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https://library.princeton.edu/eastasian/EALJ/collcutt_martin.EALJ.v04.n01.p009.pdf*

An Illustrated Edition of the *Tale of
the Heike (Heike Monogatari)* in the
Gest Library Rare Books Collection

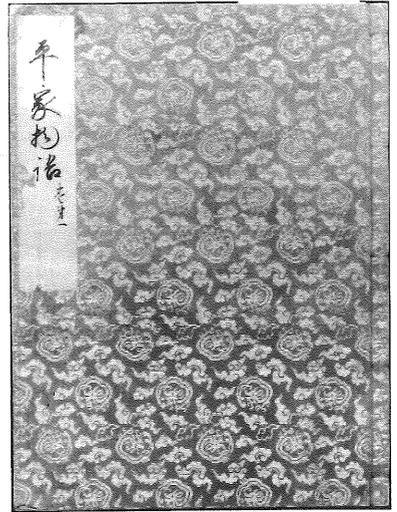
MARTIN COLLCUTT

Among the rare Japanese books in the Gest Library one of the finest sets is a richly illustrated edition of the Japanese classic the *Heike monogatari* (Tale of the Heike). This edition comprises thirty traditional thread-bound volumes, *kan*, in six cases.¹ Each of the thirty volumes is bound in green and gold figured silk brocade. The inner covers are decorated in flecked gold foil. Each volume is of thirty-six or forty folded pages of thick, soft-beige colored rice paper, *washi*. Worked into the *washi* are designs of flowing water, billowing waves, vines, iris, wagon wheels in a stream, autumn grasses, and maple leaves. The soft paper provides a fine background for the confident flowing calligraphy of the text.

Eight or ten pages in each volume are decorated with brilliantly colored scenes illustrating incidents from the *Heike monogatari*. Thus, among the thirty volumes there are more than two hundred illustrations. Except for volume one, which shows some slight signs of wear on its cover, the volumes are in pristine condition, and the rich reds, greens, blues, and purples of the illustrations, as well as the gold lines, have maintained all their brilliance.

It is not clear when or how this superb set came into the Gest collection. The volumes themselves provide no information about the calligraphers, artists, or previous owners. From the style of the painting it is likely that these volumes were produced in the Edo period, perhaps for the family of

1. The cover of volume 1 of the *Heike monogatari*. The text in the top left-hand corner reads: *Heike monogatari maki dai-ichi* (*Heike monogatari*, volume 1). Dimensions of the books: 30 x 22.5 cm. Collection of the Gest Oriental Library.



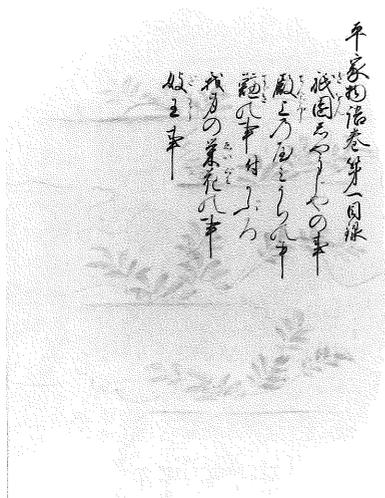
a feudal lord or wealthy merchant. Because the volumes have not been subjected to heavy use, it is unlikely that they were used by professional *Heike* chanters or passed around from hand to hand. They may have been commissioned as a particularly beautiful New Year's gift or as part of a young bride's wedding trousseau.

Whenever they were produced, and for whatever purpose, these volumes have a place in the complex history of the compilation and diffusion of the *Tale of the Heike*, one of Japan's literary and emotional masterpieces. Most critics of classical Japanese literature would rank the *Heike monogatari* second only to the *Genji monogatari* (The tale of Genji) in literary stature.

The *Heike monogatari* is based on historical events: the rise to political power during the mid- and late twelfth century of the Taira (Heike) warrior clan led by Taira no Kiyomori, the challenge to that power made by the Minamoto (Genji) warriors of eastern Japan—led by Minamoto no Yoritomo, his cousin Yoshinaka, and his younger brother, the brilliant general Yoshitsune—and the destruction of the Taira at the battle of Dan-no-ura in 1185. The action covers about sixty years, circa 1131–1191, and ranges over wide areas of central and western Japan. Unlike some other versions of the same events, it pays less attention to what happens in northern and eastern provinces but keeps the spotlight on Kyoto and the western provinces where the Taira were most powerful. The downfall of the Taira is suffused with a Buddhist sense of the impermanence of all things. And yet the *Heike*

itself gave life and glory to a family who was routed and humiliated first in the political arena and then in battle. As Earl Miner has stated, “This is a story about the doom of those who are glorious. It is also, perhaps, even more concerned with the glory of the doomed.”²

Contemporaries were so awed and moved by the fleeting glory and terrible destruction of the proud and powerful Taira that historical chronicles and stories recalling incidents in the conflict must have been recounted and written down by courtiers and monks even before the final rout of the Taira in 1185. Some early versions, such as the *Gempei seisuiki* (Tales of the rise and fall of the Minamoto and the Taira), were historical in tone and focused on the victorious eastern warriors, the Minamoto, led by Yoritomo. Other versions, compiled in Kyoto for a courtly audience, focused on the vicissitudes of the Taira. In the *Heike monogatari*, as it now survives, the focus is held firmly on the tragedy of the Taira family. Compared with the *Gempei seisuiki*, and other versions of the same events, the *Heike monogatari* seems to have a Kyoto focus. Recent criticism suggests that the viewpoint is that of the nobility and townspeople of Kyoto. They do not necessarily like the proud Taira who have been lordling it over them. But the Taira are warriors who have, at least, accepted court values and Kyoto ways. The Minamoto, as eastern warriors, seem harsher and more brutal. The major exception is Minamoto no Yoshitsune, who leads the Minamoto to victory, but whose



2. The contents page for volume 1 of the *Heike monogatari*. The text reads: *Heike monogatari maki dai-ichi moku-roku* (*Heike monogatari*, volume one, contents). Collection of the Gest Oriental Library.

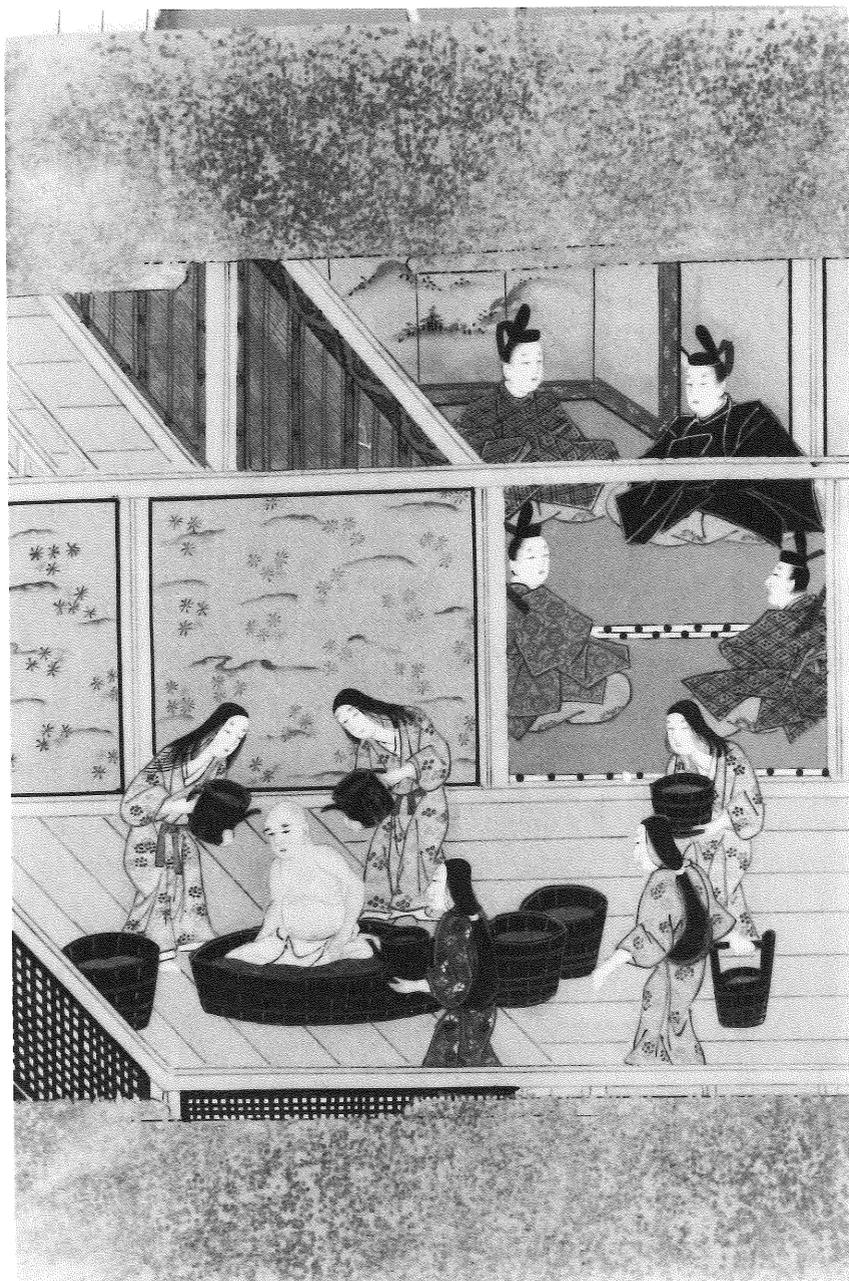
time in Kyoto gave him court connections and at least a patina of courtly manners. The *Heike monogatari* understands and points out the faults of the Taira but is more sympathetic to their plight than other works that promote the victorious Minamoto no Yoritomo and the eastern warriors. In fact, Yoritomo's role in the *Heike monogatari* is quite slight. On the Minamoto side the two most impressive figures are Yoshitsune, who was hounded to death by his jealous brother after the events depicted in the *Heike monogatari*, and Kiso Yoshinaka, a valiant but arrogant man, whose efforts for the Minamoto cause end in a miserable death.

On the Taira side, Kiyomori leads the Taira clan to the pinnacle of glory. Through military force and political maneuvering he asserts control, as the Fujiwara had done earlier, over the sovereign and the major court offices. Kiyomori's character is portrayed in the *Heike* as calculating, cruel, and arbitrary but shot through with impulsive flashes of generosity. Ironically, his one great act of clemency, sparing the life of the child Minamoto Yoritomo, lives to haunt him and undermine the Taira hegemony. He shows few redeeming virtues and his macabre death is one of the striking scenes in the book:

On the Twenty-Seventh, Munemori postponed the eastward march of the punitive force, which had been imminent, because his father had fallen ill. From the Twenty-Eighth on, it became known that the Chancellor-Novice's [Kiyomori's] condition was critical. "Ah! His deeds have come home to roost," people whispered in the city and at Rokuhara.

Kiyomori could swallow nothing, not even a sip of water, after the disease took hold. His body was fiery hot; people could hardly bear to remain within twenty-five or thirty feet of the bed. His only words were, "Hot! Hot!" It seemed no ordinary ailment.

The mansion's people filled a stone tub with water drawn from the Thousand-Armed Well on Mt. Hiei, but the water boiled up and turned to steam as soon as Kiyomori got in to cool off. Desperate to bring him some relief, they directed a stream of water onto his body from a bamboo pipe, but the liquid splattered away without reaching him, as though from red-hot stone or iron. The few drops that struck him burst into flame, so that black smoke filled the hall and tongues of flame swirled toward the ceiling.³



3. "Nyudō Shikyo" (The death of Kiyomori). From volume 13, section 3 of the *Heike monogatari*. Collection of the Gest Oriental Library.

This is one of a series of endings to the lives of Heike and Minamoto warriors in which the character of the individual is illustrated in the act of dying. Shigemori, Kiyomori's eldest son, the best and bravest of the Taira, is a foil to his arrogant father. Throughout his short life he is the voice of Confucian moral order, an ideal to which the Taira might have aspired. His death is a sign that the Heike have lost any claim to moral authority. But at the same time, the *Heike monogatari*, which is a work of fiction not a moral tract, hints that Shigemori's virtue without Kiyomori's driving, ruthless energy would have been an insufficient foundation for the Taira achievement and assertion of political power.

There are other moving deaths in the *Heike monogatari*. By the time the text was taking shape in the thirteenth century Japanese warriors had already perfected and institutionalized the grisly ritual of *seppuku*, or self-disemboweling, and the ultimate assertion of warrior bravery and honor. Such incidents abound in the *Heike*, and several such scenes are included among the illustrations in the Gest edition.

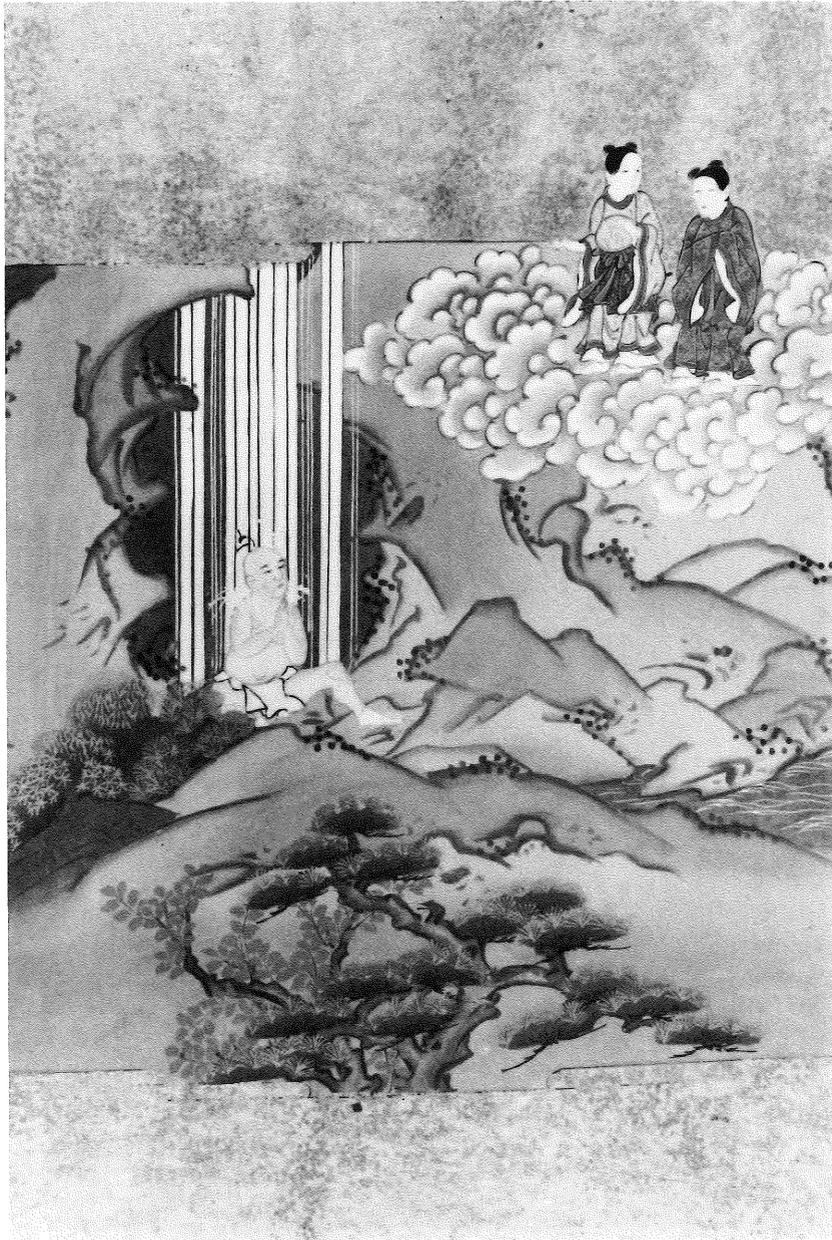
One of the most impressive death scenes in the *Heike* is that of the aged Minamoto warrior Yorimasa who had risen in an early revolt against the Taira in response to an appeal by the monk Mongaku and Prince Mochihito. The rising was premature and ended with the supporters of Prince Mochihito being cut down in the grounds of the Byōdōin temple at the battle of the Uji River. Yorimasa dies with all the courage expected of a warrior after composing a verse that would have done justice to a courtier:

Giving battle at the age of more than seventy, the Third-Rank Novice Yorimasa was hit in the left knee by an arrow. It was a grievous wound, and he resolved to dispatch himself with a tranquil heart, but enemies bore down on him as he retreated toward the Byōdōin gate. . . .

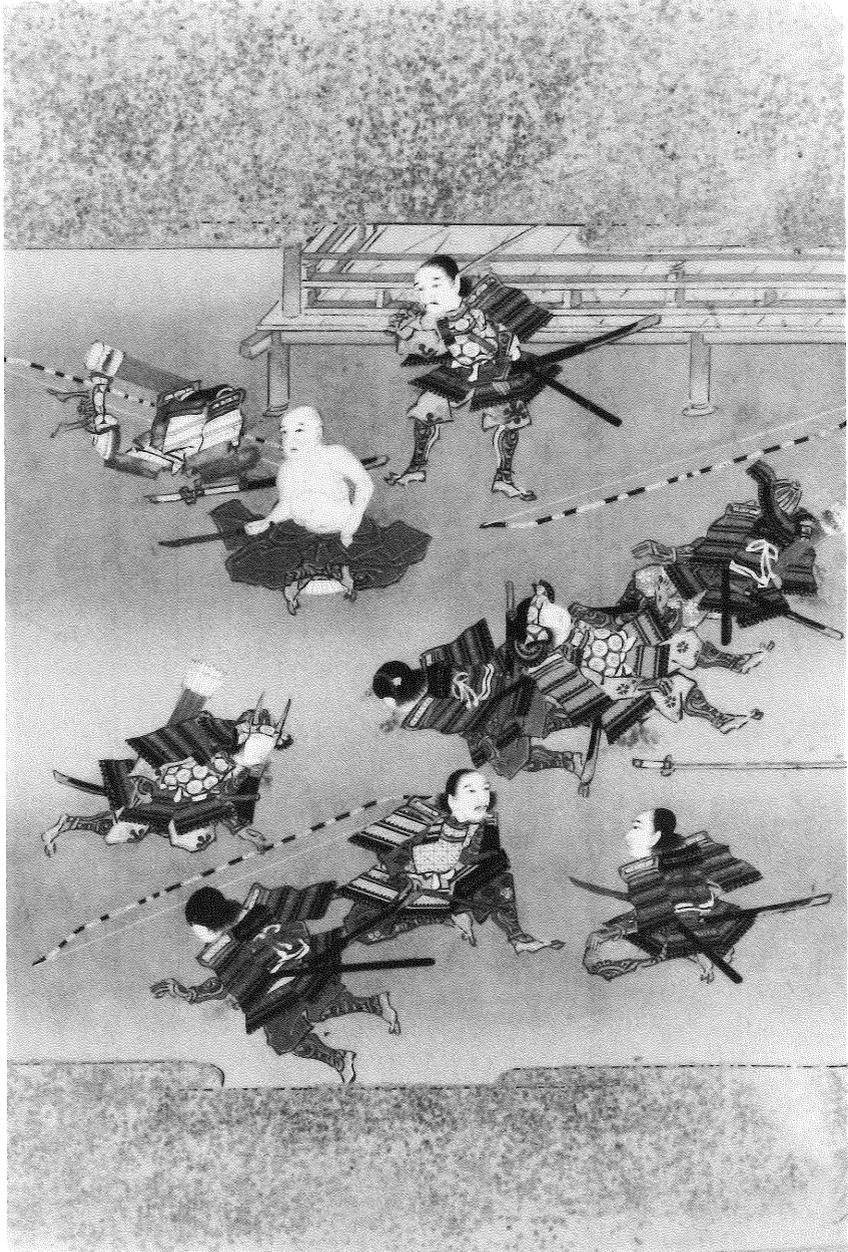
Yorimasa summoned Watanabe no Chōjitsu Tonō. "Cut off my head," he said.

Tonō burst into tears, unable to bear the thought of taking the head from his master's living body. "I cannot kill you. I promise to cut it off after you kill yourself," he said.

"Your feelings are natural." Yorimasa turned toward the west, chanted ten Buddha-invocations in a loud voice, and spoke his last sad words:



4. "Mongaku Aragyō" (Mongaku's austerities). From volume 11, section 6 of the *Heike monogatari*. Collection of the Gest Oriental Library.



5. "Miya no Gosaigo" (The death of the prince). This scene shows Minamoto Yorimasa ending his own life. From volume 2, section 10 of the *Heike monogatari*. Collection of the Gest Oriental Library.

umoregi no
hana saku koto mo
nakarishi ni
mi no naru hate zo
kanashikarikeru

No flower of fortune
has blessed a life resembling
a long-buried tree —
yet how bitter is the thought
that all should end like this.

Without another word, he thrust the tip of his sword into his belly and fell forward, his vitals pierced. Although we would not expect a verse of a man at such a time, Yorimasa had been an ardent poet since boyhood, and he did not forget his avocation at the end. Tonō took the head, fastened it to a rock, his tears streaming, stole undetected through the enemy ranks, and sank it in the depths of the Uji River.⁴

But the most moving death in the *Heike* is surely that of the child emperor Antoku, Kiyomori's grandson and the great hope for Taira control of the imperial lineage. When the Taira are driven from Kyoto after Kiyomori's death they take Antoku with them, hoping to restore him to the throne when their fortunes recover. At the final sea battle of Dan-no-ura, when it is clear that the Minamoto fleet is superior and that the Taira will be defeated, his grandmother takes the child in her arms and leaps into the Inland Sea rather than have him fall into the hands of Yoshitsune and the Minamoto.

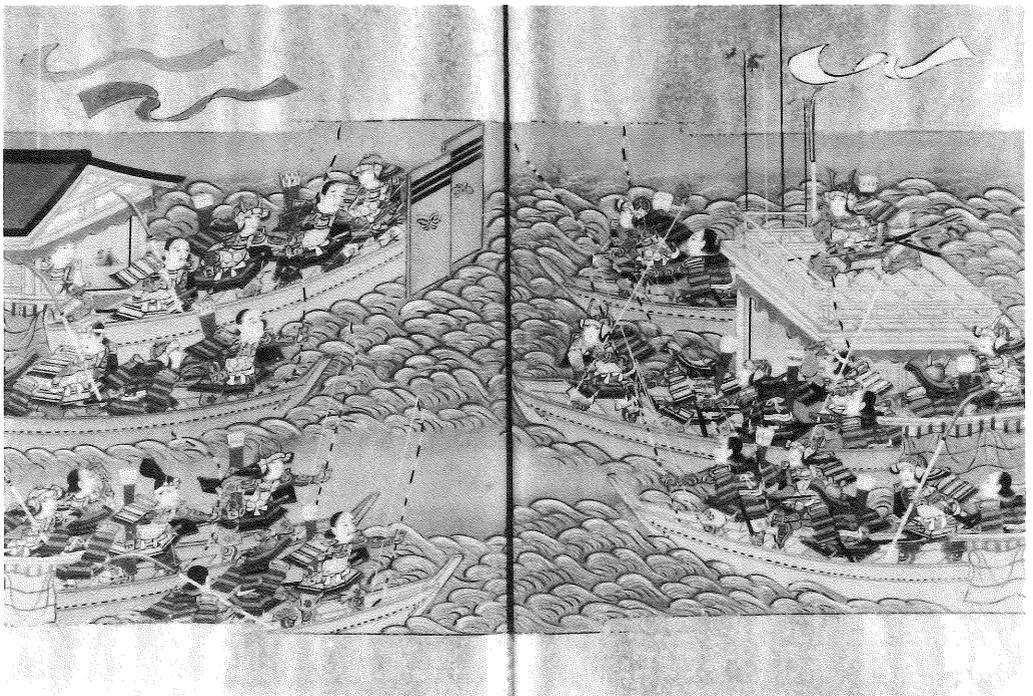
The Nun of Second Rank, who had long ago decided on a course of action, draped her two dark-gray underrobes over her head, hitched up her divided skirt of glossed silk, tucked the Bead Strand under her arm and the sword into her belt, and took the Emperor in her arms. "Although I am only a woman, I will not fall into enemy hands. I will go where His Majesty goes. Follow swiftly, you whose hearts are loyal to him." She walked to the side of the ship.

The Emperor had turned eight that year but seemed very grown up for his age. His face was radiantly beautiful, and his abundant black hair reached below his waist. "Where are you taking me, Grandmother?" he asked, with a puzzled look.

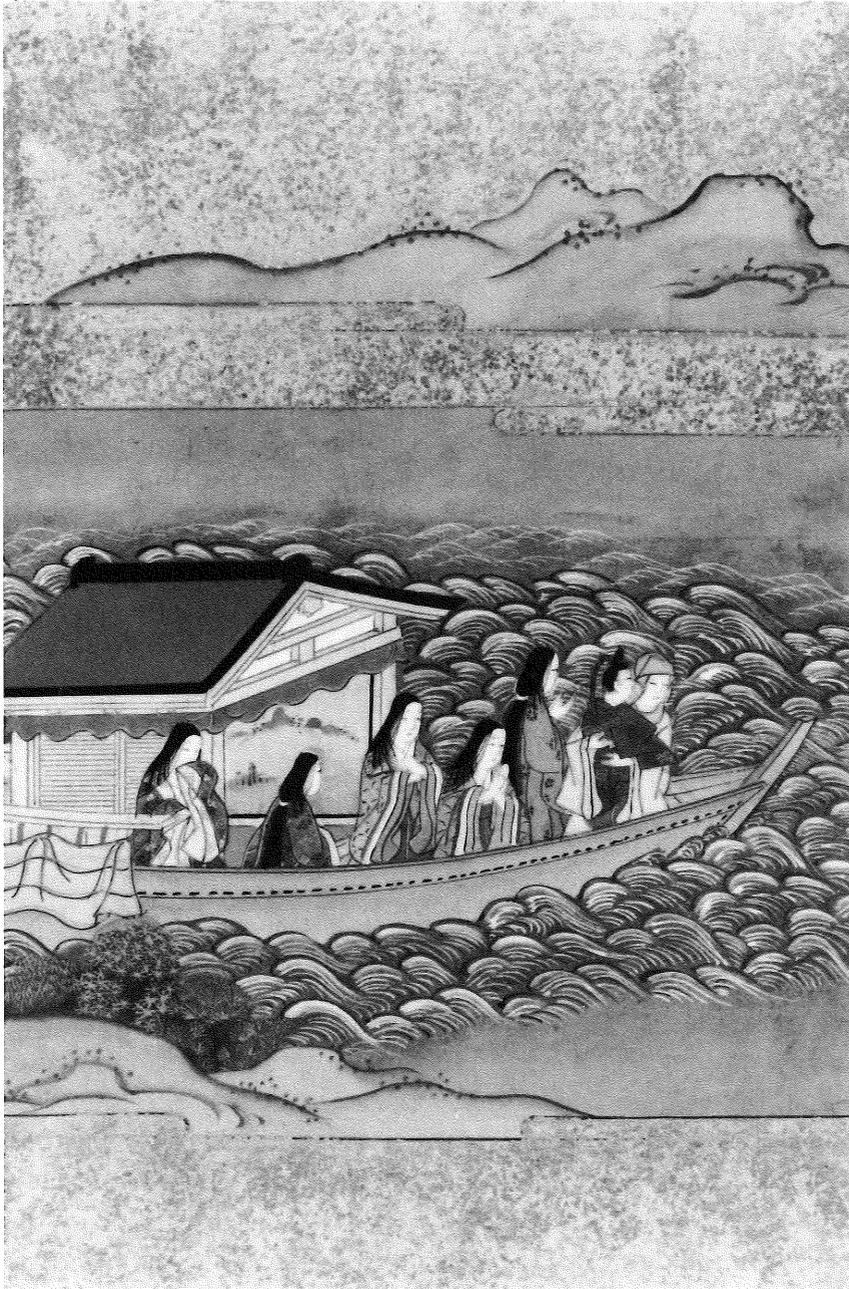
She turned her face to the young sovereign, holding back her tears. "Don't you understand? You became an Emperor because

you obeyed the Ten Good Precepts in your last life, but now an evil karma holds you fast in its toils. Your good fortune has come to an end. Turn to the east and say goodbye to the Grand Shrine of Ise, then turn to the west and repeat the sacred name of Amida Buddha, so that he and his host may come to escort you to the Pure Land. This country is a land of sorrow; I am taking you to a happy realm called Paradise.”

His Majesty was wearing an olive-gray robe, and his hair was done up in a boy’s loops at the sides. With tears swimming in his eyes, he joined his tiny hands, knelt toward the east, and bade farewell to the Grand Shrine. Then he turned to the west and recited the sacred name of Amida. The Nun snatched him up, said in a comforting voice, “There is a capital under the waves, too,” and entered the boundless depths.⁵



6. “Tōya” (Distant arrows). Double page illustration of the battle of Dan-no-ura. Minamoto vessels (white banners) attack the Taira (dark banners) in the final encounter. From volume 26, section 2 of the *Heike monogatari*. Collection of the Gest Oriental Library.



7. "Sentei Minage" (Drowning of the child emperor). From volume 26, section 3 of the *Heike monogatari*. Collection of the Gest Oriental Library.

The incidents of the Heike story were originally written to be read to the accompaniment of a *biwa* (lute) by traveling balladeers. At some point, probably early in the thirteenth century, the stories comprising the ancestral version of the epic cycle that has come down to us as the *Tale of the Heike* took something like their final form.

Numerous versions of the *Heike monogatari* have survived, dating from the thirteenth century to the Edo period (1600–1868). They are very varied. The interrelationships among surviving texts are complicated and ill-understood. Some were written to be read, others were for Buddhist preachers or lay Buddhist chanters known as *biwa hōshi*. The *biwa* was a Chinese instrument, the *p'i-p'a*, introduced to Japan many centuries before. *Hōshi* means teacher of the law. Many of them were lay preachers and wandering musicians and entertainers who wore priests' robes. Some were blind. In the capital they mixed with Buddhist monks and courtiers who probably told them of recent incidents and asked to hear them chant. By the thirteenth century many of these *biwa hōshi* were traveling the roads of Japan reciting the tragic heroic incidents of the Heike story. By the early fourteenth century the *Heike* narrators had developed a specialized style of *Heike* narration known as *heikyōku* and had formed their own guild, known as the *Tōdōza*, under the patronage of a noble house.

Although the origins of the *Heike monogatari* are unclear, by the fourteenth century its composition was being attributed to a court noble Fujiwara no Yukinaga. This attribution was made, for instance, by Yoshida Kenkō, a courtier-monk and scholar in his *Tsurezuregusa* (Essays in idleness), written around 1350.

In Retired Emperor Go-Toba's time, the Former Shinano Official Yukinaga won praise for his learning. But when commanded to participate in a discussion of *yūeh-fu* poetry, he forgot two of the virtues in the "Dance of the Seven Virtues," and consequently acquired the nickname "Young Gentleman of the Five Virtues." Sick at heart he abandoned scholarship and took the tonsure.

Archbishop Jien [the Enryakuji abbot] made a point of summoning and looking after anyone, even a servant, who could boast of an accomplishment; thus he granted this Shinano novice an allowance. Yukinaga composed *The Tale of the Heike* and taught it to a blind man, Shōbutsu, so that the man might narrate

it. His descriptions having to do with Enryakuji were especially good. He wrote with a detailed knowledge of Kurō Hōgan Yoshitsune's activities, but did not say much about Gama no Kanja Noriyori, possibly for lack of information. When it came to warriors and the martial arts, Shōbutsu, who was an easterner, put questions to warriors and had Yukinaga write what he learned. People say that our present day *biwa hōshi* imitate Shōbutsu's natural voice. [*Tsurezuregusa*, section 226]

Yukinaga is a historical figure of the period. Whether, as Kenkō states, he wrote the ancestral text of the *Heike* or not cannot be substantiated, but it is likely that the work was the product of the kind of collaboration between courtiers, monks, *biwa hōshi*, and warriors that Kenkō describes.

By the time Kenkō was writing *Tsurezuregusa* the great *Heike* chanter Kakuichi was thrilling audiences all over Japan with his complex, melodic renderings of the *Heike* story. Kakuichi seems to have been born about 1300 in Harima Province, west of present-day Osaka. After losing his eyesight in middle age, he turned to recitation of the *Heike* as a vocation. He made his way to Kyoto, which was the center for *biwa hōshi*, was active in the Tōdōza guild of narrators, and became head of the *Heike* reciters around 1350. During his life the Tōdōza split into two factions, the Ichikata-ryū and the Yasaka-ryū. Kakuichi was the leader of the Ichikata-ryū, and it is his rendering of the *Heike* story that has come down to us. Kakuichi is thought to have reshaped the existing traditional stories into a literary work, now the standard text, memorized and narrated by many successive generations of blind performers, around 1371. This, however, did not eliminate variant texts.

There are six manuscripts bearing Kakuichi's name. The one generally accepted as the definitive text is in the library of Ryūkoku University in Kyoto. At the end of this manuscript a notation in Chinese states that on the fifteenth day of the third month of 1371, three months before his death, Kakuichi dictated his version of the *Heike* and bequeathed it to his disciple Teiichi. The Kakuichi text undoubtedly became the standard version partly because of Kakuichi's brilliance in developing the dramatic potential and melodic diversity of the narrative and partly because it offered the best blend of oral and written forms.

The great age of *Heike* narration was the fourteenth and fifteenth centu-

ries. Warriors and nobles as well as temples and shrines hired *biwa hōshi* to chant for them. The *biwa hōshi* also wandered through towns and villages chanting incidents from the tale wherever they found a receptive audience. By the time the Ōnin War (1467–1477) was fought, other types of entertainment, including Noh drama, the comic Kyōgen, and *Taiheiki* narration, were beginning to rival *Heike* recitation in popularity. The *Heike monogatari*, however, never fell out of favor. Incidents from the struggles between the Taira and Minamoto, as they were depicted in the *Heike monogatari*, were incorporated into the repertoires of the medieval Noh theatre, and the Kabuki and puppet dramas of the Edo period. *Heike* characters and scenes were widely used in Edo prose fiction and became favorite subjects for the popular woodblock prints known as “pictures of the floating world.” The *Heike* has always served as a great emotional, literary, and cultural repository for the Japanese, and it is still read and chanted today.

The writing style of the *Heike monogatari* is a blend of Chinese and Japanese (*wakan konkōbun*).

The Japanese fondness for this work derives not only from the compelling story but also from the rhythm of language. Japanese is a syllabic language, and Japanese poets have long made effective use of variations on the seven–five or five–seven syllable phrases. *Heike* narrators made skilled variations on these basic patterns. When chanted, each section, *ku*, or subdivision of a chapter, *maki*, had its own declamatory and narrative style, *katari*, to suit the mood and pace of the section and to hold an audience’s attention. The resounding sinified opening, setting the Buddhist mood of impermanence, *mujō*, is a fine example of verse–prose in which a seven–five syllable pattern is used to powerful effect :

Heike monogatari, maki dai-ichi

Gion shōja no koto
 Gion shōja no / kane no koe
 Shōgyō mujō no / hibiki ari
 Shara sōju no / Hana no iro
 Jōsha hissui no / Kotowari o arawasu
 Ogoreru hito mo / Hisashikarazu
 Tada haru no yo no / Yume no gotoshi
 Takeki mono mo / Tsui ni wa horobinu
 Hitoe ni kaze no / Mae no chiri ni onaji.

8. The opening page of volume 1, section 1 of the *Heike monogatari*. The text begins “*Heike monogatari, maki dai-ichi Gion shōja no koto*” (see page 22 for the complete transcription of the poem). Collection of the Gest Oriental Library.

The sound of the bell of the Gion Temple
 Echoes the impermanence of all things;
 The color of the flowers of the Sala tree
 Reveals the truth that the prosperous must decline.
 The proud do not long survive;
 They are like dreams on a spring night.
 The mighty, too, fall in the end
 Like dust before the wind.

There are few surviving early illustrations of the *Heike monogatari*. Perhaps as a chanted narrative text it did not seem to call for the same kind of illustration as the *Genji monogatari* or *Ise monogatari* (Tales of Ise), both of which were illustrated soon after their composition. According to one fourteenth-century source, the painter Fujiwara no Takanobu (1142–1205) painted a set of scrolls to illustrate the last chapter.⁶ If he did so, they do not seem to have survived. There are *Heike* pictures illustrating leading figures in the Taira clan dating from the Kamakura period.⁷ Such illustrations were popular in Kyoto in the residences of feudal lords throughout the middle ages. The Spencer Collection in the New York Public Library contains two handscrolls painted in the late sixteenth century depicting the “Tale of Giō,” an incident or subplot in the first volume of the *Heike*. Like many

other incidents in the *Heike* this vignette serves to point out the theme of *mujō* impermanence set in the opening phrases. Giō, the favorite dancer of Taira no Kiyomori, is ousted from his favor when a younger dancer (Hotoke) takes his fancy. In spite of Hotoke's pleas, Giō, her mother, and her sister are dismissed from Kiyomori's palace.

In the stable and affluent feudal society of the Edo period there was great demand among daimyo, wealthy samurai, courtiers, and merchants for illustrated fans, scrolls, and books in a popular genre of narrative painting illustrating favorite historical incidents, stories, and legends. Editions of the *Genji mongatari*, *Heike monogatari*, and other books were produced in considerable numbers. Many of these were woodblock-printed editions with simple black and white line illustrations. Others, however, were more elaborately produced. Talented calligraphers and painters of the Kano and Tosa schools of painting produced lavishly illustrated books. At the same time, some of these illustrated books and paintings of the Edo period, in bright colors with heavy use of gold ink and foil, have come to be known as the *Nara-e* (Nara paintings) or *Nara ehon* (Nara illustrated books), although most of them seem to have been produced in Kyoto.

The text of the Princeton *Heike monogatari* is written in a vigorous, flowing cursive style mixing Chinese characters, *kanji*, and Japanese syllables, *kana*. Many of the *kanji* combinations have Japanese readings, *furigana*, beside them to make the work readily accessible to readers whose command of Chinese characters or the readings of Japanese personal and place names may have been uncertain. Anybody with a modicum of education could have read this edition quickly and fluently. There do not seem to be any markings that would have guided a chanted recitation of the text. The vividly colored illustrations follow the main incidents of the *Heike* story. They do more than illustrate Heike leaders and famous battle scenes, although both these types of illustration are generously included. As in many so-called *Nara ehon* the illustrations in the Princeton *Heike* are painted in bright colors—reds, greens, blues, whites, purples—with gold used to highlight the most important characters. However, whereas many *Nara ehon* are simple and unsophisticated in their use of color, the illustrations in the Princeton set are refined and accomplished. They were clearly produced with great attention to details and overall conception by accomplished artists who sought to blend calligraphy, ink, painting, paper, and book production into a work of art befitting the lingering tragedy of the Heike.

NOTES

1. Call number TJ. 5296.1370.
2. Earl Miner, Hiroko Odagiri, and Robert E. Morrell, eds., *The Princeton Companion to Classical Japanese Literature* (Princeton: Princeton University Press, 1985), pp. 162–163.
3. *The Tale of the Heike*, trans. Helen McCullough (Stanford: Stanford University Press, 1988), pp. 209–210.
4. *Ibid.*, pp. 156–157.
5. *Ibid.*, pp. 377–378.
6. See the *Kōya nikki* (Diary of the poet-priest Ton'a [1289–1372]), in *Zoku Gunsho Ruijū*, ed. Ota Toshiro, vol. 18.2 (Tokyo, 1924), p. 1247.
7. Tanaka Ichimatsu, “Heike Kintachi Sōshi ni tsuite” (A Heike Kintachi Sōshi picture scroll), *Kokka* 665 (August 1947), pp. 279–285. Miyako Murase discusses the *Takafusa-kyō Tsuyakotoba emaki* (Love songs of Lord Takafusa) in *Emaki, Narrative Scrolls from Japan* (New York: Asia Society, 1983), pp. 71–75.

GLOSSARY

Antoku 安徳	<i>Ise monogatari</i> 伊勢物語
biwa 琵琶	Jien 慈円
biwa hōshi 琵琶法師	Kakuichi 覚一
Byōdōin 平等院	Kamakura 鎌倉
Dan-no-ura 壇, 浦	kan 巻
Edo 江戸	kana 仮名
Enryakuji 延暦寺	kanji 漢字
Fujiwara no Takanobu 藤原隆信	Kano 狩野
Fujiwara no Yukinaga 藤原行長	katari 語
furigana 振仮名	Kiso Yoshinaka 木曾義仲
Gama no Kanja Noriyori 蒲の冠者範頼	ku 句
Gempei seisuiiki 源平威衰記	Kurō Hōgan Yoshitsune 九郎判官義経
Genji 源氏	Kyōgen 狂言
<i>Genji monogatari</i> 源氏物語	maki 巻
Giō 祇王 (妓王)	Minamoto 源
Gion 祇園	(Minamoto no) Yorimasa 源頼政
Go-Toba 後鳥羽	Minamoto no Yoritomo 源頼朝
Harima 播磨	Minamoto no Yoshinaka 源義仲
Heike 平家	Minamoto no Yoshitsune 源義経
<i>Heike monogatari</i> 平家物語	Mochihito 以仁
heikyōku 平曲	Mongaku 文覚
Hiei 比叡	mujō 無常
Hotoke 仏	Nara ehon 奈良絵本
Ichikata-ryū 一方流	Nara-e 奈良絵
Ise 伊勢	Ōnin 応仁

p'i-p'a 琵琶
 Rokuhara 六波羅
 Ryūoku 龍谷
 seppuku 切腹
 Shinano 信濃
 Shōbutsu 生仏
 Taiheiki 太平記

Taira 平
 Taira no Kiyomori 平清盛
 (Taira no) Munemori 平宗盛
 (Taira no) Shigemori 平重盛

Teiichi 定一
 Tōdōza 当道座
 Tosa 土佐
 Tsurezuregusa 徒然草
 Uji 宇治
 wakan konkōbun 和漢混淆文
 washi 和紙
 Watanabe no Chōjitsu Tonō 渡辺長七唱
 Yasaka-ryū 八坂流
 Yoshida Kenkō 吉田兼好
 yūeh-fu 染府