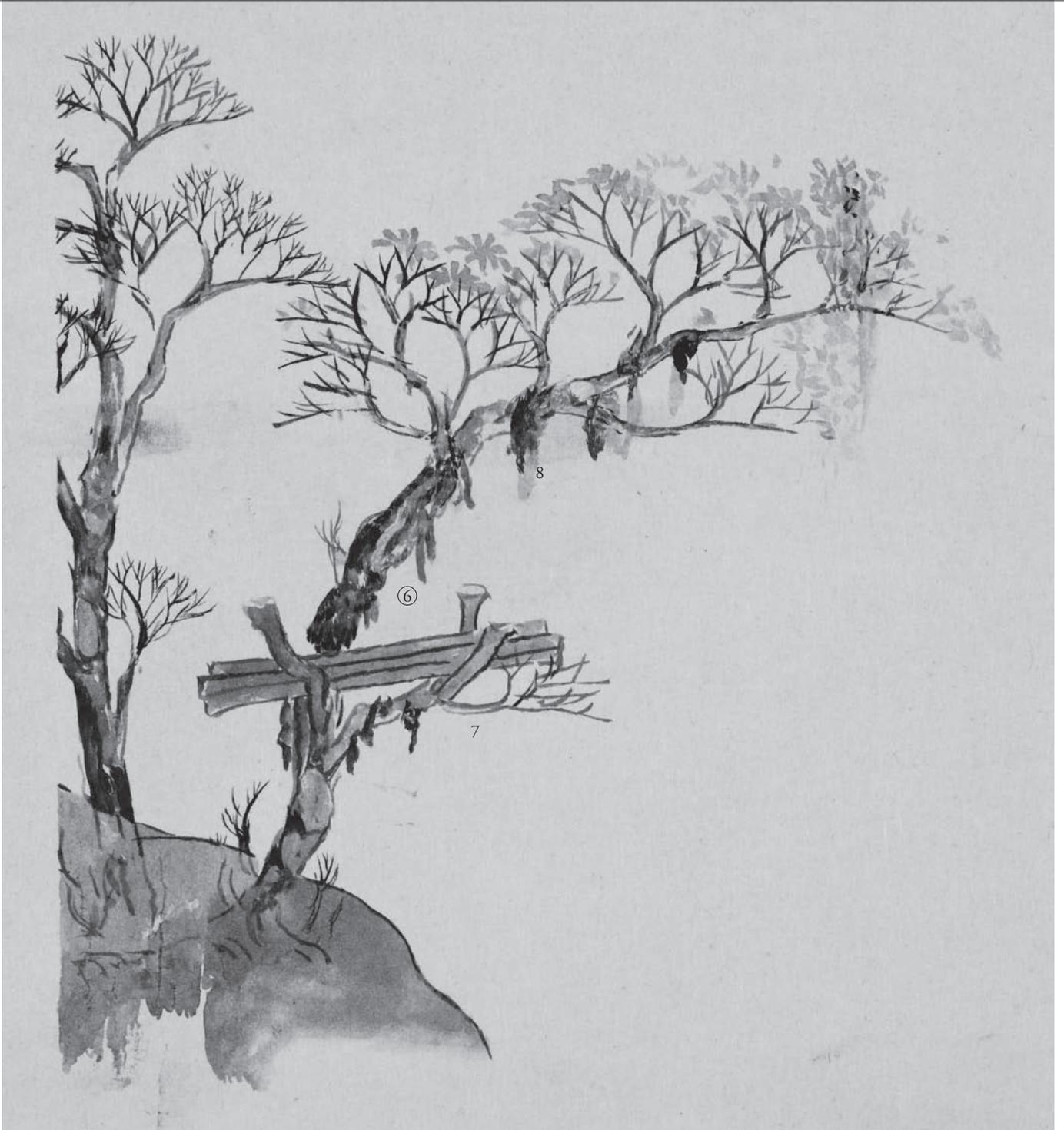


### 343, 344 Deer Hunting, Hunting Platform

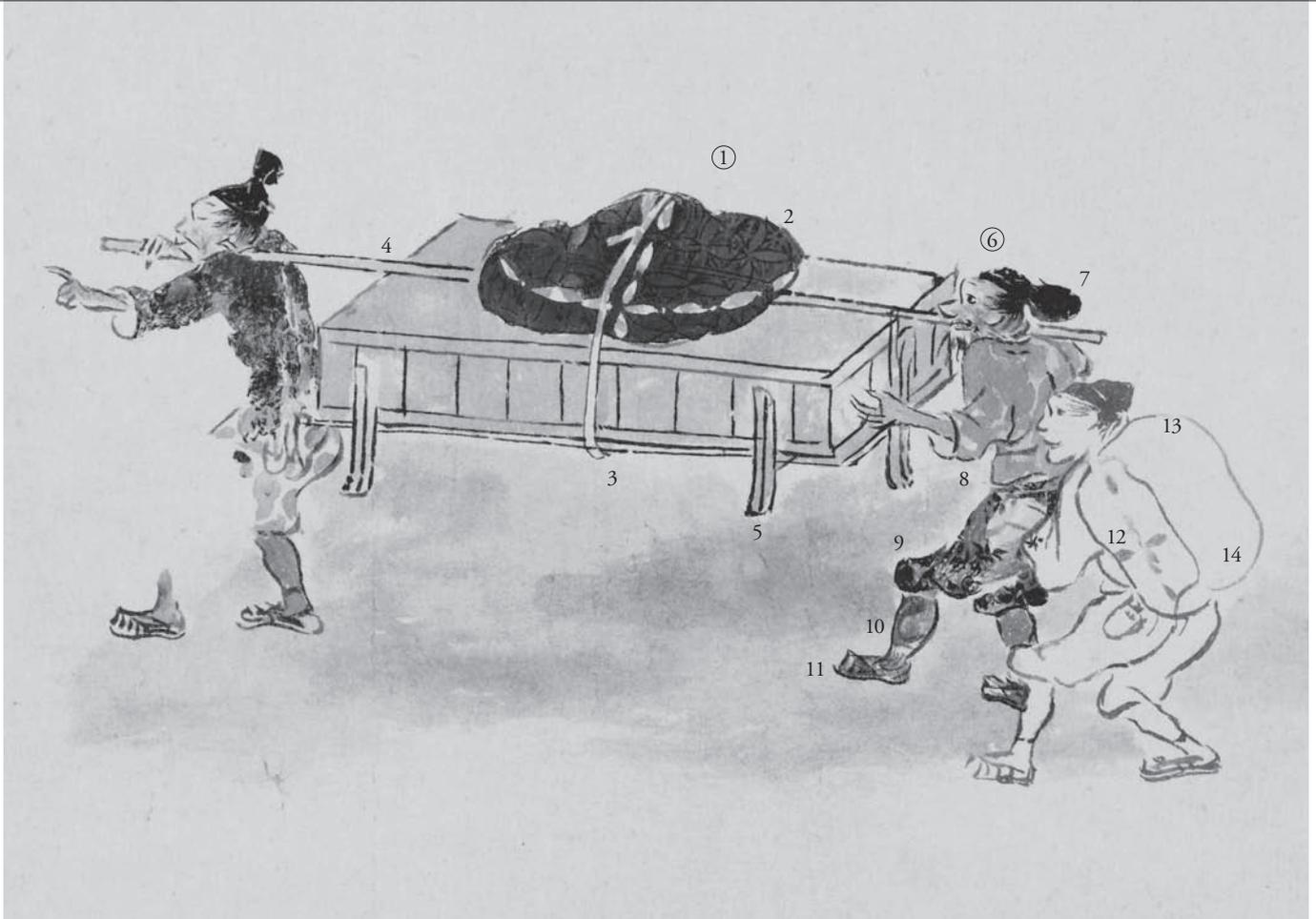
Though it is not very clear due to the fire damage to the scroll, a man in a tree is shooting at a deer. The spot where the man is standing is, as seen in Picture 344, a hunting platform made by setting logs across branches of a tree that have been cut so that they form forks. Some wild animals always took the same tracks, including deer and boar. Such tracks were called *uchi* or *utsu*. Therefore, hunters used methods such as digging pitfalls on animal paths or waiting for the animals to pass and shooting at them. The waiting method was called *uchi-machi* and, in ancient days, *mafushi*. In this method, one hides oneself and shoots at targets; some places are named after this method. A village in Matsuura County, Hizen, is named Utomafushi Village. Presumably the name of the whole village was derived from a spot for *uchi-machi*. Similarly many deer used to live in the area around Kokawa in Kii Province up through the Kamakura period; they used the same tracks, and the hunting method of ambushing at these tracks was popular. Thus Ōtomo no Kujiko was hunting deer in this old-fashioned way.

Since the hunter is in a tree, the deer do not notice him

when they pass by. Therefore, hunters only have to go to such spots around the time when deer pass by and wait. Apparently the number of deer seems to have been great, for the *Takatada kikigaki* explains that “when one says hunting it means deer hunting” and hunting of other targets was called “hawk hunting” and “boar hunting”, specifying the prey in question. These kinds of hunting were widely allowed, but hunting by teams of large numbers of people was prohibited at many fields, which were called “forbidden fields”. Not a few such fields were imperial hunting grounds. Apart from demarcating such forbidden fields, the government often banned hunting by provincial and county officials, for by gathering many people such hunts impeded private industry. However, hunting methods like *uchi-machi* were tolerated, and important game meat was a significant foodstuff at the house of Kujiko.



- 1 deer
- ② man shooting at a deer
- 3 *eboshi*
- 4 mustached
- 5 shooting from a forked tree
- ⑥ hunting platform
- 7 forked tree
- 8 mistletoe?

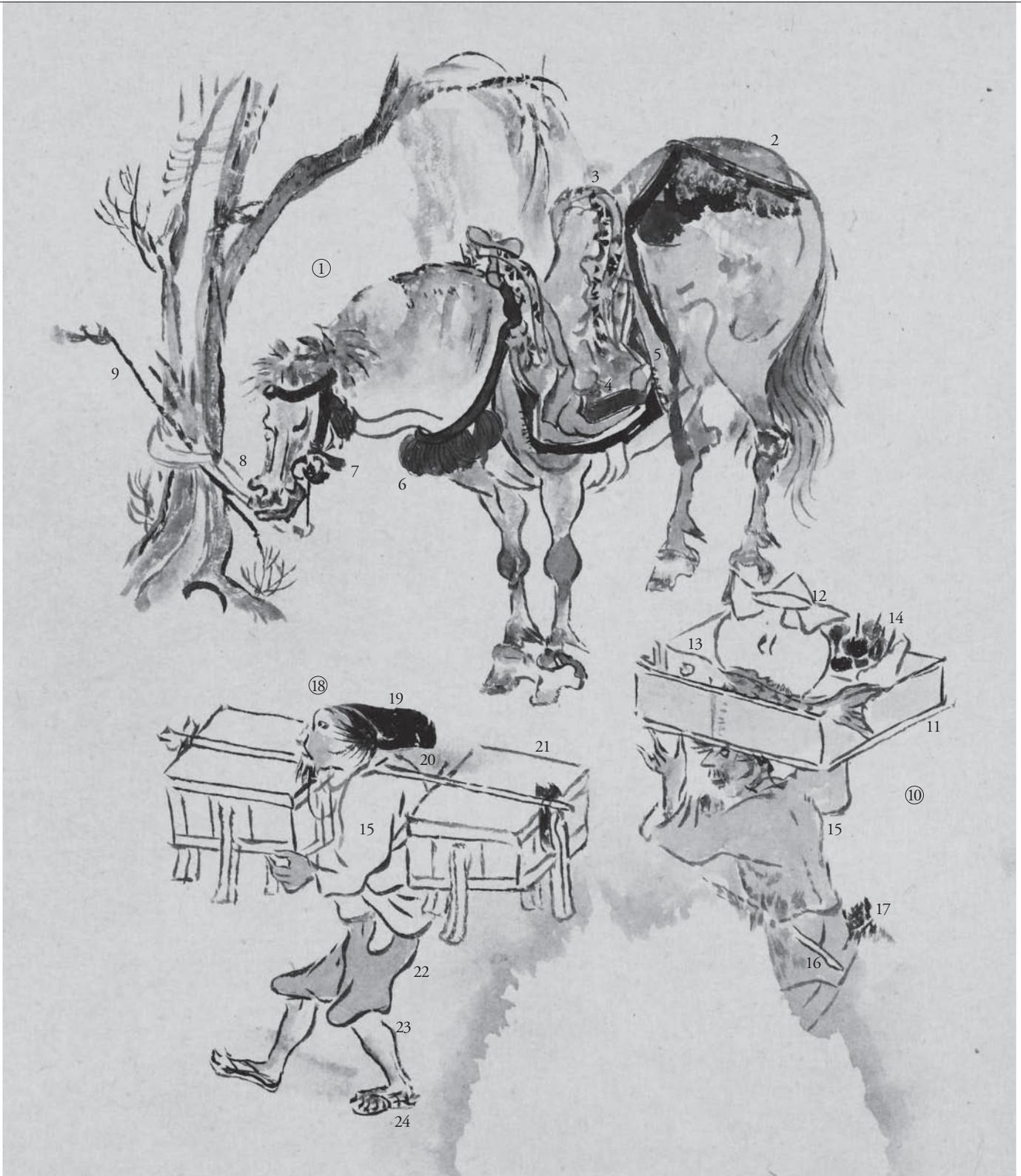


### 345 Transporting Goods

Picture 345 illustrates two men shouldering a long chest with legs. Chests with legs appear in other scenes of the *Kokawadera engi emaki* as well; in these the lid of the chest has been removed so that one can see its contents. It seems that long chests with legs were generally used for carrying food. Due to their character as a container they were mainly shouldered, and when shouldering, one person each bore the front and back. The chest in this image has no less than six legs and a cloth bundle is fastened to its top. The bearers wear, as in other scenes, *kosode*, *yonobakama*, leggings (*kyahan*), and straw sandals (*waraji*). They also wear *nae-eboshi*. Rather than proper *nae-eboshi*, these are just a piece of cloth strapped around the head, and presumably this arrangement later evolved into *samurai-eboshi*. Another man carrying luggage on his back follows the two.

Picture 346 illustrates a man shouldering a half-size chest with legs and another man carrying a square wooden box on his head. From this picture we can learn that not only women but also men carried goods on their head. Men generally tied their hair in a knot and therefore did not place goods on their head, but when they did not tie their hair in a knot, they appear to have carried things on their head. Male figures carrying things on their heads also appear in the *Kitano tenjin engi*. Apart from these ways, there was transport using cattle and horses, and also people carried things in front with their hands, yet the shouldering method was the most popular in the Kinki area.

- ① long chest with legs
- 2 cloth bundle
- 3 cord
- 4 balancing pole
- 5 leg of a chest with legs
- ⑥ man carrying chest with legs on his shoulder
- 7 *nae-eboshi*
- 8 *kosode*
- 9 *yonobakama*
- 10 leggings (*kyahan*)
- 11 straw sandals (*waraji*)
- 12 luggage
- 13 deerskin
- 14 luggage cord



### 346 Transporting Goods

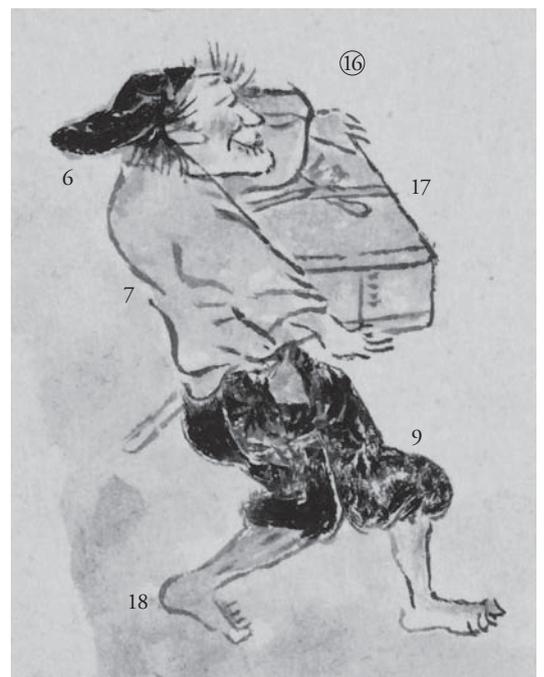
See page 32 for explanation.

- |                                   |   |
|-----------------------------------|---|
| ① horse                           | 13 carp?                                      |
| 2 crupper                         | 14 taro?                                      |
| 3 saddle                          | 15 <i>kosode</i>                              |
| 4 stirrup                         | 16 short sword                                |
| 5 saddle pad                      | 17 ?  |
| 6 breastplate                     | ⑱ man shouldering a half-size chest with legs |
| 7 headstall                       | 19 <i>eboshi</i>                              |
| 8 rein                            | 20 balancing pole                             |
| 9 rod                             | 21 half-size chest with legs                  |
| ⑩ man carrying a load on his back | 22 <i>yonobakama</i>                          |
| 11 wooden container (square)      | 23 bare shin                                  |
| 12 pot                            | 24 straw sandals ( <i>waraji</i> )            |



## 347 Transporting Goods

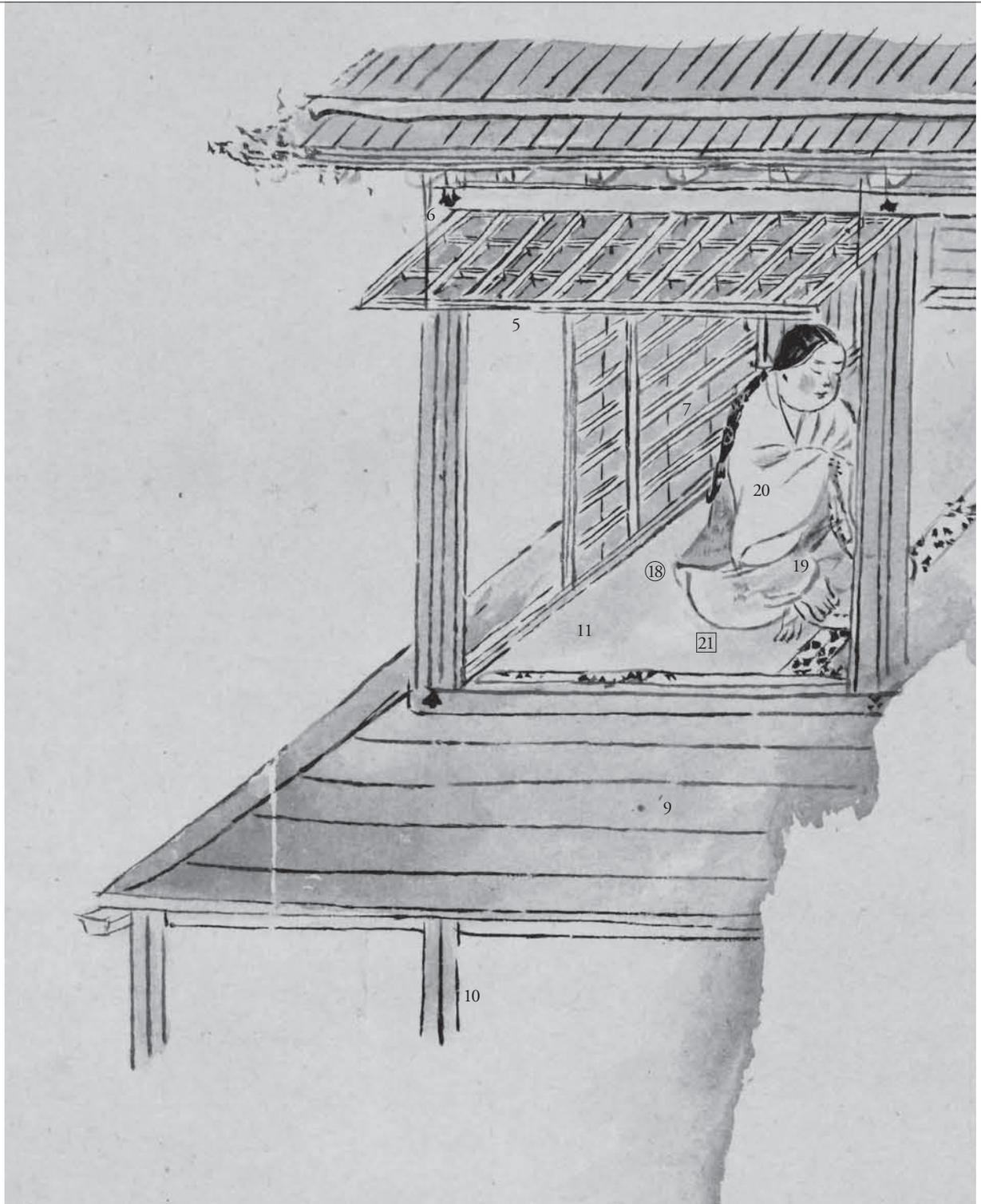
- ① man shouldering luggage
- 2 stemmed dish
- 3 sake pot (tied crosswise)
- 4 balancing pole
- 5 half-size chest with legs
- 6 *nae-eboshi*
- 7 *kosode*
- 8 beard
- 9 *yonobakama*
- 10 leggings (*habaki*)
- 11 straw sandals (*waraji*)
- ⑫ guard
- 13 bow
- 14 arrows
- 15 sword
- ⑬ man carrying luggage in front
- 17 wooden container
- 18 barefoot





- ① woman squatting
- ② squatting astride
- 3 *kosode*
- 4 wearing one's hair down
- ⑤ sitting with knees up
- ⑥ woman holding a baby
- ⑦ holding a baby
- ⑧ sitting with one knee up
- 9 cord for tying the hair
- ⑩ child
- 11 untied hair
- 12 *kosode* (child wear)
- ⑬ raising both hands
- ⑭ weeping
- ⑮ sitting on the heels with one's ankles bent
- ⑯ tying hair
- 17 barefoot
- 18 straw sandals (*zōri*)

### 348 Women and Children of Ordinary People



### 349 Sickroom

At the annex of the Sarara *chōja*'s mansion, his ill daughter lies in bed. Because of the devastating skin disease her looks have been destroyed and her hair has become thin. Due to the stench, the female attendant holding chopsticks is covering her nose. She is probably trying to use the chopsticks to remove the patient's pus or something like that. The woman in the foreground is also covering her nose. Though the daughter is sick, it seems that the sick rarely received special treatment and she is just laid directly on *tatami* and covered

with bedding. The washbasin on the porch may be for water to wipe the patient's body. The pot and bundle wrapped in a cloth at the right end of the porch perhaps contain some medicine. The treatment of the day was presumably something like just applying some ointment to the skin. We can learn about the illness of this period from historical materials such as the *Yamai no sōshi* and the *Ishitsu zu*, and according to them, it appears that many illnesses caused suppuration. The boy by the patient's bedside is the incarnation of the Kokawa *Kannon*.



- ① *chōja's* mansion  
 2 plank roof  
 3 bar holding down the roof (horizontal)  
 4 rafter  
 5 lattice shutter  
 6 metal shutter hook  
 7 *mairado*  
 8 ornament for hiding nails  
 9 plank porch  
 10 short post supporting the porch  
 11 *tatami*  
 ⑫ woman covering her nose  
 13 chopsticks  
 ⑭ woman lying in sickbed  
 15 bedding  
 16 wearing one's hair down  
 17 wooden container (square)  
 ⑮ child  
 19 Buddhist rosary  
 20 *jōi* (plain white)  
 ⑰ sitting cross-legged  
 22 washbasin  
 23 cloth bundle  
 24 pot  
 25 persimmon  
 26 dog



### 350 Shaving the Head

A man by a wooden palanquin is cutting off his hair knot with a short sword. It seems that he has shaven his head in the *sakayaki* style, the custom of shaving or plucking the hair above the forehead in a half-moon shape. The custom of *sakayaki* is quite recent, and thus it may be only that his hairline has receded, but if he has shaven his head in the *sakayaki* style, this image will be a clue to know when this custom began. In shaving one's head, first the hair knot had to be cut off. Since he wears a *kosode*, this man must be one of the servants who have followed the *chōja*. Along with the next image, it is taken from the scene where the party of the *chōja* shave their heads on renouncing the world.

- ① wooden palanquin
- 2 ridge of the palanquin
- 3 palanquin roof
- 4 corner board of the palanquin
- ⑤ man cutting off his hair knot
- 6 hair knot
- 7 short sword
- 8 *bitatare*
- 9 *haramaki*, a leather cuirass



## 351 Shaving the Head

This is the scene where the party of the *chōja* shave their heads. A warrior removes his armor, discards his arrows, and cuts his hair knot off, women, though not shown here but depicted in the original scroll, also cut their hair short, and, at the right edge, an aged priest shaves the head of the *chōja* with a razor. The man who has removed his armor wears *hitatare* under the armor and a bracer. The two men behind him may be ordinary retainers, for they are far from being happy with their master's tonsure but rather are deeply grieved. The man to the left wearing leg covers and sitting with one knee up also appears to be filled with deep emotion.

We can see the psychology that while people such as the *chōja* and his daughter may have been so deeply moved by the mercy of Buddha that they shaved their heads, other people at the least did not welcome shaving one's head and renouncing the world. In this regard, this scene well represents the emotions of the people of the period. Apparently the people of this period, too, rather preferred to stay as a layperson among the tumult of daily life to entering the priesthood and receiving Buddha's protection. It is a distinct feature of this picture scroll that it illustrates even the minute emotional movements of the ordinary people of the time.

- ① Buddhist priest
- 2 priestly robes
- 3 razor
- 4 hair
- 5 *jōi*
- 6 unkempt hair
- 7 *hitatare* for armor
- ⑧ sitting with one knee up
- 9 arrows
- 10 *eboshi*
- 11 *hitatare*
- 12 leg cover (deerskin)
- 13 bow
- ⑭ holding one's knee
- 15 bowstring
- 16 tassets of armor
- ⑰ weeping retainer



### 352 *Kannon Hall*

This is the Thousand-armed *Kannon* Hall of Kokawa depicted in the scene where the party of the *chōja* of Sarara, Kawachi, finally finds the *Kannon*. The hall is a thatched *iri-moya*-style building, an extremely simple one with walls made of planks. Small Buddhist halls are mostly built like this, but an aspect unique to this hall compared to others is that it is not floored, nor does it have any porch. In this regard this hall may be considered as retaining features of more ancient times. Until the early Heian Period, most Buddhist halls did not have wooden floors, but only had a *doma*, earthen floor, or were floored with tiles. Later, along with the development of *Amidadō* temple architecture, halls came to be equipped with a wooden floor. Two male figures are showing their surprise in front of the hall. One is a child, who wears at his hip a ladle for servicing horses. He wears a child's *suikan*, *yonobakama*, leggings (*habaki*), and straw sandals (*waraji*). The other wears *kosode*. They radiate the joy of finally reaching this hall after a long and tiring search. The inside of the hall is illustrated in Picture 353.

- ① *Kannon* hall
- 2 ridge
- 3 thatched roof
- 4 rafter
- 5 door
- 6 lock
- 7 plank wall
- 8 ladle for servicing horses
- 9 wearing one's hair down
- 10 child's *suikan*
- 11 leggings (*habaki*)
- 12 straw sandals (*waraji*)
- 13 *eboshi*
- 14 *kosode*
- 15 *yonobakama*
- 16 Japanese cedar (*cryptomeria*)



### 353 Thousand-armed Kannon

Inside the *Kannon* Hall. In a small hall is installed a magnificent statue of the Thousand-armed *Kannon*. A bowl is placed over a tripod and a *magemono* water bucket is set on the floor. The items to the left of the man kneeling and worshipping are torches. He wears a short sword and a flint sack at his waist.

- ① *Kannon* Hall
- 2 thatched roof
- 3 ridge (held together with ropes)
- 4 wooden wall
- 5 Thousand-armed *Kannon*
- 6 firewood?
- 7 copper bowl
- 8 tripod
- 9 votive water container
- 10 ladle
- 11 door
- ⑫ kneeling and raising one's hands high to worship
- 13 *eboshi*
- 14 *hitatare*
- 15 *yonobakama*
- 16 short sword
- 17 flint sack
- 18 barefoot
- 19 torch