

The AURORA Borealis
18831 - 81 A Avenue
Edmonton, Alberta
T5T 5B4

Dragonslayer

Sung to Maries Wedding.
By Bronwyn the Mischievous, June 21, AS XXXI

Chorus:

Take your arrows take your bows
Down to Montengarde we go
Don your shields and swords of steel
We're off to slay a dragon

Over hillways up and down
We're marching for the Griffon's Crown
Past the castle and through the town
(SAY)
sh! Be vewy, vewy quite, we're hunting Dwagons

Chorus

Catapults work well when sound
Lambs and piggys flung around
Dragon bait or feast food bound
help to kill a dragon

Chorus

Feasts at Montengarde are fine
Dragon meat tastes good with wine
Cloven fruits are just devine
at the feast of Dragonslayer

Chorus

Over hillways up and down
We're marching for the Griffon's Crown
Past the castle and through the town
(SAY)
Sh! Be vewy, vewy quite, we're hunting Dwagons

THE AURORA

July, AS XXXI
(1997)



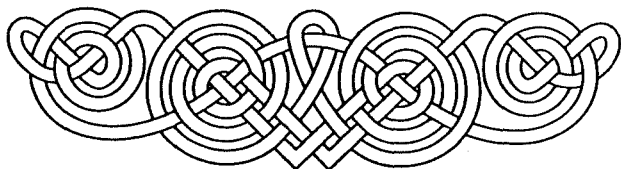
AVACAL AND AREA CALENDAR

- July 2** Tavern (Edmonton, AB)
- July 11** Ladys' Fighter Practice (U of A Quad, Edm.)
- July 12 - 13** Fiber Arts Ithra (Edmonton, AB)
- August 1 - 4** Clinton War (Lionsgate - Clinton, BC)
- August 2 - 4** Moorish Tavern (Northshield - Middle KgdM.)
- August 6** Tavern Demo (see copy)
- August 16 - 17** Investiture (Principality of Avacal, Valleywold)
- August 24** John Janzen Nature Centre Demo (Edmonton, AB)
- August 22** Silver Wolf (Veraquilon)
- Sept. 13 - 14** Gryphon's Fury War (Artemesia)
- October 25** Grande Ithra (Montengarde, Calgary)

STANDING BARONIAL CALENDARS

Canton of Stonewolf (Cold Lake, Grand Centre and Area)

Weekly topic meetings are held every Thursday at 1900 hrs in the Grand Centre Library. The fighter practices are held weekly every Tuesday at 1930 hrs in the Assumption School in Grand Centre. Armouring is held every Sunday afternoon at Safe Haven, as weather permits. (Inquiries at 826-6871 to confirm. Warning: Impromptu fight practices may break out spontaneously after armouring!)



BULLETIN BOARD

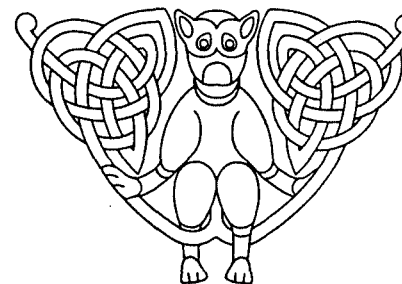
Gossip:

It was heard from more than one reliable source, that during Quad War, a Lady in a purple dress sitting in the Baroness' chair said "Another name for our principality is Borealis".

Other stuff:

It would be handy to receive submissions when possible in text form to the Chronicler's e-mail (lhohn@bytescape.com). Thanks.

Morgan of Devonview



Cover illustration: By Morgan of Devonview

Submission Deadline:

15th of every the month.

This is the AURORA, a publication of the Barony of Borealis, in Edmonton, Alberta; a branch of the Society for Creative Anachronism, Inc. The AURORA is not a corporate publication of the Society for Creative Anachronism, Inc., and does not delineate S.C.A. policies.

The AURORA is available from the Chronicler for \$10 per annum for Officers, and \$12 per annum (12 issues) picked up or \$14 mailed. All Cheques and money orders (Canadian Funds) are to be made payable to:

ASCA - Barony of Borealis.

THEIR ROYAL MAJESTIES OF AN TIR

King Darius Coruinus
Queen Morgaine Brigantia
(604) 444-4416

2988 Bainbridge Avenue
Burnaby, BC
V5A 2S8

THEIR ROYAL HIGHNESSES OF AN TIR

Crown Prince Sir Sven Gunnarsson
Crown Princess Signe Oxendahl

Canton of VerAquilon (Edmonton and Area)

Dance Practice is held Mondays in conjunction with Fighter Practice at the U of A quad area behind the Administration Building by SUB. Note that this is an out-of-doors site and you are required to dress in accordance with weather conditions. Meetings there start at 8:00 p.m. and end at 10:00 p.m.

Business meetings happen on the second Wednesday of the month at the University of Alberta in the Education North Building, Room 3-119 at 8 p.m.

Monthly Tavern Nights are held on the first Wednesday of every month, starting at 8 p.m. in the Capilano Community League Hall located at 10810 - 54 Street.

THEIR HIGHNESSES OF THE PRINCIPALITY OF AVACAL

PRINCE
PRINCESS

Sir Vic Vikingsson (Jim Manners)
Lady Ceridwynn of Abergavenny (Ceri Lepage)
289-2234

Northmount Drive, N.W.
Calgary, AB
T2L 0E4

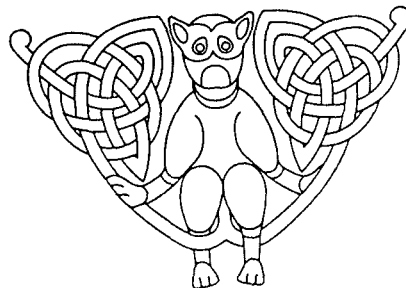
TANIST

Sir Albrecht von Rugen
468-0532

TANISTIA

HL Eirika Francesca Pacchioni
289-2234

Please do not call any of these Good Gentles after 9:30 pm local time.



Canton of VerAquilon Calendar of Events (and other things to do)

July

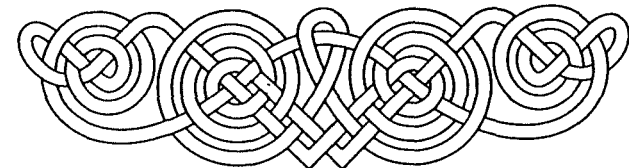
Wednesday 2	Tavern	(Capilano Hall Edmonton)
Wednesday 9	Business Meeting	(U of A Edmonton)
Friday 11	Ladys' Fighter Practice, Lords Welcome	(U of A Quad, Edm.)
Saturday 12 - Sunday 13	Fibre Arts Ithra	(Queen Alexandra Community Hall, See copy)

August

Wednesday 6	Tavern - Rough Cuts	(Capilano Hall Edmonton)
Saturday 23	Silverwolf	(TBA)
Sunday 24	John Janzen Demo	(Edmonton, AB)

October

Saturday 25	Grande Ithra	(Montengarde, Calgary)
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AVACAL CALENDAR
TIER ONE EVENTS

(THESE EVENTS ARE NOT TO CONFLICT WITHIN AVCAL OR KINGDOM)

July	
1	August Aventgrade Deadline
5	An Tir/West War (Adlantlum)
19	Kingdom Coronation (3 Mountains)
August	
1	September Aventgarde Deadline
16	Avacal Investiture (Valley Wold)
29 - Sept. 1	An Tir Crown Crown (Wealdsmere)
September	
1	September Aventgarde Deadline
27	Harvest Feast (Bitter End)
October	
1	November Avantgarde Deadline
11	Anniversary (Murgan Wood)
November	
1	December Avantgarde Deadline
1	Valley Wold Event (Valley Wold)
8	Autumn Crown Council (TBA)
22	St. Celilia Feast (Windwyrn)
December	
1	January Avantgarde Deadline
6	Avacal Coronet (Veraquilon)
February	
1	March Avantgarde Deadline
21 or 28	Investiture (TBA)

AVACAL CALENDAR
TIER TWO EVENTS
(NO CONFLICT RESTRICTIONS)

July	
26	BoD Meeting (Montengarde)
August	
2 - 4	Clinton War (Clinton)
9	Cold Keep Champions Tourney (Cold Keep)
23	Silverwolf (Borealis)
September	
6-7	Feast of St. Michael's (Montengarde)
13-14	Gryphon's Furry II (Artemisia)
27	Harvest Feast (Bitter End)
October	
1	Grand Ithra (Montengarde)

OFFICERS OF THE BARONY OF BOREALIS

(Area Code - 403 - applies to all Alberta long-distance numbers)

BARON Alfheim der Wundersman (Stewart Hiar)
BARONESS Adelaine von Schwarzwald (Gail Hiar)
594-1083

Box 1865
Medley, AB
T0A 2M0
ghiar@sas.ab.ca

CHATELAINE Lord Roland Murdoch (Chris Snaith)
594-3531

GREAT OFFICES

SENESCHAL Lady Gwynaeth o Coedaneu (Marsha Bremner)
478-1505

EXCHEQUER HL Dagmar af Hjorring (Shelley Ann Jensen)
465-7344

LESSER OFFICES

CHATELAINE Lady Cailleach Aine (Christine Berge)
461-1110

CHRONICLER Morgan of Devonview (Lisa Hohnstein)
487-1795, E-mail lhohn@bytescafe.com

18831 - 81A Avneue Edmonton, AB T5T 5B4

SENESCHALS OF THE BARONIAL CANTONS

VERAQUILON

Lady Arianrhod the Laughing (Tara Million)
431-1542

STONEWOLF

Lady Rhowyn Arden (Wendi Hyde)
826-6871

THE CANTON OF VERAQUILON

CHATELAINE Lady Cailleach Aine (Christine Berge)
461-1110

ARMOURING 101

(Direct quote from "The Known World Handbook" 20th Year Edition, pp. 177 - 178)

"Armor": (continued)

2. Neck Armor:

a. The larynx and cervical vertebrae must be covered by the helm, by a gorget of rigid material, by a mail or heavy leather camail or aventail, or by a collar of heavy leather lined with foam or other equivalent padding. They must stay covered during the typical combat situations (turning the head, lifting the chin, etc.)

3. Body, Shoulder and Grain Armor:

a. The kidney area, the short ribs, and the lower spine shall be covered with a minimum of heavy leather worn over 1/4" (6mm) of closed cell foam or equivalent padding.

b. Heavy padding over the shoulders is recommended.

c. For men, the groin must be covered by a minimum or a rigid athletic cup (eg. a hockey, soccer, karate, or baseball cup), worn in a supporter or fighting garment designed to hold the cup in place, or equivalent armor.

d. For women, breast armor in the form of a single breast plate is strongly recommended. Separate breast cups are strongly discouraged, as they can be more dangerous than no armor at all.

4. Hand and Wrist Armor:

The outer surfaces of the hands and wrists of both arms must be covered by one or a combination of the following:

a. A metal basket hilt with enough bars or plates to prevent a blow from striking the fingers or the back of the hand. If a basket hilt is used, a vambrace or partial gauntlet should cover the remaining portion of the hand and wrist.

b. A gauntlet made of rigid plates, either lined with padding or foam, or designed to transfer potentially injurious impact to the surface being grasped. (Note that finger gauntlets, in which plates cover individual fingers but do not form an arch over the finger to transfer force to the surface being grasped, are not adequate.)

c. A gauntlet of heavy leather lined with closed-cell foam or heavy padding.

d. A shield (Note: a shield alone is NOT sufficient, since it covers only the back of the hand - not the fingers or thumb).

5. Arm Armor:

a. The point and bones at either side of the elbow joint must be covered by a rigid material underlain by 1/4" (6mm) of resilient padding or closed-cell foam, by a shield, or by an approved equivalent. This armor shall be attached in such a way the the elbow remains covered during combat. (Note: a shield alone is NOT sufficient, since it covers only one side of the joint - not the other side nor the point.)

FIBRE ARTS ITHRA

Dates: July 12 - 13, 1997

Times: Courses will be running daily beginning at 10 a.m., 1 p.m., 3 p.m. and 5 p.m. with a pot luck/social on Saturday July 12 from 6:30 p.m. - 9:30 p.m.

Location: Queen Alexandra Community League Hall
10425 University Avenue, Edmonton

Cost: Site fee is \$5 per day

Schedule

Saturday July 12, 1997

Course	Time	Availability
Fibre Preparation	10 - 12 noon	10 - 12 people
Drop Spindle Spinning	10 - 12 noon	5 people
Wheel Spinning	1 - 3 p.m.	5 people
Card Weaving	1 - 5 p.m.	5 people
Inkle Loom Weaving	3 - 5 p.m.	5 people
Options		
drop spinning practice	3 - 5 p.m.	
wheel spinning practice	3 - 5 p.m.	
silk/flax spinning demo	3 - 5 p.m.	
Dyeing, theory/introduction part 1	5 - 6 p.m.	6+
people		
Clean up	6 - 6:30 p.m.	

Sunday, July 13, 1997

Course	Time	Availability
Dyeing Part 2	10 - 12 noon	6 people
Loom Weaving Part 1	10 - 12 noon	6 people
Dyeing cont.	1 - 4:30 p.m.	6 people
Loom Weaving con't	1 - 4:30 p.m.	6 people
Options		
knitting		
documentation		
nalebinding		
card weaving part 2		
Clean up	4:30	

Course Descriptions

Fibre Preparation:

Instructors: Freydis the Far-Travelled and Eleanora Fitzjohn

Participants will become familiar with preparation of fleece. No equipment required, but if you have cards, please bring them. Cost: \$5.00, includes fleece which can be used for spinning and dyeing classes. (2 hours)

Drop Spindle Spinning

Instructor: Erna Kajadottir

Participants will learn to spin wool with a drop spindle. Spindles will be available, but if you have one, bring it. Cost \$3.00 (2 hours)

Wheel Spinning

Instructor: Nan Compton:

Participants will learn basics of wheel spinning using prepared roving (provided). Enrolment limited to the number of wheels accessible. Cost : \$5.00 (2 hours)

Card Weaving

Instructor: Enid Ferch Rhodri

Participants will learn the basics of card-weaving. Cost: \$7.50 (4 hours)

Inkle Loom Weaving

Instructor: Jehnne

Participants will learn the basics of pattern drafting and warping the Inkle Loom and participate in some weaving. If you have a loom please bring it. Cost: \$3.00 (2 hours)

Dyeing Animal Fibres With Natural Dyes

Instructor: Alyne of Kendal

Part 1: theory, mordanting, preparation of dyebaths for part 2
Part 2: practical dyeing using five different dyebaths. Cost \$8.50 Students provide five 1-2 oz skeins of wool or silk yarn, 5 hanks of fleece or 5 swatches wool or silk) (5-6 hours)

SILVERWOLF CHAMPION'S TOURNEY

August 22 - 24

Dates: August 22 - 24

Time: Site opens 12 p.m. on August 22 and closes on Sunday Evening

Cost: Site fee \$5.00, children free
Site with feast \$15.00 adult, \$5 child
(NB: Feast limited to 60, reserve ASAP)

Tournaments will be held on Saturday, August 23 to determine champion of Sword and Champion of Arrows. Various other fighter activities are planned for the weekend. Archery tournament will use 3/4 " blunts. An early Irish theme feast will be held Saturday night on site. The feast will be limited to 60 so you must reserve in advance with lady Seraphine at (403) 433-6803. A soup kitchen and bar is available Friday night. There is also a demo at the John Janzen Nature Centre in Edmonton on Sunday from 12-4 pm which everyone is invited to attend. This is a rustic site with NO available water or showers. There are two towns within 15 minutes travel where some may be available.

The big NO'S: no ground fires and no pets (propane stoves are acceptable)

Site opens at 12 pm on Friday and closes Sunday evening. If you wish to come earlier (i.e. Thursday or before noon Friday) arrangements may be made with the autocrats.

DIRECTIONS:

From the North travel south on hwy 28 as if you were going to Edmonton. Turn right on Range Rd. 232 approximately 8 miles from Redwater on hwy 28. Head north on the gravel road for 1 mile till you come to the first T intersection, turn left, turn left after 1/4 mile at the first road/driveway you come to (it will look as if you are driving into a field).

From the South take your best route through Edmonton to Manning Freeway. Drive north until you come to the Gibbons/Cold lake turnoff (hwy 28) keep driving north past Gibbons for 6 miles then turn left on Range Rd 232. Follow the above instructions once on the gravel. Don't worry, there will be signs posted. If you get lost phone 942-4177.

Autocrats: Lady Rosoin MacAskil and Lady Arianrhod the laughing
(403) 431-1542

AUGUST 6TH - TAVERN

DEMO

Please attend in all your finery!

The CBC Television Crew with Brian Paisley from "Rough Cuts" (Wild rose Country) will be filming a special on the SCA.

We intend to show them our usual tavern night, with the we usually bring to a demo.

We need: Fighters, Fencers, Dancers, Merchants, Musicians, Artisans

We also need props., tapistries, armour, games for demonstration and display purposes.

Please come out and support our Barony and Canton and have us look our best to the public.

Autocrat: Gwynaeth - 478 - 1505

"A MIDSUMMER'S NIGHT"

JOHN JANZEN NATURE CENTRE DEMO

August 24 , 1997

1:00 - 5:00 p.m.

Location: John Janzen Nature Centre
Autocrat: Gwynaeth O Coedaneu (Marsha Bremner)
478-1505

This is our most publicized demo of the year, and we have had great response from both the public and media regarding this demo over the last two years. To ensure our continued success for this years efforts and generated interest in following years, we need the people to help us represent the following groups:

Fighters	Fencers
Dancers	Merchants
Musicians	Herbalists
Spinning/Weavers	Food Merchants

We also need props., tapistries, armour, games, garb, pavillions, anything and everything for demonstration and display purpose.

The press release for the demo has been billed "A Midsummer's Night"

Your assistance and commitment are greatly needed and appreciated. Please call Gwynaeth to confirm both time and possessions.

Warping and Weaving on a Four-Harness Loom

Instructor: Morgan the Unknown

This course will cover theory of loom weaving, drafting patterns, warping and weaving. Students must bring wool or cotton yarn to weave (suggested weight - medium for 5 tpi sett.) Cost: \$5.00 (5-6 hours)

Options (dependant on enrolment)

Period Knitting

Instructor: Nan Compton

Knitting is Period. Participants will learn basics of knitting for period items. Participants must provide yarn. Cost \$2.00

Introduction of Nalebinding

Instructor: Freydis the Far-Travelled

Nalebinding is a form of needle-made netting which was used by Vikings and other northern peoples. Participants will have a chance to try nalebinding and learn the basic technique. Students must provide lightweight fingering yarn and a large-eyed blunt darning needle. Cost \$1.00

Documentation of Fibre Arts

Instructor: Nan Compton or Lady Julianna

This class will cover sources and methods of documenting fibre arts for SCA competitions. Cost \$1.00.

In addition to the site fee and the fees for the courses, coffee and tea and bread and cheese will be provided on site. There will be a potluck Saturday night. If persons travelling to the event cannot contribute to the potluck, they can pay a \$6.00 fee instead to help cover food costs. This will be a working weekend. Please plan to help with set-up, clean-up or food preparation in addition to the courses you register for. Billeting is available.

To register, and for further information, please contact HL Alyne of Kendal at 11005 - 80 Avenue, Edmonton, Ab T6G 0R2, E-mail lgottesl@gpu.srv.ualberta.ca, Phone or FAX (with prior warning) (403) 432-0689 or HL Julianna: E-mail dryan@telusplanet.net, Phone (403) 449-6834

Pre-registration by July 1 is recommended. Early registration will help ensure your place in the courses of your choice, and will help us plan appropriately. If you pre-register and you cannot attend, please let us know and any fees paid will be refunded.

REGISTRATION FORM

Name: _____

Mundane Name: _____

Address: _____

Phone: (____) _____ E-mail: _____

Class	Cost
_____	_____
_____	_____
_____	_____
_____	_____

Second Choices

_____	_____
_____	_____

Set-up ____ Food Prep ____ Clean-up ____

Billeting required: yes ____ No ____

If you have registered for wheel spinning or inkle loom weaving and can bring either of those items please let us know.

Please make out cheque to the University of Ithra.

Mail to:

Black Sheep Guild
 c/o HL Alyne of Kendal
 11005 - 80 Avenue
 Edmonton, AB
 T6G 0R2

Canada

OR: register by E-mail at lgottesf@gpu.srv.ualberta.ca and forward payment to the above address.

THE GAMES WE PLAY

CLENCH-A-WENCH

By: Gerhard Kendal
 (an outdoor game)

Waivers should be signed for this game.

Two lines are formed, facing each other, the ladies in one line and the men in the other. Between the lines (perhaps 20-30 feet from each) is a stool. On the stool sits a lady. (If a man is sitting on the stool, make the appropriate changes throughout).

The "referee" then assigns each lady a letter and each man a number (ei: A,B,C,...1,2,3...etc.)

When everyone is ready, the referee then calls out any letter and number he wishes. The man whose number has been called then runs toward the lady on the stool and attempts to kiss her. At the same time, the lady whose letter has been called runs out and attempts to catch and kiss the man, before the man can kiss the lady on the stool.

If the man successfully kisses the lady on the stool, they either return to their lines, or leave the game. The lady who was unable to kiss the man then sits on the stool and the next number/letter combination is called.

Should the lady who was called out kisses the man before he can kiss the lady on the stool, the two who were called either leave the game or return to their lines. The lady on the stool stays there.

NOTE: Violence on the part of the players is discouraged. Chipped teeth have been a factor. Kisses should be 10 seconds or more.

ARTICLES IN LOST & FOUND, VERAQUILON

- 1 box laser knives
- 1 blue favour
- 1 pair pig underwear (rumored to be E Bolden's)
- 1 glass plate - etched braid on boarder, zigzag middle
- 1 golden earring with hanging pearl
- 1 knife and spoon set - swirls and flowers on handle
- 1 glass chalice - etched grape leaves and grapes
- 1 Sheffield pewter mug, glass bottom - dented
- 1 white linen tablecloth
- 1 large wodden salad bowl
- 1 tablespoon
- 1 3-tined fork
- 1 4-tined fork, Japanese flowers on handle

If any of these articles seem to belong to you, please contact Cindy (Hilde v. Heppenheim, Veraquilon constable) at 467-8539 before 10 p.m.

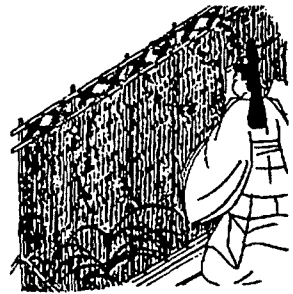


Figure 11. A *suigai* was a woven fence or wall of vertically placed wooden planks or bamboo staves with narrow gaps between the slats.

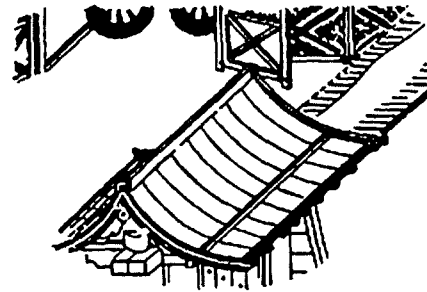


Figure 12. A *kurumayadori* was a sleeping chamber mounted on a cart. The Japanese also disassembled, transported and then reassembled whole buildings and cities.

Bibliography

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Illustrations

The illustrations appearing in this note are based upon illustrations found in the works cited in the bibliography. Specifically, figure 2 is derived from *Kokugo Kokubungaku Techou*, figures 3, 5, 6, 7, 9, 11 and 12 are derived from *Shinsen Kogojiten*, figures 8 and 10 are derived from *Sadou Jiten* and figures 1 and 4 are derived from *Koudansha Kogojiten*.

About the Author

Lady Solveig Thronardottir. CoM is a tenth century Norse woman who somehow got lost and found her way to Japan. Barbara Nostrand has a Ph.D. in Mathematics and may some day earn an M.A. in Japanese Language and Literature.

Furnishing the Japanese Encampment

Solveig Thronardottir



Figure 1. Nobles visit an *agebari* or *akunoya*. The long side of this temporary room or hut was often open to the East.

For several years now, I have been promising people that I would write an article about Japanese tents. Unfortunately, this is not that long delayed article. However, I have attempted to compile a short illustrated guide to a variety of Japanese outdoor structures and their furnishings. Some of these date from the Heian period or earlier and may well have found their way into military encampments during the Kamakura period or later. I hope that you will enjoy this brief look at Japanese outdoor life, and that it will help you design your own encampment.

Iconographic evidence supports the notion that garden structures known as *akunoya* or *agebari* date from the Heian period. Textual and iconographic evidence further supports the notion that these temporary shelters may have served as temporary residences for a deity being honoured by the court. The courtiers would call upon the deity at its temporary abode and enjoy various offerings and entertainments with the deity. *Shintoh* is an animistic religion which views all things as being possessed of a spirit or *kami*. Aside from ritual abstinence and maintaining ritual purity, the emperor and his nobles were responsible for providing their titular deities with a variety of seasonal entertainments. In particular, *goryou* (revered spirits) and *arahitogami* (wild man-gods) were the unappeased ghosts of strong men who died often violent deaths. These angry ghosts were often placated by performing *kagura* plays recounting their life stories. These rituals performed to men, plants, animals, stones and gods alike are collectively called *gyouji* and are performed annually.



Figure 2. A group of people enjoy a *hanamikai* within the confines of a *maku*. Observe that the enclosure acts like a temporary shrine for the tree. The people are entertaining themselves and the tree spirit.

However, the apparent construction of these structures is of much more immediate interest to us for the purposes of this note. These structures appear to have been supported by a ridged wooden or bamboo framework with an elevated central ridge pole and parallel side poles. Walls were threaded on ropes tied to the end poles and a cloth roof was draped over the entire structure and held down with ropes. Finally, these structures were typically equipped with a door at one of the narrow ends, and the entire Eastern wall could at times be removed for viewing flowers, the moon, newly fallen snow, maple leaves or a variety of entertainments. As with all shrines, the entrance connected to a path leading to either the mountains or to the sea from which the titular deity entered the structure. We will consider each of these features further before going on to furnishings and other structures.

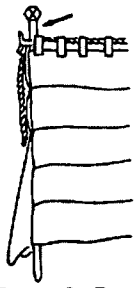


Figure 3. Detail of a maku showing one of the hakukushi posts supporting it.

First of all, the *maku* or curtain is supported by cloth loops hanging from a rope. The rope is tied to corner posts called *hakukushi*. Typically, the *maku* is decorated in a festive striped pattern. While red and white stripes is a festive pattern commonly seen in contemporary Japan, iconographic evidence suggests that a three colour motif was fairly common during the Heian period. In addition to red and white stripes there might be blue stripes or possibly green stripes. Currently, the Urasenke tea society commonly employs a green and white motif. Funerals are generally enclosed using *manmaku* with an austere black and white motif. Generally, the most opulent colours in classical and medieval Japan were purple and green which were used by the emperor and high ranking Buddhist priests. Finally, as seen in Figure 2, the *manmaku* could be decorated with family crests called *kamon*.

These were originally decorative patterns patterned after imported Chinese brocade. This practice was very popular among the *buke* military class.

Japanese gardens along with much of Japanese imperial architecture and government were derived from the Chinese culture of the T'ang dynasty (600-900 CE). These gardens were generally associated with public buildings such as government office, noble estates or temples. Noble residences were generally rectangular tracts of land surrounded by a wall. Within the enclosure, lay the main building facing a pond and connected to side buildings by covered walkways. Japanese residences generally reserved the most sumptuous rooms for the most secluded inner precincts of the residence. The ground would generally be covered either with sand, small pebbles or local vegetation recreating a natural vista. Parties could be held in one of the courtyards of the estate by covering the ground with either a red felt cloth, a thin woven straw mat, a built up wooden floor or thick straw mats placed upon a wooden floor. People might also sit upon a variety of wooden or cloth stools or upon thick circular straw mats.

Note that while the narrow end of the *akunoya* shown in Figure 5 has three vertical posts and a horizontal beam, the long sides are supported solely at the corners. Presumably, this was so that the wall could be removed for viewing ritual entertainments performed in the enclosed courtyard. The *kuge* (nobility) of the Heian period preferred open structures with shutters for exterior walls which could be swung up to admit light and air.

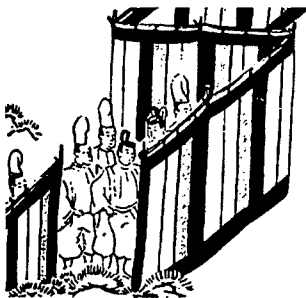


Figure 4. A group of courtiers waits at the manmon entrance of a ritual area enclosed by maku.

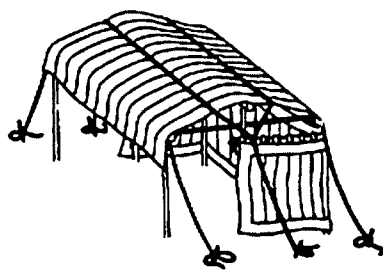


Figure 5. A detail showing the interior of an akunoya. These structures could have either open or closed sides.

Ortolani notes that Japanese shamanistic belief holds that ghosts, daemons and gods are often best entertained at night. Consequently, Japanese ritual huts needed illumination. The entertainment in the garden might be illuminated much as modern *noh-kyougen* are by torches or bonfires supported by tripods called *musubi toudai* (figure 6) stationed at each of the four corners of the *butai* or ritual area.

The interior of the *akunoya* was of necessity illuminated either by enclosed candles or by oil lamps (figure 7) with integrated kettle warmers called *tankei*. The kettle sitting on the round metal plate of the *tankei* is heated by a charcoal fire in a metal brazier placed inside of the box. While this appears to be a rather late invention, Iguchi and Nagashima claim that they were used by Sen no Rikyuu in the sixteenth century. The Japanese also had a variety of paper walled lamps. The lamp shown in figure 8 was for use in tea gardens. It was illuminated by a five wick oil lamp mounted in the black lacquer base. Yet another familiar outdoor lamp is the *takahari chouchin* shown in figure 9. These lamps were constructed from bent bamboo covered with either paper or parchment. They were illuminated by a single candle mounted in the center. As shown in the illustration, the *kamon* for the house was commonly displayed on the translucent shell of the *chouchin*. Later, Japanese restaurants displayed red *chouchin* with the house specialty displayed on the shell. These lamps have also been used to decorate festival carts and wagons, and were used as portable lamps by police units. Japanese police also had available a candle powered portable search light consisting of a cylindrical shell with a handle at the back end of the cylinder.

Finally, let us briefly consider cooking and dining. Although the Japanese do not appear to have cooked food in the *akunoya*, they probably ate ceremonial meals served on either lacquer ware or unfinished wooden stands there. Japanese peasant houses were often large structures with many people living in them. The actual form of the structure varied considerably from region to region. Regardless, these structures generally had dirt floored kitchens containing the *kama* in which rice was cooked. These *kama* were specially designed iron pots with snug fitting wooden or ceramic lids which fit into circular openings in a charcoal fed clay firebox. These large fires could also be used to heat bath water which was piped through the firebox from the adjoining bath. The water was circulated simply by thermal exchange. In Korea, this sort of system was adapted to provide heated floors. Stews and other boiled dishes were cooked over separate fires in covered iron or earthenware pots suspended over an open hearth called a *ro* by an adjustable device called a *jizai*. Meat and fish could be broiled simply by placing them on *kushi* (skewers) and planting the ends of the skewers into the ashes in the *ro*.

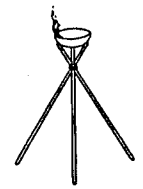


Figure 6. A musubi toudai.

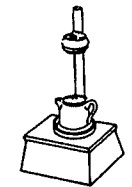


Figure 7. Tankei.

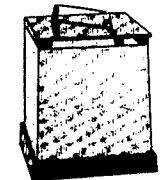


Figure 8. Roji Andon

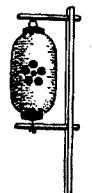


Figure 9. Takahari Chouchin

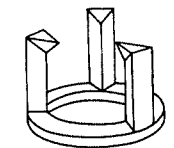


Figure 10. Gotoku. Bronze or iron pots called kama were placed upon the three prongs.