

*Ban Dainagon ekotoba*

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## Overview

### I.

The *Ban Dainagon ekotoba* (Courtier Ban Dainagon handscroll) is a set of three illustrated scrolls. Attributed to Tokiwa Mitsunaga and dating from the twelfth century, the handscroll's subject is the Ōtenmon Conspiracy, Ban Dainagon's burning down the Ōtenmon gate inside the imperial compound on the night of the tenth day of the third month in 866, some 300 years before these scrolls were created. The handscroll cannot, therefore, be taken as providing a faithful depiction of life in the ninth century but is assumed, rather, to illustrate well social conditions in twelfth-century Kyōto.

The incident which Ban Dainagon set fire to the Ōtenmon is recorded in the *Sandai jitsuroku*, an official history of the years 858 to 887. Tomo no Yoshio (Ban Dainagon), a *dainagon* or great counselor of state, was on bad terms with the minister of the left, the *sadaijin* Minamoto no Makoto. Yoshio had the Ōtemmon torched to entrap Makoto. Accusing Makoto of having been behind the arson, Yoshio demanded that the minister of the right, *udaijin* Fujiwara no Yoshimi, punish him. Yoshimi believed Yoshio and tried to make the *sangi* or councilor Fujiwara no Mototsune arrest Minamoto no Makoto. Instead, Mototsune told his father, the grand minister of state or *dajōdaijin* Fujiwara no Yoshifusa, about the situation, of which he had not been informed. Yoshifusa did not believe that Makoto could have committed such a dreadful crime. He hastily called upon the emperor to argue for Makoto's innocence. The emperor was convinced, decided not to punish Makoto, and sent an envoy to console him instead.

In the eighth month of that year, Ōyake no Takatori reported that the arson was actually the result of a conspiracy by Tomo no Yoshio and his allies. Upon investigation, that assertion was borne out, and on the twenty-second day of the ninth month, Yoshio was exiled to Izu Province.

The story appears to have entered popular culture and was handed down from generation to generation, eventually to be included, for example, in the twelfth or thirteenth century the *Uji shūi monogatari* (*Tales from Uji*). In the course of oral transmission, the story diverged somewhat from historical fact. The *Tales from Uji* were based on the *Uji dainagon monogatari* written by Uji Dainagon Minamoto no Takakuni but greatly enlarged by an unknown author or authors over a considerable period of time. It is not known precisely when the *Tales from Uji* were completed. Nomura Hachirō estimates between 1177 and 1243, Onoe Hachirō between 1177 and 1213, Gotō Tanji between 1211 and 1222, and Nakajima Etsuji between 1207 and 1219. Despite those slight differences, they are in general agreement that it was completed sometime between the twelfth century and the beginning of the thirteenth.

The dating of that collection of tales corresponds closely, then, to that of the *Ban Dainagon ekotoba*, which was also based on orally transmitted folk tales. If it had been based on

the *Tales from Uji*, then we would have to conclude that the handscroll dates from after the completion of the *Tales from Uji*. Since, however, the story of Ban Dainagon was already widely known, there is no reason to force a connection between them. We should note, though, that Tokiwa Mitsunaga, to whom the handscroll has been attributed, is said to have been a prominent court painter in the late Heian period (i.e., in the twelfth century).

### II.

The first scroll starts with a scene showing police officials rushing on horseback towards the burning Ōtenmon gate. Kyōto residents also rush toward the Ōtenmon, pouring through the Suzaku gate. The crowd stares wide-eyed at the Ōtenmon in flames.

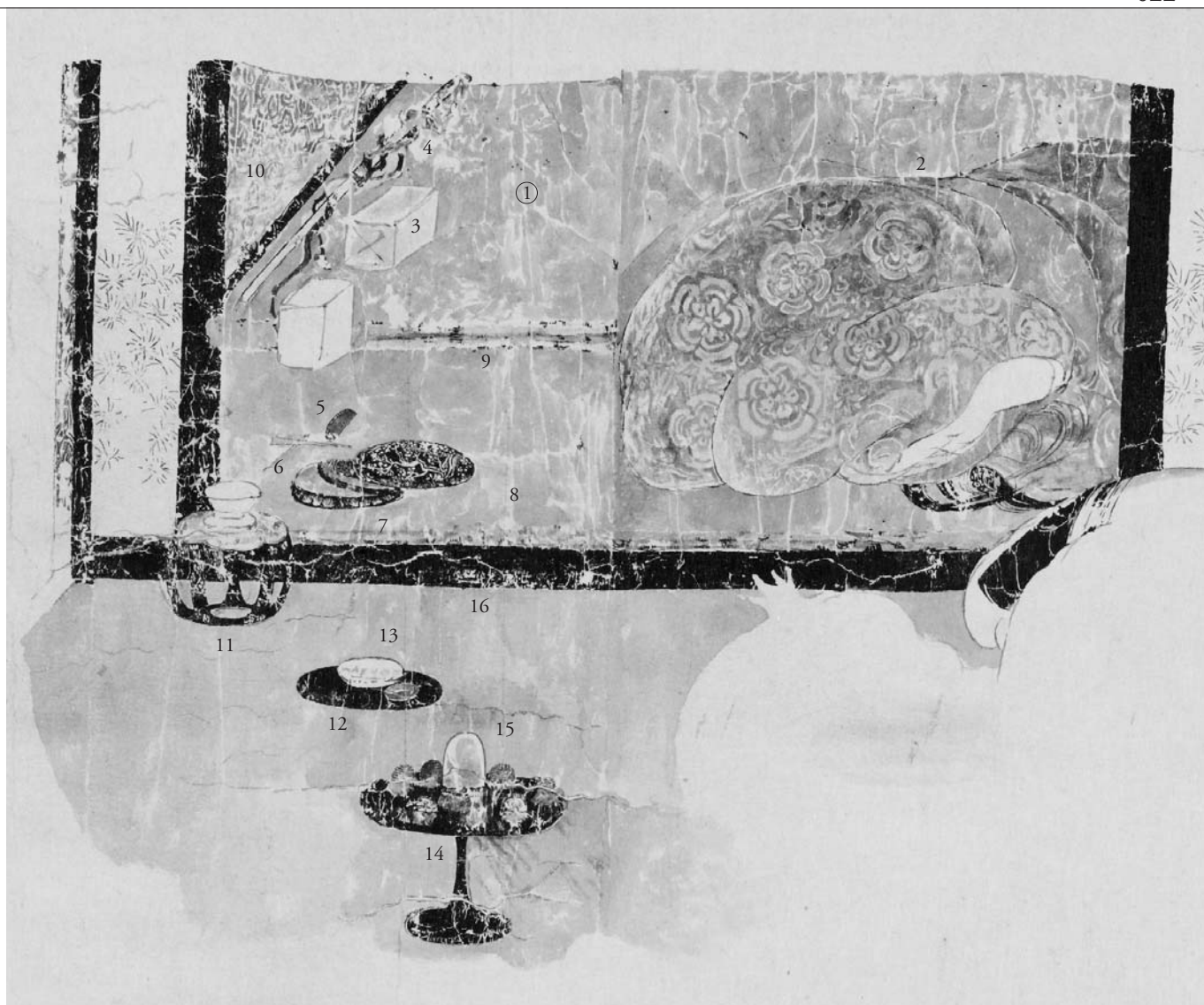
In the next scene, the Emperor Seiwa grants an audience to Fujiwara no Yoshifusa in the Seiryōden, the imperial living quarters; Yoshifusa claims that Minamoto no Makoto is innocent. There is no textual portion for this scene.

The opening scene of the second scroll shows the emperor's envoy running into the house of Minamoto no Makoto with the news that he has been pardoned. Makoto is praying to the gods on a straw mat spread in the garden. The tearful women of the family are also praying to the gods and Buddhas.

The next scene is of children quarreling in the street. Their parents join in and start to abuse each other. In the process, one happens to reveal that the Ōtenmon fire was set by Ban Dainagon, and the rumor begins to fly.

In the third scroll, the servant who blurted out Ban Dainagon's secret is arrested by low-ranking police officers. In the next scene, at their office, he confesses to the police, who then set out to arrest Ban Dainagon, Tomo no Yoshio. In his mansion, the women of his household are in a state of collapse in the sitting room, weeping and wailing. Yoshio is arrested, put into an oxcart, guarded by police officers, and sent into exile.

Those are the only scenes presented in these scrolls, but each is drawn in a remarkably lively, free style, with skillful depiction of the ordinary people of the city. Only an artist truly familiar with the daily lives of people in Kyōto could have drawn them so vividly. We must, however, bear in mind that the scrolls making up the *Ban Dainagon ekotoba* present life and manners at the time they were created, in the twelfth century, rather than in 866, when the Ōtemmon Conspiracy occurred. In the following section, we examine a selection of 24 scenes in detail.



- |                               |                                     |
|-------------------------------|-------------------------------------|
| ① <i>chōdaigamae</i>          | 9 <i>kōrai</i> pattern cloth edging |
| 2 <i>fusuma</i>               | 10 sliding door                     |
| 3 pillow                      | 11 <i>yusurutsuki</i>               |
| 4 sword                       | 12 tray                             |
| 5 comb                        | 13 dish                             |
| 6 implement for dressing hair | 14 stemmed dish                     |
| 7 mirror box                  | 15 mound of rice                    |
| 8 <i>tatami</i>               | 16 threshold (lacquered)            |

## 22 Sleeping Quarters

In ancient days, there were various styles of bedroom, such as the *chōdaigamae*, *nurigome*, *menzō*, *sōshi*, *heya*, *osamedono*, and *nando*. The bedroom depicted here is the *chōdaigamae*. The *Kaoku zakkō* states, “In the main building of an aristocrat’s home, there would be a bed (*chōdai*), known as *chōdaigamae*. It is explained in the *Sannai kuketsu* that this is the place where the lord of the house usually stays, and it has this name because curtains are hung at the entrance. According to one theory, there was a slight change in pronunciation from *chōnai*, or ‘inside the curtains.’ Although the name of this style was used even in the emperor’s palace, it was not necessarily associated only with high-ranking aristocrats, but was found in the houses of lower-ranking aristocrats, too,

from long ago. The *chōdaigamae* was built a little higher than the surrounding floor.” Three sides of platform were enclosed by *shōji* or plank doors, and one left open and screened off with curtains. The picture here is of the house of Ban Dainagon, and consequently shows an upper-class *shinden-zukuri*-style house. Reflecting this, there is a sword by the pillow.

The one lying under a cover must be the wife of Ban Dainagon. The cover, known as *fusuma*, has sleeves. A comb and mirror box are scattered around the pillow, and a *yusurutsuki*, which served as a wash bowl, is set outside the platform. All are used for a woman’s toilette. There are also a tray, a dish, and a mound of rice on a stemmed dish, which indicate that the time is morning, just before the woman grooms herself and has breakfast.



- ① man with a long-handled umbrella
- 2 *nae-eboshi*
- 3 covering for long-handled umbrella
- 4 handle of long-handled umbrella
- 5 footwear
- 6 barefoot
- ⑦ woman carrying on her head
- 8 cloth bundle
- 9 untidy hair
- 10 *uwaginu*
- 11 skirt of *uwaginu*
- 12 apron
- 13 *taka-ashida*

## 23 *Taka-ashida*, Long-handled Umbrella

The illustration here shows people watching a fight between children, and from it we can get a glimpse of the lives of ordinary people in Kyōto. The woman is wearing *taka-ashida*. In those days, *taka-ashida* were made with the supports fanning at the bottom so that they would be more stable, and they were made in the *robō* style, in which the supports were simply inserted into holes gouged in the platform. The style where grooves were cut in the platform to insert the supports (*sashiba* style) seems to have developed much later. This sort of *taka-ashida* was inconvenient for walking a long distance, and using them when it is not raining was probably for defecation. In an era when there were no set public toilets and people just relieved themselves anywhere, they probably avoided splashing by using these *taka-ashida*. *Yamabushi* used *taka-ashida* as well. The man carrying a long-handled umbrella and footwear must be someone's servant.





## 24 Clothing of Ordinary People

These men are running to see the fire at the Ōtenmon gate. The man with a shaved head is holding *zōri*, which were called *gege*. The other two are barefooted from the beginning. In ancient days, ordinary people were mostly barefoot. The man at the lower right wears a tight-sleeved kimono without any *hakama* and has a *kasezue*, T-shape-handled walking stick, on his shoulder. The man at the lower left wears a *hitatare* and *sashinuki*. The reason why his clothes seem to be without one sleeve must be because the left sleeve has been torn off. There is no sign that they are wearing underwear. Indeed they seem very poor.

- 1 shaved head
- 2 straw sandals (*gege*)
- 3 priestly robes
- 4 *nae-eboshi*
- 5 *hitatare* (without one sleeve)
- 6 *sashinuki*
- 7 fan
- 8 barefoot
- 9 walking stick (T-shaped handle)
- 10 kimono open at the shoulder



- 1 *nae-eboshi*
- 2 *suikan*
- 3 *hakama*
- 4 walking stick (two-pronged)
- 5 *ashida*
- 6 talking with gestures
- 7 *sashinuki*
- 8 straw sandals (*zōri*)
- 9 old woman holding a baby
- 10 *zokin*
- 11 *uchigi*
- 12 naked baby
- 13 wearing one's hair down

## 25 Clothing of Ordinary People

Another illustration of the ordinary people of Kyōto. After the fight between the children, people are listening to the yelling of the angry *toneri* and his wife, whose son has been kicked. An old man, with the collar of his *suikan* spread wide, listens to the man next to him while leaning on a two-pronged walking stick. This neighbor is talking with much expression, spreading out his hands. This scene wonderfully shows how quickly rumors spread when an incident occurs. An old woman with a *zokin* standing behind them holds a naked baby and talks with another younger woman. Even in an era when there were many sharp divisions in the attire of different classes, the dress of ordinary people did not greatly differ from that of today.



## 26 Clothing of Ordinary People

Again people are listening to the *toneri* couple yelling. The people illustrated here all seem to be the servants of aristocrats. They wear *suikan* and *sashinuki*, and the two in the front wear straw sandals (*waraji*), while the young boy carrying luggage wears *ashinaka*, half-size sandals. They must have come upon the fight while they were taking care of their errands. The one at the front has a message in his hand, and the boy a wooden container, though there is no way to know the contents of the big cloth bundle. These people, who have a lord to serve, are much better dressed compared to those in the preceding illustrations. Still, their headgear varies, as one wears a *tate-eboshi*, another a *nae-eboshi*, and the young boy does not have any, which indicates the absence of a rigid class distinction by headgear. If one did not wear anything on his head, he usually did not bind up his hair in a top-knot.

- ① young boy shouldering a bundle
- 2 wearing one's hair down
- 3 cloth bundle
- 4 wooden container
- 5 kimono (short)
- 6 *sashinuki*
- 7 straw sandals (*ashinaka*)
- 8 *tate-eboshi*
- 9 *suikan*
- 10 message
- 11 straw sandals (*waraji*)
- 12 *nae-eboshi*





- 1 *nae-eboshi*
- 2 *suikan*
- 3 *sashinuki*
- 4 waist cord of *sashinuki*
- 5 straw sandals (*zōri*)
- ⑥ woman yelling
- 7 wearing one's hair down
- 8 *kosode*
- 9 skirt of *kosode*
- 10 apron
- 11 barefoot
- 12 cord to tuck up sleeves

## 27 Clothing of Ordinary People

The *toneri* serving in the *Uhyōefu*, the Right Division of the Palace Guards, and his wife are yelling. *Toneri* were petty officials whose status was extremely low. A cashier for Ban Dainagon had kicked and tramped on the *toneri* couple's son, almost killing him, and had insulted them when they protested, so they are shouting publicly about the evil of Ban Dainagon. The *toneri* wears a soft *nae-eboshi*, *suikan*, *sashinuki*, and *zōri*. His wife has her hair tied at the back of her neck. She wears a white *kosode* with a cord to keep sleeves out of the way, and has a *shū* wrapped around her hips. She is also barefoot. This style suggests the attire of ordinary women at home. The *shū* later evolved into a wide apron. The couple had run out to the street from their house, and probably will go back into their living quarters with dirty feet straight after walking on the street.





## 28 Clothing of Ordinary People

The picture at the left illustrates a woman carrying a bundle wrapped with a cloth on her head. The *ichimegasa* on top has a sharp pitch. It seems that when they used veils they used shallower *ichimegasa*. It is considered that one reason females used deep hats was to hide their faces from strangers, but it must also have been to protect their faces from insects. As is clear from the earlier illustrations, make-up for women developed early, and women made many efforts to preserve their appearance. The cloth of the bundle has beautiful patterns, and it probably contains soft materials such as clothing. The woman has tucked up the skirt of her *uchigi* with a cord around her hips, and she wears *taka-ashida*. She is dressed to go out but not far away.

The figure in the middle is a male, whose white wide-sleeved kimono, tied at the waist, suggests the regular attire of a priest. The wide-rimmed hat he wears is not lacquered, and thus seems to be a kind of *sugegasa*, though the high crown reminds us of modern hats. He seems to have had his head shaved.

The picture at the right depicts the back of a female covering her head with a *kazuki*. She wears *ashida*, suggesting that she is doing some kind of errand. These three probably belong to the middle class.

- ① woman carrying luggage
- 2 *ichimegasa*
- 3 cloth bundle
- 4 *uchigi*
- 5 *taka-ashida*
- 6 wide-rimmed sedge hat
- 7 priestly robes
- 8 *ashida*
- ⑨ woman with *kinukazuki*
- 10 *kinu*
- 11 *uchigi*
- 12 *ashida*



- 1 *eboshi*
- 2 *kosode* (patterned)
- 3 *yonobakama*
- 4 leggings (*habaki*)
- 5 foot cover
- 6 fan
- 7 *kosode*
- 8 sword
- 9 leggings (*habaki*) (patterned)
- 10 straw sandals (*waraji*)

## 29 Clothing of Ordinary People

The attire illustrated here is not daily clothing but that worn while engaged in public service. These are low-class officials following the *kebiishi* police officers, who are escorting the arrested Ban Dainagon to Awataguchi, before sending him to Izu. The man at the left wears *eboshi*, *kosode*, *yonobakama*, and leggings (*habaki*), and holds a fan. The leggings cover the top of his feet. The man at the right wears a sword with a fur scabbard, leggings with patterns, and *waraji*. These people are following mounted warriors on horseback, and therefore need to be dressed in light clothing that is easy to move in. We can see here the origin of the working clothes of rural villagers of the modern period.



### 30 Flint Sack

This is the man at the very end of the line of officers escorting Ban Dainagon into exile. He is a low-class servant and he is carrying a long-handled umbrella, which probably belongs to a *kebiishi* police officer. He wears an *eboshi*, a short-sleeved kimono, *yonobakama* with torn hems, and is barefoot, a most miserable appearance. He has a flint sack at his waist. In the *Kojiki*, there is an episode in which Yamato hime no mikoto gives the Kusanagi sword and a sack of flints to Yamato takeru no mikoto. Also in the *Man'yōshū*, the word *surifukuro* can be found, which some interpret as a flint sack. In the flint sack are metal and stone flints for lighting a fire. These were indispensable for travel and people gave them as farewell gifts to friends and acquaintances. In the *Ki no Tsurayuki shū* there is the following verse: *ori ori ni uchite taku hi no kemuri araba, kokoro sasugani shinobetozo omou* (When you make fire with flints now and then, I hope you would remember me at least then). And this is not the only verse on this theme. Flint sacks were usually made with leather, probably because of its sturdiness. They were originally worn at the waist, like in this picture, but later they were attached to the scabbard of one's sword. The hole in a scabbard through which a string is attached is for this purpose.

- ① man with a long-handled umbrella
- 2 *nae-eboshi*
- 3 covering for long-handled umbrella
- 4 handle of long-handled umbrella
- 5 *kosode*
- 6 *yonobakama*
- 7 flint sack
- 8 leggings (*habaki*)
- 9 barefoot





- 1 *tate-eboshi*
- 2 *kariginu?* (patterned)
- 3 *nubakama* (*sashinuki*)
- 4 sword
- 5 *nubakama*
- 6 barefoot
- 7 *eboshi*
- 8 torch?
- 9 luggage cord
- ⑩ *kachō*
- 11 torch
- 12 *kariginu*
- 13 arrows
- 14 ?
- 15 bow
- 16 quiver
- 17 sword

### 31 Torch

The people at the left are heading to the burning Ōtenmon gate. One wears a *tate-eboshi*, *kariginu*, and *nubakama*. The other carries something on his back that is likely a torch. The man at the right with a bow and a torch is a *kachō*, a man who lights the way when noble people go out at night. In this scene, he is leading the *kebiishi* officers dispatched to the Ōtenmon fire. Usually there were two *kachō*, who lit the way from the both sides of the street. The torch seems to be made of pieces of bamboo bound with a rope. The torch used by *kachō* was generally small. The *kachō* here wears a *tate-eboshi*, *kariginu*, *nubakama*, and is barefoot and carries a bow and arrows. Probably when the torch was about to burn out, the *kachō* received a new one from another person who carried a supply on his back, and lit the new one from the stub of the old one.



## 32 Shouldering, Carrying on One's Back

Again the people are listening to the *toneri* couple after the children's fight. The man at the far right shoulders a huge pot, which seems to be a *sake* pot. An interesting thing is that he is supporting the pot with a stick. This stick seems to be a *shumoku-zue*, a T-shape-handled stick. Taking a rest by supporting one's luggage with a stick is still seen today in the Hida region of Gifu Prefecture and other places. The person next to the man carries on his head a container with legs. In picture scrolls, carrying luggage on one's head is mainly a female custom, but there are a few examples of men doing this. Usually, containers with legs were carried in a pair on a balancing pole. There are four more people seen from behind in this illustration. The man wearing a *tate-eboshi* and *hakuchō* (white *kariginu*) could be a servant. The two with shaved heads seem to be Tendai priests, though the one on the right is wearing a *sashinuki*. The priest at the left may be holding an umbrella.

- ① man shouldering a pot
- 2 rush hat
- 3 *kosode* (patterned)
- 4 *sake* pot
- 5 rope for shouldering
- 6 *hakama*
- 7 leggings (*habaki*) (patterned)
- 8 straw sandals (*waraji*)
- 9 stick (supporting a pot)
- ⑩ man carrying on the head a container with legs
- 11 rope binding a container with legs
- 12 leg of container
- 13 straw sandals (*zōri*)
- 14 *tate-eboshi*
- 15 *hakuchō* (white *kariginu*)
- 16 *sashinuki*
- 17 shaved head
- 18 priestly robes (*sōjō-eri*)
- 19 *ashida*
- 20 umbrella
- 21 barefoot
- 22 *hitai-eboshi*
- 23 skirt of *kosode*

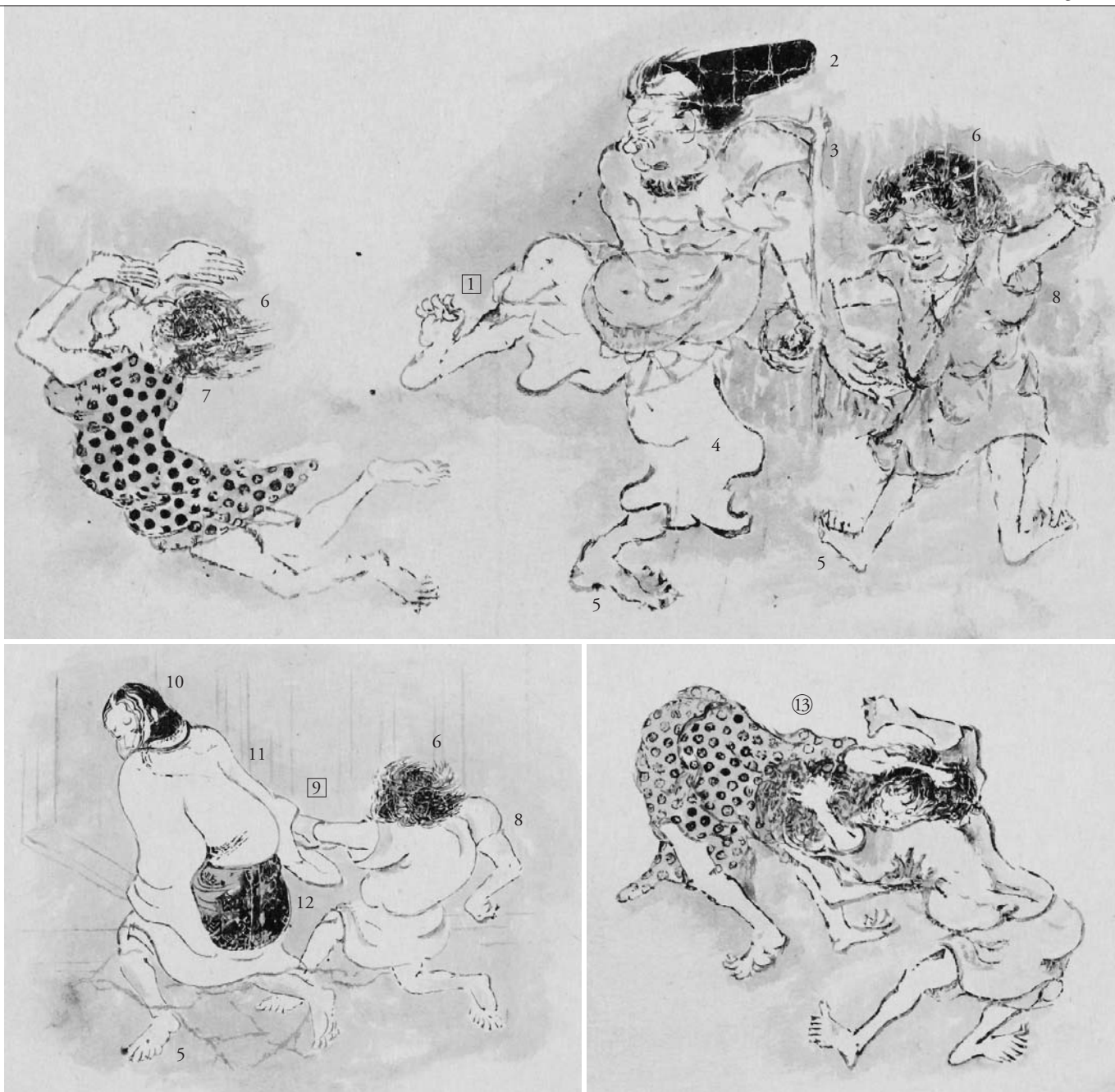


- ① man shouldering luggage
- 2 *zukin*
- 3 balancing pole
- 4 sack
- 5 boxes to store food
- 6 straw matting
- 7 *kosode*
- 8 skirt of *kosode*
- 9 straw sandals (*waraji*)
- 10 *hitai-eboshi*
- 11 barefoot

### 33 Man Shouldering Luggage and *Hitai-eboshi*

The man at the left wears a *zukin* (*kōburi*). He shoulders luggage with a balancing pole; the luggage at the front is a sack and the one at the back seems to be tiered boxes. They are made by bending thin slits of wood into a round shape, and the black color suggests they are lacquered. The content of these boxes must be something watery, for a straw mat is hung between the man's back and the case. The custom of wearing a straw rain-cape or a straw apron to keep from getting soaked in water or mud is old, but this practice of using a straw mat when shouldering things is rarely seen. Covering one's back with a straw mat when carrying burdens was also an old custom, and it is illustrated in the *Shigisan engi*. This custom still remains in various regions, where the mat is called *senaka-ate* (back support), *senakachi*, or *senakōchi*. Also in the paddy fields of the Hokuriku area, people attach a rectangular bamboo mat to the hoe handles to keep dirt from splashing on them. Such little devices of ordinary people are well illustrated in these picture scrolls. The boy at the right wears a *hitai-eboshi*, a cloth covering the forehead, also called *nuka-eboshi*. Not only boys but also girls wore this headgear, usually made of a piece of black cloth. At funerals, still today, the deceased, of all ages, wear a piece of white cloth in the same fashion.

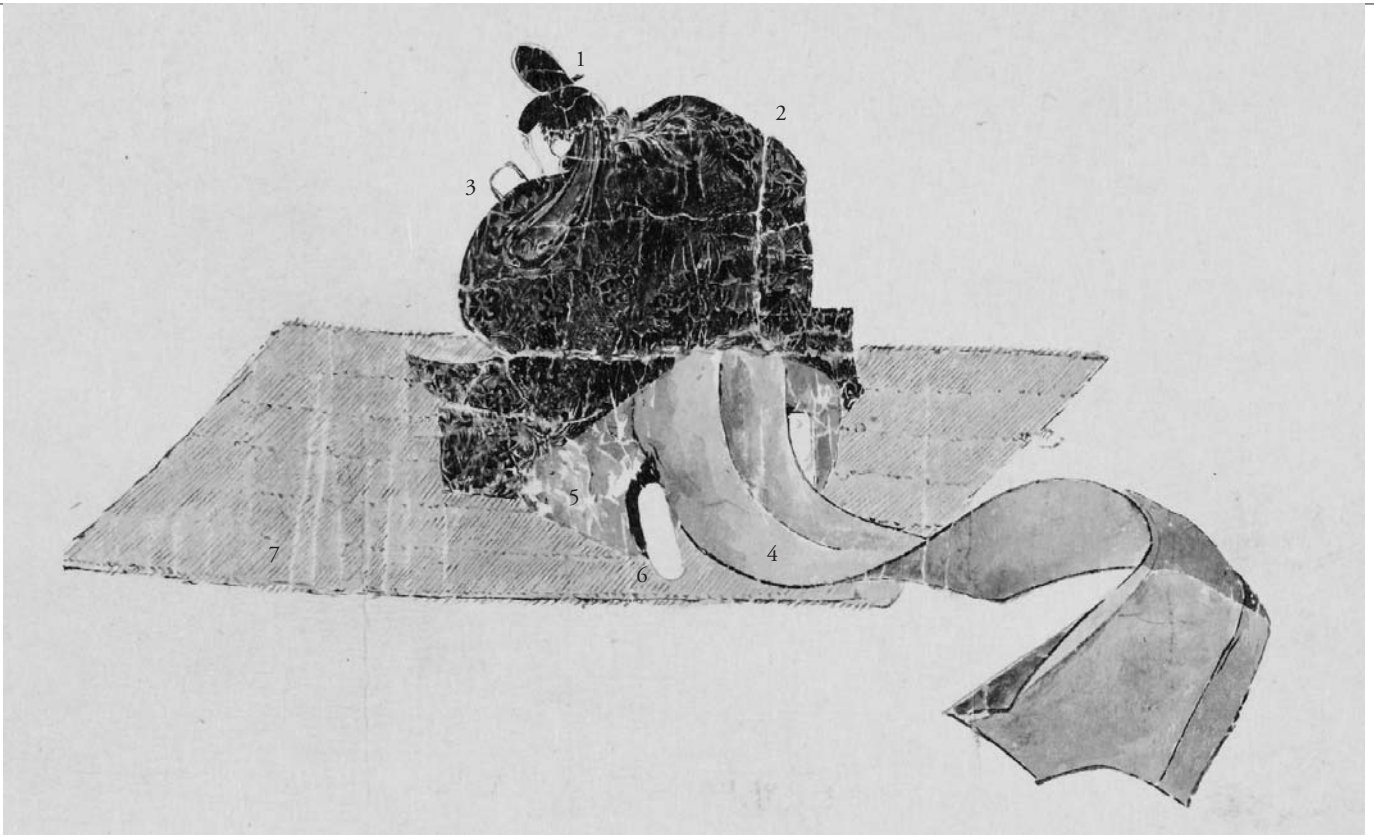




### 34 Fight

The picture at the lower right is from the scene where the son of the cashier of Ban Dainagon and the son of the *toneri* of the Right Division of the Palace Guards are fighting. The picture above is where the cashier steps out from the house and kicks the son of the *toneri*, and the one at the lower left is where the wife of the cashier takes her son home. Children fighting is an everyday affair, but the parent came and kicked and trampled on the other boy, almost killing him. He assumed that having a powerful aristocrat such as Ban Dainagon as his lord, no one would blame him for a slight offence, so he attacked the *toneri*'s son. This way of thinking based on the concept of class would enrage the *toneri* and make him reveal the scandal that it was Ban Dainagon who actually set the Ōtenmon gate on fire. Leaving this story aside, these scenes illustrate interesting ordinary affairs on the street.

- ① kicking a child
- 2 *tate-eboshi*
- 3 tight-sleeved kimono
- 4 *yonobakama*
- 5 barefoot
- 6 untidy hair
- 7 kimono open at the shoulder (with indigo polka-dot patterns)
- 8 kimono open at the shoulder
- ⑨ pulling a child by the hand
- 10 wearing one's hair down
- 11 *kosode*
- 12 apron
- ⑬ children fighting



- 1 *kanmuri*
- 2 *bō (sokutai)*
- 3 *shaku*
- 4 *kyo*
- 5 *uenohakama*
- 6 shoe
- 7 rough straw matting
- ⑧ woman sitting with one knee up
- 9 wearing one's hair down
- 10 *uchigi*
- sitting with one knee up, clasping the knee
- 12 skirt
- 13 bamboo screen
- 14 lattice door



### 35 Ways of Sitting

The figure in the upper picture is Minamoto no Makoto, who has been falsely accused of setting the Ōtenmon gate on fire, praying on a straw mat placed in the yard of his home. The figure below is a lady-in-waiting in the house of Ban Dainagon, sitting bemused and sorrowful, as her master has been arrested. Minamoto no Makoto is sitting on his heels on the rough straw matting. This is the same as what is today called *seiza*, “the formal way of sitting,” and people used this style when they prayed. The lady-in-waiting, on the other hand, clasps one of her knees to her breast. This is also a typical way of sitting, and is still seen today.



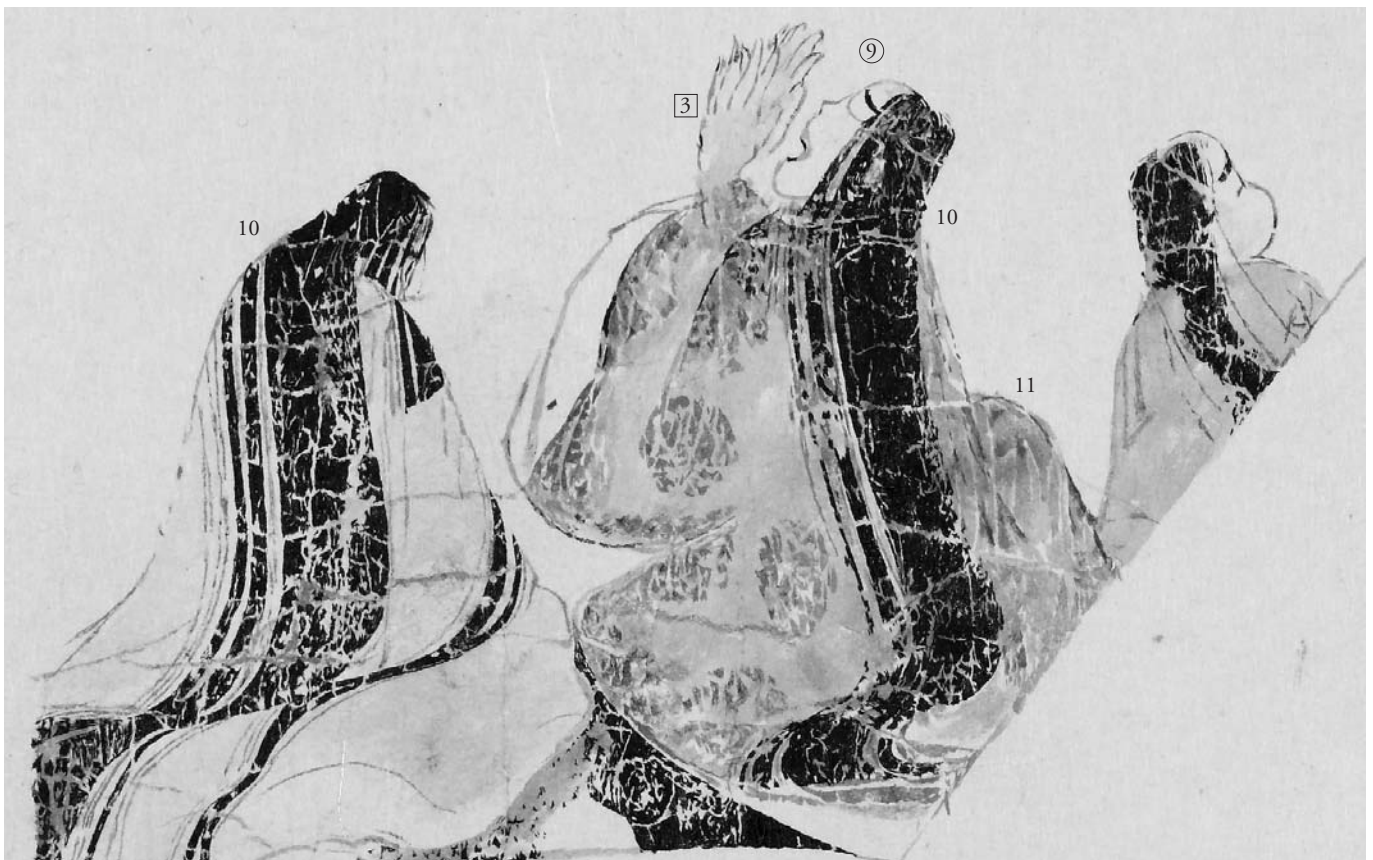
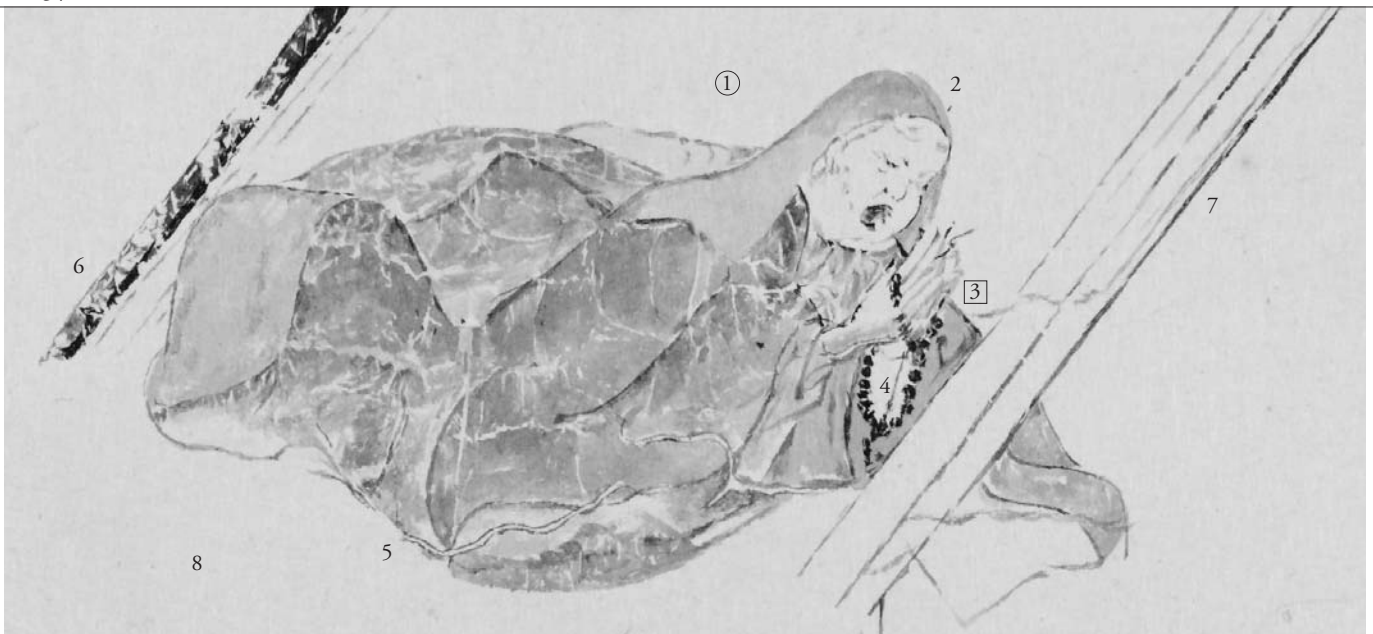


### 36 Oxherd and Servants

This illustration is taken from the scene where Ban Dainagon is exiled to Izu in a cart with wickerwork walls, escorted by *kebiishi* officers and warriors. An ox is pulling the cart and the man with a whip in his hand is the oxherd. The oxherd does not have any headcovering and ties his hair behind, something seen consistently in many picture scrolls. They were called *ushi warawa* (literally ox-boy) or *ushi-kai warawa* (boy caring for oxen), and they continued to wear the outfit of a young boy even after they had grown up. This oxherd is wearing a *suikan*, *nubakama*, and *waraji*. Those standing by the sides of the ox are servants. All six of them are wearing *tate-eboshi*, *kariginu*, and *sashinuki*. The one at the head has removed his right sleeve and shows his arm. Except for the two in the middle, they wear swords at their waist. Many of them have beards. One of the men at the further side does not have a beard, but this must not be because he had shaved but just because he does not have much hair. In this age, low-class officers mostly kept their faces unshaven, while upper class aristocrats usually shaved or neatly trimmed their beard by partly shaving or pulling out their whiskers. In the original picture scroll, about six more servants are following behind the cart, wearing attire similar to these, with *waraji*.

- ① oxherd
- 2 wearing one's hair down (tied with cord)
- 3 *suikan*
- 4 whip
- 5 *sashinuki*
- 6 leggings (*habaki*)
- 7 straw sandals (*waraji*)
- ⑧ ox
- ⑨ servant
- 10 *tate-eboshi*
- 11 *kariginu*
- 12 *sashinuki*
- 13 cord around one's waist
- 14 sword
- 15 shaft
- 16 reins
- 17 crupper

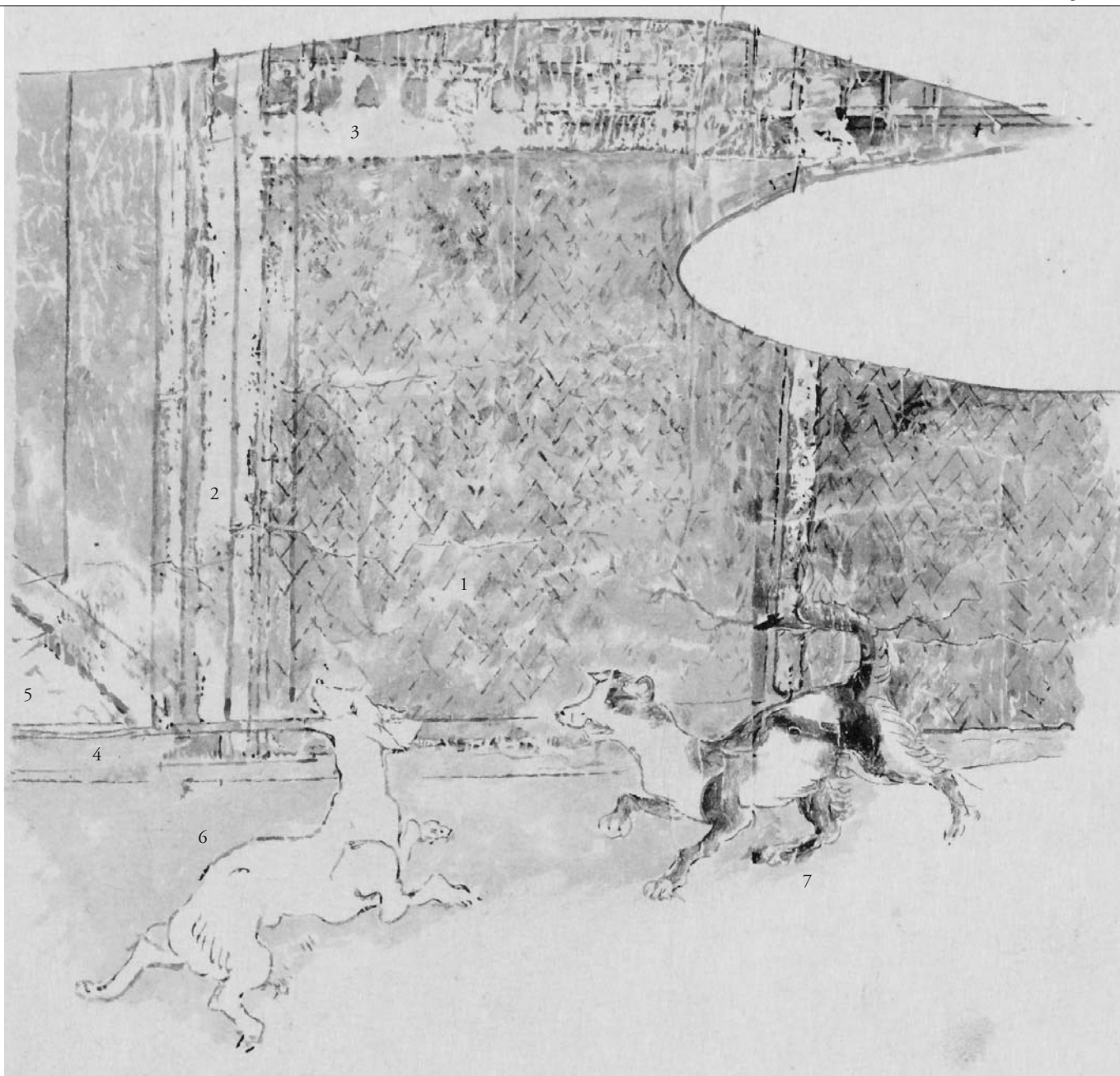




- ① nun praying
- 2 *zukin*
- ③ worshipping with hands joined in prayer
- 4 Buddhist rosary
- 5 *uchigi*
- 6 *kōrai* pattern cloth edging
- 7 lintel
- 8 *tatami*
- ⑨ woman worshipping
- 10 wearing one's hair down
- 11 *uchigi*

### 37 Prayer

When Minamoto no Makoto prayed to prove his innocence he left court to avoid punishment after having been slandered by Ban Dainagon, and prayed that his innocence be proved. His family also prayed to gods and buddhas. A nun is praying with a rosary in her hands, while a young woman looks up, holding her joined hands high. From this illustration, we can learn that joining hands to pray was done from an early period. Buddhist statues in the pose of joined hands existed in Japan since the middle of the eighth century, and people taking this pose must have been inspired by Buddhist customs.



### 38 Dogs

This house with wickerwork walls is the house of the *toneri* of the Right Division of the Palace Guards. Though not shown here, the house of the cashier of Ban Dainagon in the original scroll has plank walls. Both houses face the street, and it seems they are both *katagawa-sumai*, as far as the picture shows. Lower-class officers seem to have lived in houses similar to urban dwellings today. Servants did not necessarily live near their masters and lower officers lived in various styles. Also we can see that neighbors were working for different employers. At the entrance to the house is a door-frame. In the front of the house, two dogs are frolicking. Dogs were domesticated early, and this illustration gives some clues as to what kind of dogs there were. One of them is white, the other spotted, and both are lop-eared and have rather long tails. They are of the same variety as what are today called Japanese breeds. While cats were kept tied on a leash, dogs were left loose.

- 1 wickerwork wall
- 2 pillar
- 3 *nageshi*
- 4 foundation
- 5 *doma*
- 6 dog (white)
- 7 dog (spotted)