

# An Attempt to Compile a Pictorial Dictionary of Everyday Lives in the Early Modern Period, Japan

## Based on *Pictures of Farmers and Their Lives* by Matasaburō Tsuchiya

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### Introduction

The Institute for the Study of Japanese Folk Culture compiled *Emakimono ni yoru Nihon Jōmin Seikatu Ebiki*, or the “Pictorial Dictionary of Japanese Folk Culture.” The background, outcome, significance, and characteristics of the pictorial dictionary (*ebiki*) have been clearly explained by Prof. Ajio Fukuta, the program leader of Kanagawa University 21<sup>st</sup> Century COE Program. As mentioned in his report, the pictorial dictionary only covers the period up to the Middle Ages; therefore, the COE Program of Kanagawa University has been striving to compile a pictorial dictionary which covers the early modern period. Despite our effort, numerous obstacles have hindered our research.

One of them is the issue of class and racial discrimination in some regions, which is a problem we have to be sensitive about when compiling the pictorial dictionary. Even though we struggle at times, we have been doing our utmost to complete a draft edition, get feedback from experts, and publish the final version. In this paper, I would like to introduce a part of the compilation process for *Kinsei Seikatsu Ebiki* (the Pictorial Dictionary of Everyday Lives in the Early Modern Period) by using the illustrations of the castle town of Kanazawa contained in *Nōgyō zue* (the Pictures of Farmers and Their Lives) by Matasaburō Tsuchiya as an example. Even though it is rather a narrow topic, the focus of this report is on ordinary people, a subject Keizō Shibusawa was particular about in the Shibusawa Films.

### 1. Using *Pictures of Farmers and Their Lives* for the Pictorial Dictionary of Everyday Lives in the Early Modern Period

The *Pictures of Farmers and Their Lives* written in 1717 (*the Complete Edition of the Record of Japanese Agriculture Vol.26*, by the Rural Culture Association) is an agricultural book with illustrations depicting farming of the Kaga region, now Ishikawa Prefecture. It is also known as *Kaga nōko fūzoku zue* (the Genre Painting of Farming of the Kaga region).

The author is said to be Matasaburō Tsuchiya who was born in 1644 as the third heir of the Tsuchiya family. At the age of 20, he took over his father’s position as a top rank farmer in the agricultural class system of the time. He was in charge of collecting taxes, handling political issues among farmers, and giving them instructions on farming. However, in 1693 he was accused of some wrongful act, banished, and demoted to a mere farmer. He passed away in 1719 at the age of 75, two years after completing *Pictures of Farmers and Their Lives*.

I have chosen his work as a topic for this symposium, despite objections to my decision. Some scholars claim that it’s easy going to interpret *Pictures of Farmers and Their Lives* because text explanations are attached to the illustrations. In their opinion, the COE must select nonwritten materials such as picture scrolls, paintings on folding screens and *ema* (votive pictures of horses) as source materials for compiling the pictorial dictionary. I

didn't choose Matasaburō's work for its ease of interpretation, rather after a forthright discussion, I convinced them of its adequacy as source material.

It is very true that we can use commentary on the *Pictures of Farmers and Their Lives* by Takahisa Shimizu as a guide, and I'm grateful for his work. However, not all of the pictures come with an explanation. In order to compile a pictorial dictionary, we must determine which part of a drawing to be used and how to use it. That is totally different from interpreting and explaining the work. Takahisa Shimizu focused on farming in the four seasons, so he disregarded farmers' clothing and pastimes, samurai warriors, and merchants. These are important components of our pictorial dictionary, and we pay close attention to them. Therefore, the criticism that the *Pictures of Farmers and Their Lives* is too simple to interpret is not proper.

The Institute for the Study of Japanese Folk Culture at Kanagawa University owns three volumes of a collection of the same kind called *Kōka shunjū* (History of Farming), which is known as the *Jōmin ken-bon* (the Collection of the Institute for the Study of Japanese Folk Culture). The first and second volumes, now called *Iwase-bon*, were donated to Nishio City Library in Aichi Prefecture by Yasuke Iwase who was running a fertilizer business. Researchers including Hisashi Horio and Takahisa Shimizu have been closely studying these books. Hisashi Horio compared each volume of *the History of Farming*. Takahisa Shimizu examined the contents and attempted to determine when they were drawn. According to their reports, the *Iwase-bon* and the *Jōmin ken-bon* are very much alike in fine detail, and are very likely to have been written by the same author. Also, they both lack details. Indeed, we have found that details are often omitted from the illustrations of the *Jōmin ken-bon*, and the use of colors is rather simple. For this reason, we concluded that *the Jōmin ken-bon* is not suitable as a source material for a pictorial dictionary. That is also the case with the *Iwase-bon*.

Nevertheless, we still considered the discovery of the books significant, so we looked into a similar book with more elaborate illustrations, namely *Nōgyō zue* (Pictures of Farmers and Their Lives), which is a part of another edition known as *Sakurai-bon* owned by Keijirō Sakurai in Tsurugi Town in Ishikawa Prefecture. In the end, we decided to use the *Pictures of Farmers and Their Lives* contained in Vol. 26 of *Nihon nōsho zenshu* (the Complete Edition of the Record of Japanese Agriculture) published by the Rural Culture Association because we are merely working on a draft book right now. Furthermore, 20 years after the publication of the *Pictures of Farmers and Their Lives*, its index and commentary by the same author were found in the house of a farmer in Kahoku County in Ishikawa Prefecture. Consequently, we concluded that the *Pictures of Farmers and Their Lives* was written by Matasaburō Tsuchiya even though some researches are still skeptical. Also, we could identify when the book was written, and the reliability of the contents was assured. The index and commentary are contained in the 6<sup>th</sup> edition of the *Pictures of Farmers and Their Lives* published by the Rural Culture Association.

Another reason for choosing the book as a topic for this symposium may seem far-fetched but is still significant for us. The Institute for the Study of Japanese Folk Culture at Kanagawa University has a historical link with Ishikawa Prefecture. In 1949, long before the institute was transferred to Kanagawa University, it was entrusted by the Fisheries Agency with the research and preservation of materials regarding Japan's fishing system, in response to reforms implemented after World War II. To this end, the institution started research on the Noto Area in Ishikawa Prefecture in 1951. However, the assignment was canceled, and the institution was transferred to Kanagawa University due to financial difficulties in 1982. In 1984, the research was resumed, and archives about the region started returning to the institution under the direction of now the deceased Professor Yoshihiko Amino.

COE and its base, the Institute for the Study of Japanese Folk Culture are deeply related to the region which is the subject of the *Pictures of Farmers and Their Lives*.

## 2. Characteristics of *Pictures of Farmers and Their Lives* by Matasaburō Tsuchiya

According to Takahisa Shimizu's interpretation of *Pictures of Farmers and Their Lives*, Matasaburō wrote several books: *Kaetsuno sanshū kaisaku hatsumonogatari* (Adaptation of the First Story of Kaga, Echigo, and Noto Provinces) in 1658, *Kinjō Takamori shiki* (the Private Record of Takamori Kinjō) in 1705, *Kōsaku shiki* (the Record of Farming) in 1707, and *Kaetsuno tairo suikei* (Major Rivers in Kaga, Echigo, and Noto Provinces), also known as *Kaetsuno sansenki* (Mountains and Rivers in Kaga, Echigo, and Noto Provinces) or *Suigenki* (Water Sources) in 1714. In 1707, he wrote *History of Farming* which is valued for "the use of the regional dialect, abundance of common people's language, absence of high-class language," and exquisite drawings on farmers' folkways (the Complete Edition of the Record of Japanese Agriculture Vol.4, the Rural Culture Association, 1980, p6). According to the second volume of the *Interpretation of History of Farming* by Hisashi Horio, amid the movement toward more efficient farming methods, Matasaburō tried to increase crop production by recording the folkways of the region, such as how agricultural implements were used and how annual events took place, thereby enhancing farmers' understating of agriculture.

Matasaburō later wrote the *Pictures of Farmers and Their Lives*, a book that captures farmers' folkways based on the farming calendar of the Kaga region. It also includes elaborate illustrations and comments on the scenery and the way of life observed in both the castle town of Kanazawa and surrounding rural areas in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Although the main subject of the book is agriculture and life in rural farming villages, it is not a mere agricultural book since it also describes ordinary people's lives in the town. Agricultural implements and scenery are explicitly explained in the language of the era. Nevertheless, details are missing from the illustrations on New Year in the town. Another characteristic of the book is that the laws of perspective for art aren't used. The technique was imported into Japan in the mid 18<sup>th</sup> century after Matasaburō completed the book.

The *Pictorial Dictionary of Everyday Lives in the Early Modern Period* should reflect the language of the era; therefore, finding relevant reference materials is a must. When compiling such a dictionary, we have to prove that the names of equipment, tools, and clothes were correct and actually used during the era. Furthermore, we need to confirm the validity of illustrations depicted by artisans or painters, even including background landscapes, since they might have sacrificed accuracy for artistic quality. With the *Pictures of Farmers and Their Lives*, we do not have to go through all this trouble because the author had a thorough knowledge of farming. Being responsible for giving farmers instructions on agriculture, he was engaged in farming himself. Therefore, we can say that his drawings are accurate descriptions of the era. Takahisa Shimizu has meticulously studied the contents of the book and verified its accuracy. Hisashi Horio's interpretation of the *History of Farming* also helps us greatly to assess the reliability of the contents. These reference materials are an invaluable aid to me. I specialize in History of Economy in the early modern period with the emphasis on fishing, commerce, and the northern area of Japan; therefore, I am unfamiliar with the histories of agriculture, farming villages, and municipalities.

For the reasons mentioned earlier, I have chosen the *Pictures of Farmers and Their Lives* as the base of a draft edition of *Pictorial Dictionary of Everyday Lives in the Early Modern Period*. Now, I would like to move on to the definition of "ordinary people" and a purpose of compiling an *ebiki* (a pictorial dictionary) proposed by Keizō

Shibusawa, an original compiler of the *Pictorial Dictionary of Japanese Folk Culture*.

According to *Kashiwaba Nenpu* (Oak Leaf Chronicle) contained in the *Tales of Oak Leaf*, “ordinary people” is defined as those including peasants, artisans, and merchants living in villages and castle towns. Aristocrats, samurai warriors, and monks are excluded. The term does not have the connotations of average people and the masses. Keizō Shibusawa used the expression in *Folk Implements and Ornaments*, a contribution to *Attic Monthly* in 1937. The *Pictures of Farmers and Their Lives* includes impressive depiction of samurai warriors and monks, and I would have liked to include them in the pictorial dictionary, but by definition, they must be excluded. The final version of the *Pictorial Dictionary of Everyday Lives in the Early Modern Period* will include them for sure.

Shibusawa started to prepare for compiling the *Pictorial Dictionary of Folk Culture in the medieval Period* around 1940. In order to collect materials on ordinary people, he ignored the contexts of drawings or any artistic value they might have had. He excluded materials on aristocrats, monks, high-class soldiers, and mere scenery. Then, he printed them in a certain volume, assigned numbers to objects in the drawings, and listed those objects by the names used in his time. Finally, he put the corresponding number beside each objects on the list and put the index at the end of the dictionary. As mentioned in the first volume of the *Pictorial Dictionary of Japanese Folk Culture* published by Heibonsha in 1984, his goal was to treat the dictionary as an archive of material culture in the field of Folklore, clarify the chronology of Folklore, and explicate details which cannot be conveyed through text materials. Sociologist Kizaemon Aruga, who wrote the *Family System and Tenancy System of Japan* and established so-called Aruga Sociology, claimed that Shibusawa “tried to see the illustrations from the standpoint of folk culture, put a spotlight on the history of folk culture...and helped us to picture objects clearly” (*Pictorial Dictionary of Japanese Folk Culture Vol.1*). This is the same goal as the COE Program of Kanagawa University in compiling the pictorial dictionary. We will try our best to achieve Shibusawa’s aim.

When compiling the pictorial dictionary, Shibusawa categorized the illustrations into 15 groups mentioned in the *Pictorial Dictionary of Japanese Folk Culture*: 1. Residence, 2. Clothing, 3. Foods, 4. Furniture, Facilities, and Technology, 5. Collecting Money and Food, 6. Transportation, 7. Trading and Merchandise, 8. Appearance, Behavior, and Labor, 9. Life, Social Status, and Diseases, 10. Death and Funerals, 11. Children’s Lives, 12. Pastimes, Entertainment, and Socialization, 13. Annual Events, 14. Shintoism, Buddhism, Festivals, and Religion, 15. Animals, Plants, and Nature. We have adopted the categorization, but some paintings do not belong to any of the categories. The categories were created in order to classify pictures of the medieval period, but we are working on pictures of the early modern period. Despite the problem, we have decided to stick to Shibusawa’s categorization. We have not yet finished the classification of all the illustrations. Thus, I am introducing only a fragment of the compilation process, using illustrations I have arbitrarily chosen from the *Pictures of Farmers and Their Lives*.

During the process, we have referred to pictures on the lives of ordinary people contained in Takahisa Shimizu’s republication of the *Pictures of Farmers and Their Lives* contained in the *Record of Japanese Agriculture Vol.26* and Hisashi Horio’s republication of the *History of Farming in the Record of Japanese Agriculture Vol.4*. Therefore, this report does not particularly focus on farming villages and farmers’ lives. We also refer to *A Structure of Gender under the Feudal Government by Samurai Warriors* by Junko Nagashima in which she analyzed the life, status, and role of women in farming villages during the period.

### 3. Samples from the compilation of the Pictorial Dictionary and its Problems

Below is the list of samples from a draft edition of the *Pictorial Dictionary of Japanese Folk Culture in the Early Modern Period*.

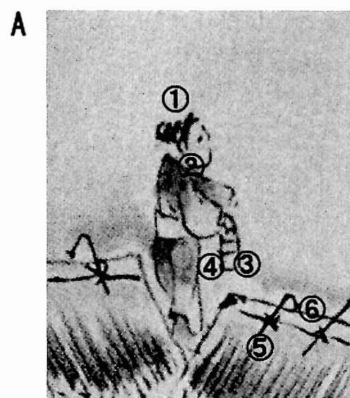
#### (1) Farmers Walking to the Castle town of Kanazawa to Collect Night Soil



(Shimizu 2005 P10)

A Woman Holding a *Chirori*

- ① *shimada-mage* hairstyle
- ② *kosode*
- ③ *chirori*
- ④ long blue apron (*heishitsu*)
- ⑤ thatched roof
- ⑥ rope for holding down the roof



At the beginning of the new year, farmers walking to the castle town to collect night soil pass by a woman carrying a *chirori*. A *chirori* is a metal container for warming *sake*. Although it is unclear whether she bought the *sake* or where she's bringing it, this picture well portrays the atmosphere of New Year. Takahisa Shimizu argues that what she holds is a lantern, not a *chirori*.



B Walking to the Castle town of Kanazawa to Collect Night soil

- ① *zugin* for covering the head and cheeks
- ② farmers' wear ③ straw skirt ④ bare foot
- ⑤ white sedge hat ⑥ carrying pole
- ⑦ *ike-daikon* Japanese radish with leaves
- ⑧ night soil bucket

Farmers are on their way to the houses of merchants and samurai residences in the castle town, where they collect night soil. They always visit the same houses. Tied to the buckets are *daikon*, Japanese radishes, which are offered in return for night soil.

Later, radishes were used as money to buy night soil.



(2) *Harukoma* Entertainers Heading to the Castle town of Kanazawa to Give Performances and Two Sisters  
Passing by

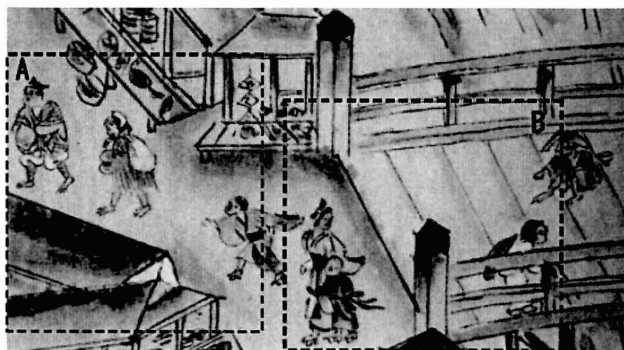


(Shimizu 2005 P12)

- ①shingled roof
- ②shitori grille (a single-paneled door used for protection from weather)
- ③short supporting post
- ④a mizuhiki-noren curtain with no shop's name
- ⑤box maker ⑥harukoma entertainers
- ⑦white sedge hat
- ⑧straw coat with cloth shoulder pad
- ⑨leggings ⑩straw sandals
- ⑪woman with shimada-mage hairstyle
- ⑫girl with ichō-mage hairstyle
- ⑬furisode, a long-sleeved kimono

The woman with the *shimada-mage* hairstyle may be unmarried, as she has eyebrows, and the woman and the girl may be sisters. Yet, since even middle-aged women have eyebrows in some paintings, it may not have been a common practice to shave off the eyebrows.

(3) People around the Sai-gawa Ōhashi Bridge



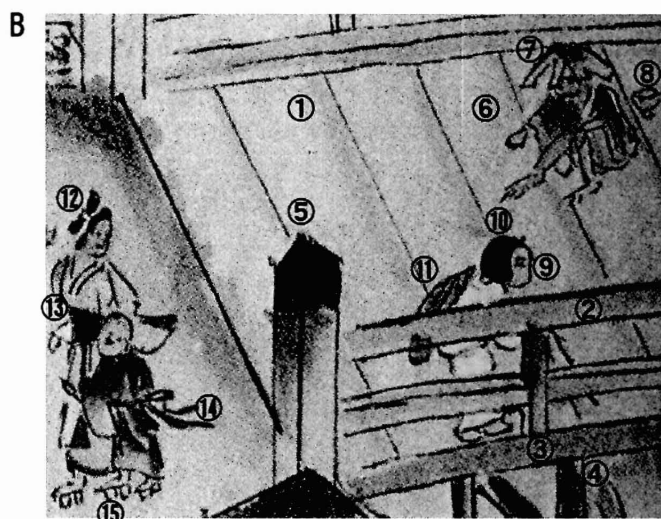
(Shimizu 2005 P15)



There are tobacco shops at both ends of the bridge straddling the Sai River. In the Kaga Domain, bridges in the castle town may have been managed by tobacco shops. Also, there was a wooden gate at the right end of the bridge, which was closed at a fixed time everyday.

A Stores near the Sai-gawa Ōhashi Bridge

- ① fish shop and fish
- ② tokomise stall (also called a dashimise. the veranda-like structure can be opened and closed.)
- ③ round wooden container of fish
- ④ tobacco shop
- ⑤ tayū, who acted as a straight man in the *Echizen-manzai* comic performance
- ⑥ suō-eboshi hat
- ⑦ blue suō garment made of hemp
- ⑧ suō-kobakama, a short divided skirt
- ⑨ saizō, the partner of tayū in *Echizen-manzai* who acted as a funny man
- ⑩ tenugui (cotton towel)
- ⑪ drum ⑫ sack
- ⑬ straw coat with cloth shoulder pad
- ⑭ the tayū and saizō are barefoot
- ⑮ girl with *ichō-mage* hairstyle
- ⑯ furisode, a long-sleeved kimono
- ⑰ geta, wooden footwear

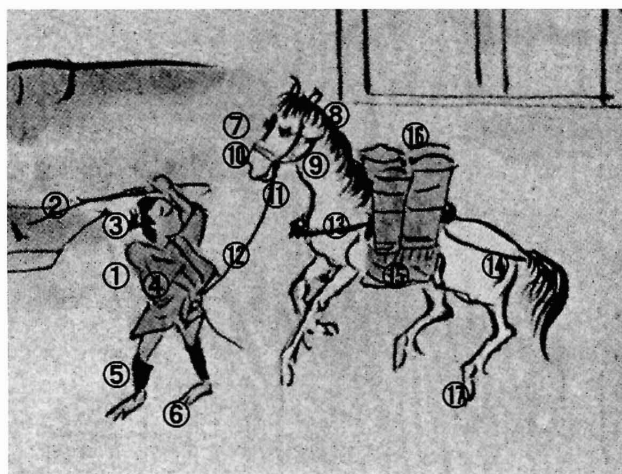


While the mother is watching the blind girl and the group of samurais on the bridge, the daughter is fascinated by the *Echizen-manzai* performers and pulls at the mother's hand, eager to watch them. The picture depicts a mother and daughter at the beginning of the new year.

B People on and around the Sai-gawa Ōhashi Bridge

- ① plank bridge
- ② railings
- ③ beam
- ④ bridge support
- ⑤ token-kanamono, metal object covering the top, pyramid-shaped part of a pilla
- ⑥ beggar wearing rags and asking for alms
- ⑦ ragged sedge hat
- ⑧ bowl for rice
- ⑨ blind woman wearing a white garment
- ⑩ wearing one's hair down
- ⑪ amigasa, a braided hat shouldering by the woman
- ⑫ woman with *shimada-mage* hairstyle and eyebrows shaved off and infant girl clings to her
- ⑬ Black obi sash
- ⑭ Tsukehimo, strings attached to the garment
- ⑮ pokkuri, wooden footwear for girls

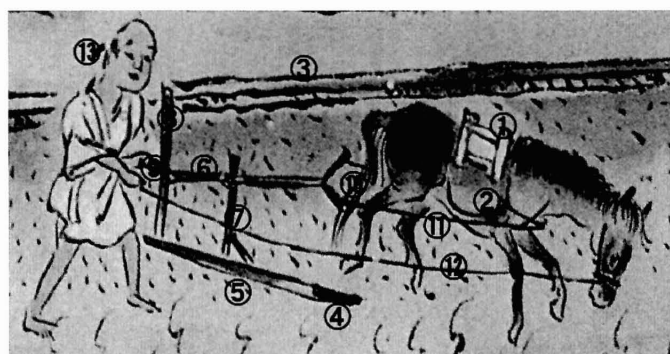
(4) Horse Carrying Night Soil, Cultivation with a Horse-driven Plow and an Ox Carrying Grass



(Shimizu 2005 P34)

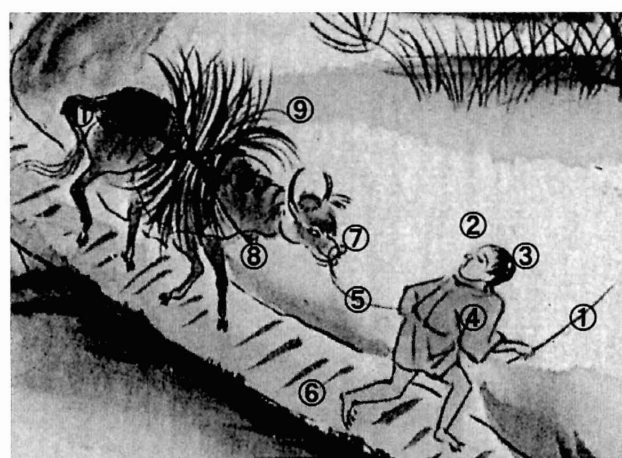
Horse Carrying Night soil and Cultivation with a Horse-driven Plow

- ① boy servant leading the horse
- ② whip ③ topknot
- ④ short cotton robe with *hirasode* sleeves, it was also called a *saruko* or *jimbei*
- ⑤ leggings ⑥ bare foot ⑦ dobbin
- ⑧ mane ⑨ headstall ⑩ noseband
- ⑪ bit ⑫ lead rope ⑬ *mumakake* martingale
- ⑭ crupper ⑮ saddle blanket
- ⑯ four night soil buckets designed to be carried by a horse
- ⑰ hoof



(Shimizu 2005 P58)

- ① saddle ② saddle blanket
- ③ horse-driven plow without a moldboard
- ④ plowhead ⑤ sole
- ⑥ bar connecting the plow and the horse
- ⑦ brace ⑧ body ⑨ handle
- ⑩ whiffletree ⑪ trace
- ⑫ rein ⑬ topknot



(Shimizu 2005 P60)

Carrying Cut grass from the Mountain with an Ox

- ① whip ② cowboy
- ③ *gassō* hairstyle with the central part of the head shaved
- ④ short cotton robe ⑤ lead rope ⑥ bare foot
- ⑦ nose ring ⑧ *mumakake* martingale
- ⑨ cut grass ⑩ strings for fastening the grass
- ⑪ crupper

In the second picture from the top, the farmer wears a short cotton robe in the *sajin* style, in which the right side of the clothing is placed over the left. It is hard to know how accurately the pictures were drawn, but since there are at least no pictures of *sajin*-styled samurais or *chōnin* (merchants and craftsmen lived in urban areas), Matasaburō Tsuchiya may have intentionally drawn the farmer in the *sajin* style. People in the *sajin* style were deemed barbarians, but farmers were too busy to care about which side of a garment should be placed on top. Even if they dressed in the *sajin* style, they must not have had any trouble farming.



(5) A Small Celebration after Harvesting Rice

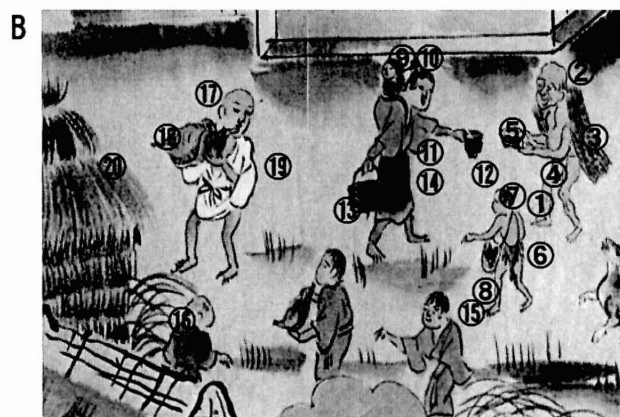


(Shimizu 2005 P159)

After storing harvested rice in the warehouse, farmers relaxed by drinking, eating simple dishes such as *nimono*, foods simmered in broth and smoking tobacco. Yet, women were kept busy even on such an occasion, cooking and waiting on the men.

A People Relaxing in the House

- ① gable vent ② thatched roof
- ③ *tsuchikura*, a warehouse coated with soil
- ④ earthen wall ⑤ eaves
- ⑥ bunches of newly harvested rice stored in the warehouse
- ⑦ men drinking unrefined *sake* and smoking in the earthen floor (the man who faces front and sits with his knees bent may be the master of the house)
- ⑧ *mojiri* coat colored red or gray ⑨ *sake* cup
- ⑩ *tabako-bon*, a container of implements used in smoking
- ⑪ pipe ⑫ tobacco pouch ⑬ round wooden tray
- ⑭ rice-balls covered with sweetened bean-paste
- ⑮ wooden tiered boxes
- ⑯ probably simmered food ⑰ chopsticks
- ⑱ woman covering her head with a *tenugui* cotton towel in the *anesan-kaburi* style, wearing a white *tsutsusode* (a garment with tubular sleeves) and the sleeves are held up with a red *tasuki* string
- ⑲ blue apron ⑳ *sake* server with a long spout



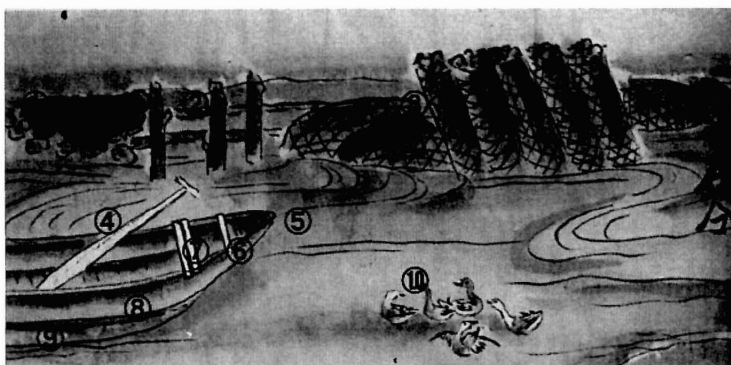
(Shimizu 2005 P159)

The *deroren* is a folk performance featuring secular songs originating in Buddhist prayer and formerly played in front of people's houses. A *deroren* performer blows a conch, shakes a short *shakujo*, which is a staff with metal rings attached to it, and makes the "deroren, deroren" sound from time to time. A *shakujo* is not seen in this picture. Since the shaven-headed *deroren* performer walks with a girl carrying a conch, they may be a father and daughter who went from house to house to perform the *deroren* together. The girl is followed by another girl, whose garment indicates that she is not a farmer's daughter. Thus, these two girls may be sisters.

B People Relaxing Outside

- ① beggar and his child receiving alms
- ② shaved head ③ straw matting
- ④ white loincloth ⑤ wooden bowl
- ⑥ child who only wears a *koshimino* straw skirt
- ⑦ untied hair
- ⑧ haversack made of net
- ⑨ mother holding her baby on her back in the collar of her robe
- ⑩ *guru-mage* hairstyle
- ⑪ *kosode* with genroku-period-style round-cornered sleeves
- ⑫ wooden bowl
- ⑬ iron pot ⑭ apron
- ⑮ girl with untied hair wearing a *kosode*
- ⑯ shaven-headed boy
- ⑰ shaven-headed man giving a *deroren* performance
- ⑱ conch ⑲ white *hanten* jacket
- ⑳ harvested rice pile

**(6) Fishing in the Lower Asano River at the Beginning of the New Year**



(Shimizu 2005 P177)



(Shimizu 2005 P176)

- ①bank protection rocks in the lower Sai River ②mizusaku fence ③jakago, a basket filled with stones and was used to reinforce riverbanks ④two-planked fishing boat ⑤bow ⑥front beam ⑦beam ⑧side planking ⑨omoki, an L-shaped timber ⑩flock of ducks ⑪river fisherman ⑫straw coat with cloth shoulder pad ⑬sword? ⑭momohiki underpants ⑮blue leggings ⑯straw cast net ⑰cotton towel worn over the head ⑱straw skirt

People fished *gori*, a kind of sculpin, in the Sai River. According to *Wakan sansai zue*, a pictorial encyclopedia compiled in 1712, *goris*, which make the noise “gori, gori,” were caught in quantity in the Asano River. People pickled *goris* to eat them. Meanwhile, the cast net was probably made of straw. Even in the Seto Inland Sea area, in western Japan, where fishing flourished, it was only after the mid-18<sup>th</sup> century that people started to use hemp instead of straw as material for cast nets.

**Conclusion**

In an attempt to compile *Pictorial Dictionary of Everyday Lives in the Early Modern Period*, we have tried our best to find a name for implements, work clothes, and actions. Despite our efforts, we are still struggling to complete the compilation. In order to interpret the illustrations accurately, we have to have a deep understanding of the histories of numerous fields including architecture, culture, transportation, economy, commerce, folk implements, folklore, clothing, and artisans, which we were actually aware of from the beginning. If we are not able to have a cooperation from the experts in those fields, then we are going to need a lot of time to study them.

In 1968, Japan came to be the second largest economy in the world. During the 1970s, the society changed considerably as the result of high economic growth. Surging prices of real estate and stocks, and rampant speculation led to the bubble economy in the mid 1980s. But in 1990 the bubble economy burst.

During this period, Japan experienced intense urban concentration, which led to large economic changes. Consequently, traditional social life and social structure collapsed. In search of a new, efficient lifestyle, people abandoned the traditional way of living and moved to cities; the concentration of the population in urban areas accelerated. Apparently, traditional folk implements were abandoned, and artisans who produced them lost their jobs, dooming traditional skills. Today there are only a few people left who are familiar with traditional folk implements and who can share hands-on experience with us.

Amid such a transition, many young people no longer know anything about the existence of traditional

implements. We don't know yet the significance of compiling a pictorial dictionary in an attempt to keep a record of folk implements, clothing, architectural structures, and cattle which all remain in the form of drawings and photographs. However, I believe that at least it is meaningful for the prosperity of humans and their culture to leave a record of the wisdom, skills, and lifestyle that have been passed on from generation to generation. We can learn a lot from the wisdom of our ancestors.

Note: This presentation would not have been possible without the *Pictures of Farmers and Their Lives* revised and annotated by Takahisa Shimizu (*The Complete Edition of the Record of Japanese Agriculture Vol.26* published by the Rural Culture Association, 1983). I would like to give a deep appreciation to this original text. Also, I'd like to send a special thank to you those who assisted me in compiling a draft edition of *the Pictorial Dictionary of Lives in the Early Modern Period* based on the *Pictures of Farmers and Their Lives*: Prof. Masahiro Izumi at Atomi Women's University, three of his senior students: Ryōko Hirai, Kanako Kitaoka, and Risa Sekine, and Taku Tsuchida and Reiko Itō in Graduate School of History and Folklore Studies at Kanagawa University.

#### References:

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*History of Farming* revised annotated by Hisashi Horio and Mitsuo Oka, *The Complete Edition of the Record of Japanese Agriculture Vol.4* published by the Rural Culture Association, 1980

*Pictures of Farmers and Their Lives* revised annotated by Takahisa Shimizu, *The Complete Edition of the Record of Japanese Agriculture Vol.26* published by the Rural Culture Association, 1983

*The World of Kidai Shoran and his Work, Picture Scrolls on Nihonbashi, Edo* by Hidetake Asano and Nobuyuki Yoshida, published by Kōdansha, 2003

*Tales of Oak Leaf* 1956, p.3

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