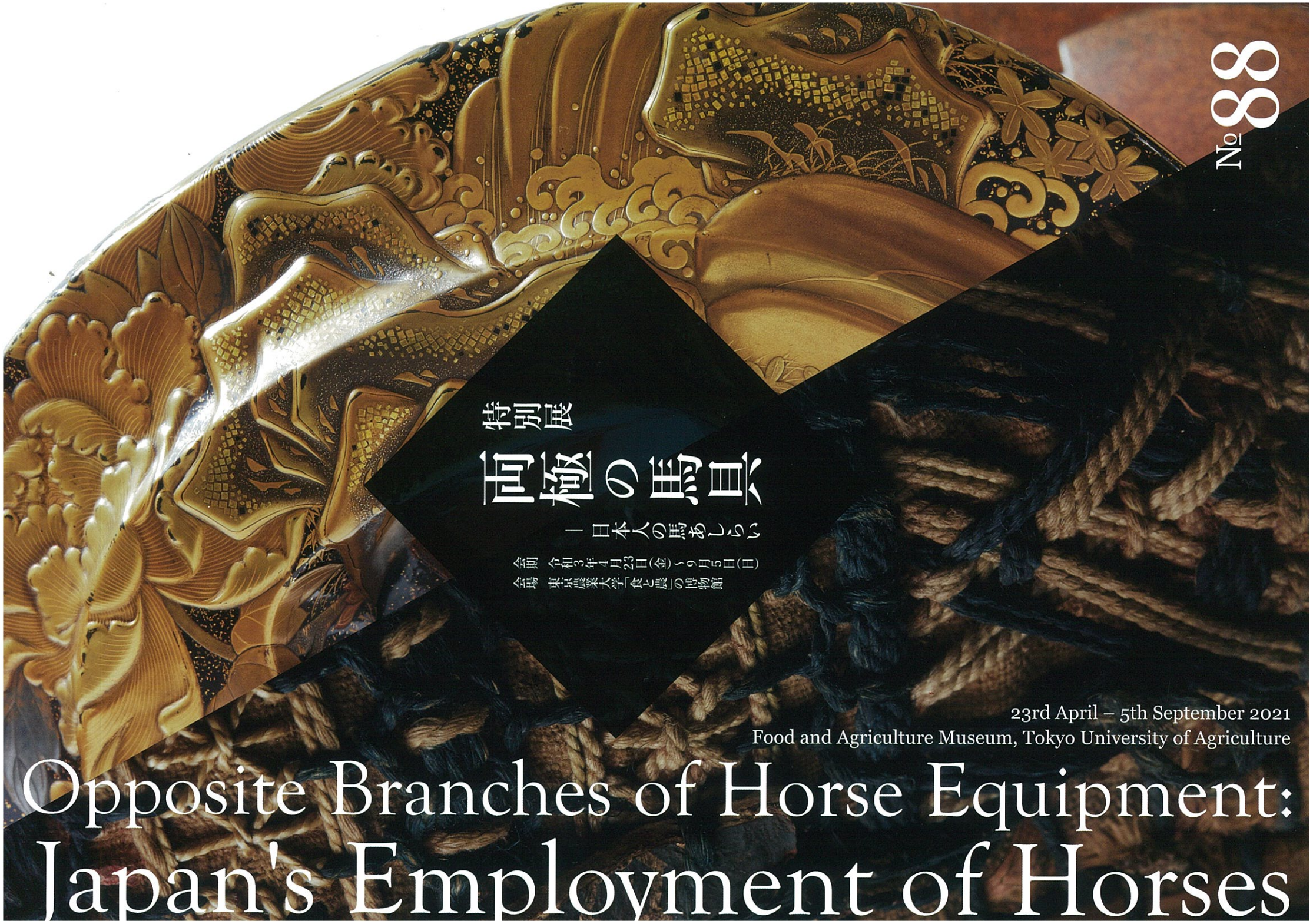

No.88
特別展
両極の馬具
―日本人の馬あしらい
会期 令和3年4月23日(金)～9月5日(日)
会場 東京農業大学「食と農」の博物館
23rd April – 5th September 2021
Food and Agriculture Museum, Tokyo University of Agriculture
Opposite Branches of Horse Equipment:
Japan's Employment of Horses

Greetings ごあいさつ

「両極の馬具－日本人の馬あしらい－」展は、東京農業大学「食と農」の博物館に隣接する馬事公苑にも因み、国内外の皆様に広く日本の馬文化をご紹介したく、馬と人間との関わりを「馬のあしらい」つまり、「馬具」から紐解いてみようとする特別展示です。

馬と人間との関わりの歴史は古く、約5千年前に馬の家畜化が始まったとされています。
皆さんもご存じのように馬の身体能力は様々な面で優れており、農耕馬、軍事用の騎乗馬など約200種類を超える改良がなされ、人類の文明に大きく貢献してきました。

そして、現代では馬の持つその神秘的な能力によって人を癒すホース・セラピー（馬との関わりを通じて、障がいを持つ方の精神機能や運動機能を向上させ、社会復帰を早めるリハビリテーションの一つ）として注目を集めています。このようにいつの時代も馬は人間にとって種を超えた重要なパートナーなのです。

その長い歴史の中で培われた、富や権力の象徴としての馬具と農耕の発展と民力の象徴としての馬具。そしてその両極にある馬のあしらいから、日本の文化、文明の進化を感じていただけましたら幸いです。

末筆ではございますが、本展示に特別協賛賜りました公益財団法人馬事文化財団（馬の博物館・JRA競馬博物館）様ならびに貴重な資料のご提供を賜りました関係各所の皆様に、この場をお借りして心より厚く御礼申し上げます。

東京農業大学「食と農」の博物館
館長 上岡 美保

The exhibition *Opposite Branches of Horse Equipment - Japan's Employment of Horses* - is specifically designed to explain the relationship between humans and horses in terms of horse equipment. This exhibition was planned for the purpose of introducing Japanese horse culture, which stems from our long-established cooperative relationship with the Equestrian Park adjacent to our museum.

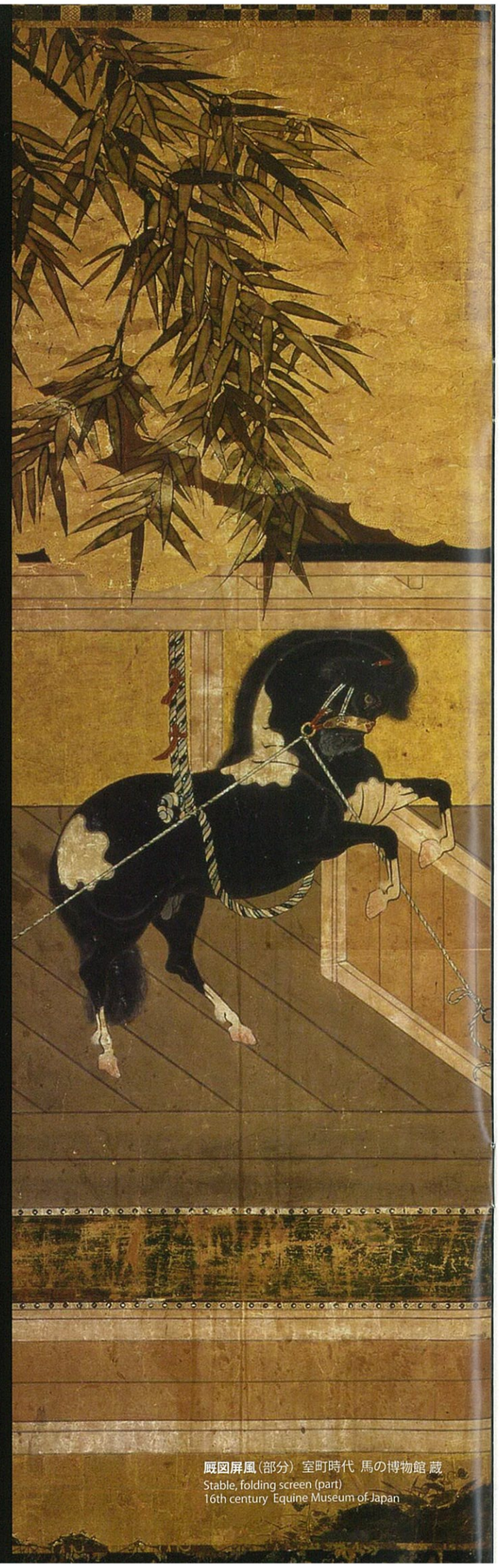
The relationship between humans and horses goes back a long way and is said to have started approximately 5,000 years ago when the domestication of horses began. As you already know, horses have various excellent physical abilities, and more than 200 types of breeding improvements have been made, such as for farming horses and military horse riding, which have greatly contributed to human civilization.

Nowadays, horse therapy, one of the rehabilitation methods used to improve the mental functions and motor functions of physically challenged people to facilitate their reintegration into society through the relationship with horses, has attracted attention as it heals human beings through horses' mystical ability. In such ways, horses have always been an important partner for humans.

We hope that you can feel the evolution of Japanese culture and civilization from opposite branches of horse equipment, as a symbol of wealth and power as well as a symbol of agricultural development and civil power which have been cultivated over a long history.

Last but not least, we would like to express our sincere gratitude to the Equine Cultural Affairs Foundation of Japan (the Equine Museum of Japan, JRA Racing Museum), which was a special sponsor of this exhibition, and to all the people concerned who provided valuable collections.

Prof. KAMIOKA Miho
Director of Food and Agriculture Museum
Tokyo University of Agriculture



厩図屏風（部分）室町時代 馬の博物館 蔵
Stable, folding screen (part)
16th century Equine Museum of Japan

流鏑馬図巻（部分）板谷慶舟筆 江戸時代 馬の博物館 蔵
Horseback archery (part) by ITAYA Keishu Edo period
Equine Museum of Japan

Japanese Horses 日本の馬 －武士の馬、民の馬－
- Samurai Horses and Civilian Horses -

日本の家畜馬の使用は古墳時代、朝鮮半島経由での導入期に遡ると考えられる。この馬の系統を我々は在来馬と呼び、現存するのは（北海道和種、木曽馬、野間馬、対州馬、御崎馬、トカラ馬、宮古馬、与那国馬の僅か1574頭（2019年）余りである。在来馬は長きに亘って外貌（大きさ）や遺伝的組成が大きく変わることはなかったが、明治以降の「馬政第一次計画」「馬政第二次計画」により状況は一変する。欧州、豪州の乗用、後に輓用品種の導入による体躯の大型化政策である"改良"は、明治から昭和初期の富国強兵というスローガンのもとに驚くほど速く進行し、在来馬は大きな変化を遂げた。1923年（大正12）には当時の日本の馬約100万頭の内、3分の2が雑種化された（在来種と洋種の混血化）とされている。

それ以前の在来馬は、中世の戦場地等の遺跡から出土する骨などから推定すると、110㎝～140㎝程度の体高の馬が共存していることがわかる。大将や大名の乗馬は大きく、荷駄用の馬などは小柄であったことは、例えば南部藩の牧馬を、「上」「中」「下」の三等級に用途分けしていたことからも推察できよう。馬格の大小はそのまま用途と所有者の違いとして、二極化しつつあったと言えるかもしれない。

背の低い駄馬は、重い荷を馬の背に置かれた荷鞍の両側に振り分けて装着するには都合が良い。一方、武士の乗馬になると平安時代末期の源平合戦に登場する名馬は、源義経の「青海波」が4尺7寸（約142㎝）、佐々木高綱の「生喰」が4尺8寸（約145㎝）といずれも、在来馬としてはかなり大きいことがわかる。世界標準に照らし合わせれば、それでもホースではなく、ポニー（147㎝以下）に分類されるが、日本人の身長や、重い甲冑を纏っての騎乗を考えれば、相応しいサイズと考えられる。こうした大柄な駿馬を朝廷や大名、上級武士らが手に入れるには、直轄牧や貢馬からだけではなく、東北や関東の著名な牧に御馬買衆（御馬御用役人）などを派遣して購入するという経路もあった。彼らの欲する馬は有名牧の産駒の中でもとりわけ秀でた馬で、いわゆるブランド馬であった（写真1 南部馬）。

The use of domestic horses in Japan is thought to date back to the Kofun period (3rd to early 6th century) when horses were introduced via the Korean Peninsula. This lineage of horse is what we call the native breed, and only about 1,574 horses (as of 2019) are extant (Dosanko, Kiso, Noma, Taishu, Misaki, Tokara, Miyako and Yonaguni). Although the appearance (size) and genetic composition of native horses had not altered greatly for a long time, this completely changed as a result of the Primary Horse Policy Project and Secondary Horse Policy Project from the Meiji era (late 19th to early 20th century). The "Improvement," a policy to increase their body size by the introduction of riding horse breeds and later draft horse breeds from Europe and Australia, had progressed surprisingly fast under the slogan of "a prosperous country and strong army" from the Meiji era to the early Showa era (early 20th century), and the native horses underwent great change. It is said that, in 1923, two thirds of about one million horses in Japan at that time had been hybridized (mixing of native and foreign breeds).

Extrapolating from the bones excavated from ancient sites such as battlefields in the medieval period, it is evident that native horses of about 110 to 140 cm in height coexisted before that. The fact that the riding horses for *taishos* (generals) and daimyos (feudal lords) were large; whereas the horses for carrying loads were small can be inferred from the fact that, for example, grazing horses of the Nambu Domain were divided into three ranks of "high," "middle," and "low" for their use. It may be said that the difference in horse body size was becoming polarized with the difference in their use and in their owners.

写真 Pict.1）南部馬 Nanbu horse 明治期 19th century

Packhorses, which were short, were convenient for carrying heavy loads by separating them onto both sides of a saddle placed on the horse's back. In contrast, some historical horses of samurai that appeared in the Genpei War at the end of the Heian era were found to be considerably large as native horses; the seigaiha of Yoshitsune Minamoto, which was four shaku seven sun (about 142 cm), and the ikezuki of Takatsuna Sasaki, which was four shaku eight sun (about 145 cm) are examples. According to the world standard, they are still classified as ponies (147 cm or lower) rather than horses; however, considering the height of the Japanese people and the fact that they were wearing heavy armor when riding horses, it is considered to have been a suitable body size. It is said that in order for the Imperial Court, feudal lords, and high-ranking samurai to obtain these large swift horses, there were ways not only to purchase from ranches under direct control and to obtain horses presented to the Imperial Court as a tribute but also to purchase them by dispatching *oumakaishu* (government officials in charge of horses) to well-known ranches in the Tohoku and Kanto regions. The horses they sought were the most excellent horses among the offspring in well-known ranches, so-called brand horses (Picture 1: Nanbu horse).

In contrast, the system for civilian's acquisition of horses was such that samurai, townspeople, and peasants purchased remaining offspring that were not selected as the domain's official horses and were sold by auction. In addition, with the development of the business of horse-dealing, peasants who started to possess their own horses were active not only in producing compost and engaging in farm work but also in transportation (carrying loads). This was because of the background of post-horse suppliers, which are said to have been through the compulsory recruitment of peasants in contrast to the military service of samurai, and peasants were made to use their own horses. However, carrying loads by horses was accepted to a great extent, and some peasants gradually developed their private distribution systems and became a threat to the relay station system. The development of *chuma* and *sanshuuma*, which were forms of distribution of goods by horses in the Shinshu and Mikawa regions respectively, as well as the development of *naka-zuke doja* in Aizu, was one of the manifestations where farmers possessing horses were also in charge of distribution and started to appear on the center stage of history. (Picture 2: *Chuma*).

写真 Pict.2) 中馬　*Chuma*　市村咸人氏撮影（昭和6年8月）公益社団法人下伊那教育会 提供

一方、民の自馬の入手は、藩の御用馬として選ばれずに、「糶（せり）」にかけられた「残り駒」の中から、武士や町人、農民が購入するという構図である。さらには馬喰業の発達などもあり、広く自馬を所有し始める農民は、堆肥作りや田畑仕事もさることながら、運搬（駄載）にも盛んに利用した。その背景には武士の軍役に対し農民の徴用とも言える伝馬役があり、自馬での役務が課せられていた。しかし駄載の需要は大きく、次第に私的流通システムを発展させ、宿駅制を脅かす存在にまでなるものもあった。信州や三河地方の馬による物資流通形態である中馬、三州馬、あるいは会津の中付駕者（なかづけどじゃ）の発達は、馬持ち農民が物流をも担う事で、歴史の表舞台に登場してきた現れの一つであった。（写真2 中馬）。

Changes in Saddlery and Employment of Horses

馬具の変化と馬あしらい

First Period of Change

最初の変革期

古墳時代は馬文化の導入変革期であると考えられているが、古墳の副葬品として圧倒的な量と存在感で出土するのは、鞍、鐙、轡、飾り金具などの騎乗用馬具である。特に金銅製などの雲珠（うず）、杏葉（ぎょうよう）など、朝鮮半島経由でもたらされた東北アジア系の馬飾りは、当時の大陸系騎馬文化の水準の高さを垣間見ることができる。武装の最先端技術とも言える馬と馬具は為政者の力の象徴であった。こうした馬文化が日本に浸透していく中で特徴的なのは、装飾馬具の発達が馬生産、調教、騎乗技術などに先駆けたことである。まずここに、日本の馬文化受容の特殊性を見ることができる。

儀礼用口籠 馬の博物館 蔵
Grasing muzzle for ceremony / Equine Museum of Japan

It is considered that the Kofun period was the introduction period of horse culture, and what have been unearthed in an overwhelming amount and found as burial goods in the kofun mounds are the saddlery for horseback riding such as saddles, stirrups, bits, and ornamental fittings. In particular, decorations for horses, such as crupper ornaments (*uzu*) and apricot leaf-shaped ornaments (*gyoyo*) made of gilt bronze that were brought from northeast Asia via the Korean Peninsula, offer a glimpse of the high level of continental horseback culture at that time. Horses and saddlery, which are said to have been the most advanced technology of arming, were the symbols of the power of statesmen. What is characteristic amidst the spread of such horse culture in Japan is that the development of decorative saddlery preceded horse production, training, and art of riding . Firstly, the peculiarity of the acceptance of horse culture in Japan can be seen here.

Horse Equipment for Fighting: Preference of Medieval Samurai

闘う馬の馬具　－中世武士の好み

中世の武士の武芸とは、騎馬における騎射三物（流鏑馬、犬追物、笠懸）や競馬などが基本であった。戦場で活躍した名将たちは騎射の技術を身につけた「職業的弓射騎兵の戦士」であると言われる。そればかりではなく「組打ち」や「馬あて」など馬上から組み倒し、相手の馬の頸や腹に自分の馬をぶつける肉弾的戦術もあり、軍馬術の発達が垣間見える。それに伴い馬具は実戦用と、儀礼用との用途に分かれていく。中世の鞍に「軍陣鞍」（写真3　軍陣鞍）があるが、近世の水干鞍と呼ばれる華奢な鞍に比較すると、分厚く、前輪が高い短めの作りが特徴的である。20kgに及ぶ大鎧の草摺を前輪（まえわ）・後輪（しずわ）に掛けて重量を軽減させ、騎乗者の重心を前に掛け易く、馬上での戦闘に対応した作りになっている。鐙も輪鐙から足先を覆う壺鐙、舌（足床の部分）の短い半舌鐙など、騎乗者が馬上で立ち上がり易い形態への変化が見られる。

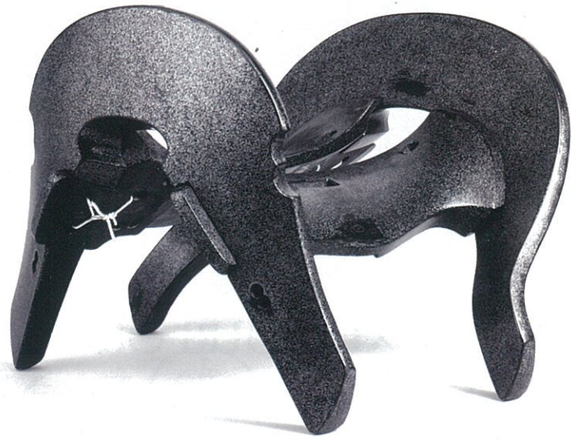
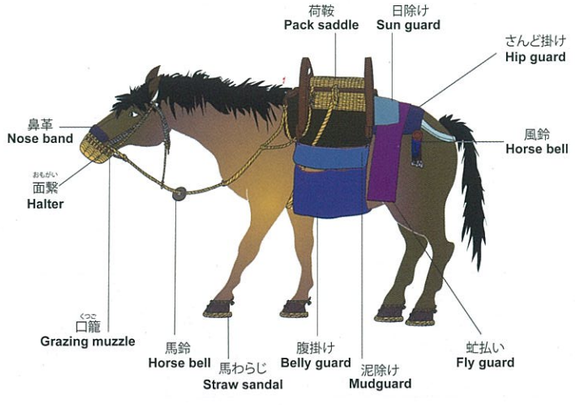
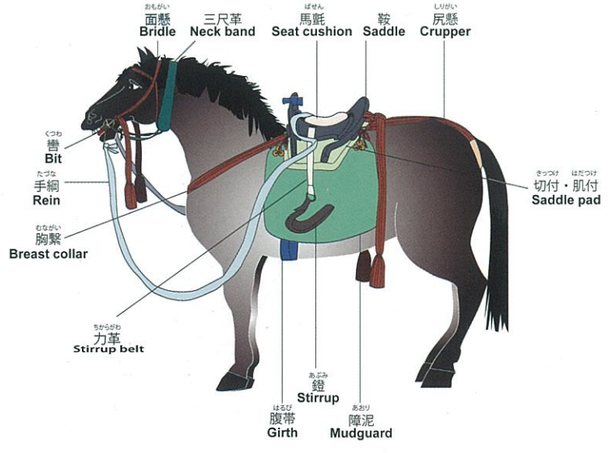


写真 Pict.3) 革張軍陣鞍　江戸時代 馬の博物館 蔵
Gunjingura (war saddle) Edo period / Equine Museum of Japan

Martial arts of samurai in the medieval period was basically training by horseback riding [such as yabusame (horseback archery), Inuoumono (dog-hunting event), Kasagake (horseback archery competition), and horse racing]. The great commanders who were active on the battlefield were said to have been the warriors of professional archery cavalry, who acquired the technique of horseback archery. Not only that, but there is also a tactic for hand-to-hand battle by which one wrestles his enemy down from a horse and hits his own horse against the neck or belly of the enemy's horse, such as by grappling or horse hitting; such tactic offers a glimpse of the development of military equestrianism. Along with such development, saddlery started to be divided into two uses: one for actual fighting and the other for ceremonies. There was a saddle in the medieval period called a *gunjingura* (war saddle) (Picture 3: *Gunjingura*), which was characterized by a thicker, shorter structure with higher pommel compared to a delicate saddle called a *suikangura* (aristocratic saddle) of the early modern period. The *gunjingura* is designed to cope with the fighting on horseback in such a way that the pommel and cantle support the *kusazuri* (tassets) of a large armor weighing up to 20 kg to reduce the weight and in a way that a rider's center of gravity can be easily shifted to the front side. The shape of stirrups had changed to make it easier for a rider to stand up on horseback, such as the change from *wa-abumi* (round stirrups) to *tsubo-abumi*, which covers the tips of the feet as well as to *hanshita-abumi* (half-tongue stirrups) with a short tongue (foot floor part).



Saddlery of Pack Horse in Early Modern Period
近世の荷駄馬装



Saddlery of Riding Horse in Early Modern Period
近世の騎乗馬装

製作：(有)彩考

A

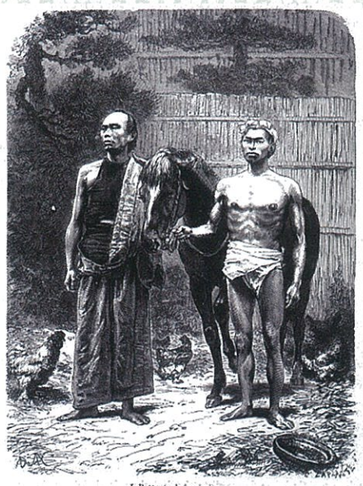
Luxurious Saddles:
Samurai Who Do Not Control Horses Well

華麗なる鞍　−御さない武士

鉄砲の発達に伴う戦闘方法の変化により、歩兵である足軽が活躍し、軍馬術は衰退し始める。江戸期には大坪流、八条流、内藤流など古式馬術は馬術として体系化され明文化するが、供覧や奉納競技などが盛んに行われ実戦からは離れて、形骸化する傾向にあったといえよう。鞍も軍陣鞍に代わり、工芸的な贅を尽くした華奢な作りの水干鞍や、鞍と意匠を揃えた長舌鐙（騎座したままの状態で安定を保ちやすい）などが多く作られるようになる。漆塗りに螺鈿・象嵌模様、金泥や革で飾られた馬具はすでに道具の域をはずれ、あたかも工芸品のように美が追求された。

馬装具ばかりでなく、馬柄杓などの用具も美しく飾られ、武器としての役目を終えた馬と馬具はあたかも戦いを封印するかのように綺羅を競い、そして武士（役人）の騎乗術も低下していくのである。その最たるものが馬の口を取る馬丁（別当）（写真4）の存在である。馬の手入れ管理だけでなく、馬と共に何キロも走る馬丁の姿は、警護目的もあるにせよ、武士階級全般の騎乗能力と、調教技術の低さ、ひいては騎馬文化の停滞を如実に表していると言えよう。

B



I Betto (palafrenieri).

Owing to the change in fighting methods along with the development of guns, foot soldiers who were infantries played an active role, and military equestrianism began to decline. In the Edo period, ancient equestrianism such as the Otsubo, Hachijo, and Naito schools were systematized as equestrian art and documented in writing; however, it can be said that demonstration and dedication games were actively held and that equestrianism started to step away from actual battles and to become a mere formality. In addition, instead of *gunjingura*, many of the following saddles came to be produced: *suikangura* being full of artistic luxury and a delicate structure, as well as stirrups *shitanaga-abumi* (easy for riders to maintain stability while being seated on a horse) having its designs that match those of saddles. Saddlery decorated with lacquering, mother-of-pearl inlay, inlaying patterns, gold paint, and leather were already beyond the level of tools, and beauty was pursued like a craft.

Not only equipment for horses but also tools such as a horse ladle were also beautifully decorated, and horses and saddlery that had finished their role as a weapon started to be used competitively for their resplendence as if to seal off the past battles, while the horseback riding skills of the samurai (officials) also started to decline. The most notable depiction of such changes was the existence of *batei/betto* (groom) (Picture 4: *Betto*) who lead horses by pulling bits. Although the purpose of using grooms also includes guarding the horses, it can be said that not only the maintenance of horses but also the figure of a groom who runs for several kilometers with a horse provides a clear indication of the low levels of horseback riding ability and training technique among the whole samurai class, and furthermore, the stagnation of the horseback culture.

写真 Pict.4）別当（馬丁）　*Betto*　国際日本文化研究センター提供

C

D

E

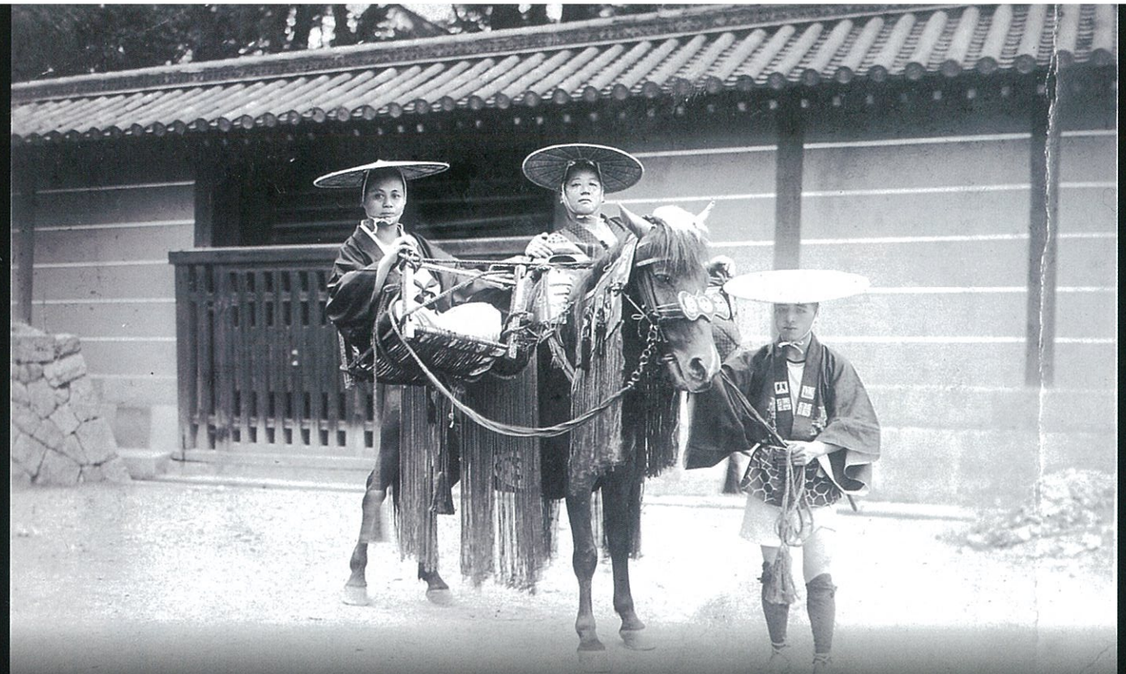
F

G

H

A 葡萄銀象嵌鐙／B 岩牡丹流水時絵鞍（部分 全図はp.18掲載）寛文13年（1673）／C 三尺革／D 津軽牡丹紋轡／E 螺鈿鞍／F 津島宗家旧蔵軍鞭／G 馬桶／H 馬柄杓
A〜H いずれも江戸時代、馬の博物館 蔵

A Stirrups with silver-inlaid design of grapes／**B** Saddle with design of peonies and flowing water in maki-e lacquer (part, see also p.18), 1673／**C** Leather horse collar／**D** Bit with Tsugaru peony crest／**E** Saddle with mother-of-pearl inlay／**F** Whip of the So clan, Tsushima／**G** Horse bucket／**H** Horse ladle
A〜H: Edo period, Equine Museum of Japan

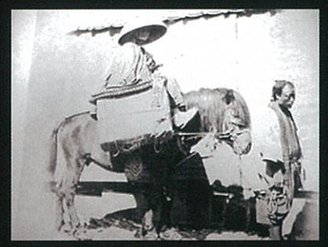


Saddles Not for Straddling

跨げない鞍

一方、庶民は馬を所有していても、跨り手綱で操作する、いわゆる騎乗を1871年（明治4）になるまで公には許されなかった。荷や人を運ぶ近世の駅馬では、馬子役の農民は、荷鞍をつけた馬を引くだけで、騎乗しないため鐙がない。また、御さないため、究極の操縦馬具である轡（ハミ）はよほどの暴れ馬でない限り必要なく、手綱も必然的に装着されない。江戸時代になりお伊勢参りなどの旅行が限定的に認められるようになると、庶民が馬に乗る機会は増えるが、荷鞍や荷の上に、足を投げ出して乗るか、胡坐をかくか、あるいは荷鞍に取り付けられた箱や木枠に座るものであった。また、花嫁は婚礼鞍に仕立てた荷鞍に乗ったが、これは横乗りであり、何れも鐙を付けて馬を跨ぐことはなかった。つまりハミと鐙を付けない民の馬は、騎乗するものではなく、荷を載せる為に特化され、ここでも用途と所有者の違いから馬具の装着に大きな差異が生まれる。

ここで江戸の宿駅制時代の庶民の乗馬事情を見てみると、「軽尻（空尻）」（荷鞍の上に人が乗る場合は手荷物5貫まで、荷物のみは20貫まで）や、「乗掛」（振り分けした荷駄20貫とその上に人が乗る）（写真5　乗掛）を利用できた。伊勢参り時の2～3人乗りは、通称「二方（宝）荒神」（写真6 二方荒神）や「三方荒神」と呼ばれた。



写真中 Pict.5）乗掛 *Norikake*

写真上 Pict.6）二方荒神乗り（京都馬借） *Niho Kojin* 物流博物館 提供

I

In contrast, even if common people owned horses, they were not publicly allowed to straddle horses and pull the reins, in other words, horseback riding, until 1871. As for *ekiba* (post horses) for transportation of goods and people in the early modern period, peasants in the role of a *mago* (packhorse driver) only pulled the horses with pack saddles attached, and there were no stirrups as they did not mount the horse. In addition, as horses were not controlled, a bit (*hami*) which is the ultimate control tool, was not required unless it was a very aggressive horse, and consequently reins were not attached either. In the Edo period, when people were allowed to travel in a limited way such as a pilgrimage to Ise (Shrine), common people had more opportunities to ride horses, but they were to put their feet on the pack saddle or loads, to sit cross-legged, or to sit on a box or wooden frame attached to the pack saddle. In addition, brides rode on pack saddles which were made into nuptial saddles, but they were riding sidesaddle; that is to say, none of them were to straddle horses with stirrups attached. In other words, civilian horses without bit and stirrups were not used to ride, but specialized in carry loads, and there was also a big difference in the attachment of saddlery due to the differences in their use and in their owners. Let's take a look at the situation of horseback riding of the common people during the time of the relay station system in Edo.

There were *karajiri* (packhorse) (carrying up to 5 kan (18.75 kg) of baggage if a person was mounted on a pack saddle, and up to 20 kan (75 kg) for baggage only) and *norikake* (horse for passengers and baggage) (carrying a person mounted on 20 kan of loads that were distributed to both sides) (Picture 5: *Norikake*). The two- to three-seater horses for a pilgrimage to Ise were commonly called *Niho Kojin* (two-way rough deity) (Picture 6: *Niho Kojin*) or *Sambo Kojin* (three-way rough deity).

J

K

L

M

N

O

I 荷鞍（山形県）／**J** 面懸／**K～O** 婚礼鞍（千葉県）

I、K～O 東京農業大学「食と農」の博物館 蔵

J 東京農業大学 学術情報課程蔵

I Pack saddle (Yamagata prefecture) / **J** Halter / **K～O** Pack saddle for bridal ceremony (Chiba prefecture)

I,K～O: Food and Agriculture Museum, TUA

J Scientific Information Program, TUA

Faith and Amulet for Horses

信仰とお守り

荷駄に使用される時、馬は代掻きや犁耕のように田畑で働く時と比較し、華やかな装束を身に纏うことが多かった。公街道を行く馬も、農民が切り開いた街道を行く馬も、江戸時代には荷馬のほとんどが腹掛けを付けていたようだ。腹掛けは虻除けにもなるが、描かれる模様には、それぞれ物語や逸話があり、「ダイバ・ギバ（超自然現象による馬の斃死）」除けのお守りとして伝承される、文字が染め抜かれたデザインは代表的なものである。長距離を運ぶ中馬の馬には、泥除け、日除け、虻除けなど様々な馬体保護の為の装具が付けられる。多くは藍染めの布で、虫除けの効果も高いとされていた。また取り付けられる鈴は、馬が列から外れたり、崖から足をふみはずしたりする緊急事態を音の破調で察知するためと言われるが、鈴音で邪気を払うという鈴の霊性を頼る意味もあるのだろう。

また、厩には馬の守護獣である猿のミイラ化した頭部を祀る「厩猿信仰」、東北では馬の医者（伯楽）が起源とされる「蒼前神」の像が、村々の祠や神社に祀られ、馬を持つ農民たちに篤く信仰されている。仏教では牛頭天王や馬頭観音などの導入以降、時代とともにその信仰内容は独自に変容し、馬の神、守り神としての地位を持つようになる。神道において馬は神の乗り物や依代、あるいは祓の象徴であり、その姿は今も神仏混淆で複雑に影響しあい、小さな村の年中行事から大きな社寺仏閣の祭礼にいたるまで、色濃く姿を留めている。

When used for carrying loads, horses often wore gorgeous costumes compared to when they engaged in field work such as tilling and plowing. In the Edo period, most of the horses carrying loads, even those walking on public highways and those walking on highways that were opened by farmers, seem to have been wearing haragake (belly guard). Although haragake can also be used for protection against horseflies, each painted pattern has a story or anecdote, and the typical design of letters handed down as an amulet against Daiba Giba (death of horses due to supernatural phenomena) have dyed out. Horses of *chuma* that carry loads for a long distance were equipped with various protective equipment such as a mudguard, a sunshade, and a horsefly guard. Most of them were cloth dyed with indigo blue, and it was also considered to be highly effective in repelling insects. Moreover, it is also said that the bells attached were used to detect, by out-of-tune sounds, emergency situations in which horses get out of line or wander off a cliff, but it may also have had the meaning of relying on the spirituality of bells that drives evil spirits away by the sound.

Moreover, there was *umayazaru shinko* (stable monkey worship), which enshrines in stables the mummified head of a monkey who is a guardian animal of horses, and a statue of *souzengami* (guardian god of horses), which is said to originate from a horse doctor (*Hakuraku*) and is enshrined in hokora (small shrines) or shrines in villages in the Tohoku region, indicating that those were deeply worshipped by farmers who owned them. In Buddhism, after the introduction of the *Gozu Tenno* (deity said to be the Indian God Gavagriva) and the *Bato Kannon* (horse-headed Goddess of Mercy: Hayagriva), the contents of their faith changed along with the times, and they came to hold the positions as the god of horses and the guardian god. In Shinto, horses are vehicles of gods and yorishiro (object representative of a divine spirit), and their appearance still has a subtle influence through a mixture of Buddhism and Shintoism and has remained strong not only in annual events in small villages but also in festivals at big shrines and temples.

神馬馬形
十和田市称徳館 蔵
Sacred horse figure / SHOTOKUKAN, Towada

蒼前神像
十和田市称徳館 蔵
Guardian god of horses - Souzengami
SHOTOKUKAN, Towada

厩猿
奥州市牛の博物館 蔵
Stable Monkey - Umayazaru
The Cattle Museum, Oshu City

高浜春日神社鈴鞍
高浜市郷土資料館 蔵
Bell saddle to dedicate the horse running
Takahama Local City Museum

Japanese Horses and Saddlery Seen by Frois

フロイスの見た日本の馬と馬具

長塚孝（馬の博物館）
NAGATSUKA Takashi (Equine Museum of Japan)

1563年（永禄6）、ポルトガル人の宣教師ルイス・フロイス（1532～97）が横瀬浦（長崎県西海市）に上陸した。フロイスの目的は、日本人への布教活動だった。しかし彼はその前提として、歴史や文化さらに思想や慣習など、日本および日本人について多方面にわたり調査を行い、膨大な量の報告書を記述した。その中に、ヨーロッパと日本の文化を比較した『日欧文化比較』という小冊子がある。『日欧文化比較』は1585年（天正13）に加津佐（長崎県南島原市）で記された報告書で、それぞれの文化を比較し男性・女性・飲食・武器など分野別に14章にまとめてある。文化の差は、時に正反対かと思われるほど異なっていることから、布教にあたり心得ておくべき情報として利用したのかもしれない。

『日欧文化比較』の第8章は、すべて馬に関する内容で、39の条文から成っている。まず最初にフロイスが注目したのは馬体と馬の性格である。ヨーロッパの美しい馬に比べて日本の馬は見劣りし、調教も良くないというのである。少年期にヨーロッパで見慣れていれば、体高が４尺（約120㎝）をわずかに超える程度の日本在来馬は、頭部が大きく肢が太く見えたのだろう。そして旅先で利用した馬が、飼い主以外の人間になつきにくいことに苦労したのかもしれない。

とはいえ京都と九州を移動する中で、フロイスは馬具の観察にもぬかりがなかった。鞍は木と漆で製作するため、ヨーロッパと異なり革製品や毛織物は使用していないこと、鞍の前方に手を掛けるくぼみ（手形）があるという特徴を発見している。日本の鞍は、木製の鞍橋（くらぼね）を中心に、馬体側には切付（きりつけ）・肌付（はだつけ）、騎乗者側には馬氈（ばせん）などの緩衝材が付けられる。鞍橋は、騎乗者を支える２枚の居木（いぎ）と、居木を前後からはさみこむ半月状の前輪（まえわ）・後輪（しずわ）という４つの部材により構成される。騎乗者が安定する大きな居木の上に弓形の前輪・後輪を取り付ける中国やヨーロッパの鞍とは大いに異なっているのである。

騎乗者が足を掛ける鐙（あぶみ）について、フロイスは鐙の前がふさがっており、しかもモーロ人（イスラム教徒）の靴のように長いことを指摘する。鐙というのは、騎乗者の足が安定すれば良いから、世界各地のどこでも円形、もしくは釣り鐘状のものを製作する。ところが日本では、つま先部分を覆った壺鐙（つぼあぶみ）か、足の裏全体が置ける前後に長い舌長鐙（したながあぶみ）である。それに拍車をいっさい使わない。鐙は、見た目ではもっともヨーロッパに遠い馬具と映ったに違いない。この時代、日本の鐙は内側から鞍に掛ける方式から、外側から鞍に掛ける方式へと変化しているが、それについては何の指摘もしていない。なお、馬の口中に含ませる轡（くつわ）については大きな変化を見出していない。

花筏蒔絵鞍　　江戸時代　馬の博物館所蔵
Saddle with design of flowers and rafts in maki-e lacquer
Edo period　Equine Museum of Japan

In 1563, a Portuguese missionary by the name of Luis Frois (1532-97) landed in Yokoseura (Saikai City, Nagasaki Prefecture). Frois' purpose was to engage in missionary work for Japanese people. However, as a prerequisite for such work, he conducted surveys on Japan and the Japanese in a wide range of fields, including history and culture, as well as ideology and customs, and wrote a tremendous number of reports. Among them is a booklet entitled *"The First European Description of Japan,"* which compares the European and Japanese cultures. *The First European Description of Japan* is a report written in Kazusa (Minamishimabara City, Nagasaki Prefecture) in 1585 and compares each culture, summarizing them in 14 chapters by categories such as men, women, eating and drinking, and weapons. Since cultural differences can be sometimes so disparate that they seem to be completely opposite, he may have used them as information to be known in engaging in missionary work.

Chapter 8 of *the First European Description of Japan* is all about horses and consists of 39 articles. First of all, Frois focused on the body and the temperament of horses. He mentioned that Japanese horses were not as aesthetically pleasing as European beautiful horses and that their training was not as good, either. Since he was accustomed to seeing European horses in his boyhood, it may have appeared to him that Japanese native horses, whose body height was just over four shaku (about 120 cm), had large heads and thick limbs. Perhaps the horse he used during his trip was not attached to anyone except the owner, and he may have had a hard time taming the horse.

Nevertheless, as he traveled between Kyoto and Kyushu, Frois did not fail to observe the saddlery either. He found that Japanese saddles were made of wood and lacquer, unlike those of Europe, where saddles were made of leather and woolen fabrics, and that they had a dent (handrest) on the front side. A Japanese saddle consists of a wooden *kurabone* (saddle tree) as the main component, with *kiritsuke* (saddle blankets) and *hadatsuke* (saddle pads) on the horse-body side as well as a cushion unit such as a *basen* (saddle cushion) on the rider's side. The kurabone is made up of four components: two *igi* (contoured side bars) that support the rider, which are held between a *maewa* (pommel) and a *shizuwa* (cantle), which have a semilunar shape, from the front and rear sides. This is largely different from Chinese and European saddles in a way that bow-shaped *maewa* and *shizuwa* are mounted on a large *igi* on which the rider's position is stabilized.

Regarding stirrups, on which a rider steps, Frois pointed out that the front of a stirrup is covered and is as long as the shoes of the Moors (Muslim people). Since stirrups only require a function to ensure that a rider's feet are stable, they are made as circular or bell-shaped objects anywhere in the world. However, in Japan, they were using *tsubo abumi* (cup-shaped stirrups) covering the toes, or *shitanaga abumi* (open-sided stirrups), which are long from front to back and on which the entire sole can be placed. Moreover, these stirrups did not use spurs at all. These stirrups must have looked utterly disparate from their European equivalents. Although in this era, the method of hanging Japanese stirrups changed from placing them on a saddle from the inside to placing them from the outside, he did not point out anything with respect to this. It should be noted that he found no significant change with regard to the bits that fit into the horse's mouth.

He also paid attention to horses' limbs. In Europe, nearly 900 years had passed since horseshoes and nails started to be used to protect their limbs. However, he did not see horseshoes in Japan. He mentioned that the Japanese horses wore shoes made of straw that only lasted for a half league (about 2.5 km). At that time, the footwear made of straw were called *uma kutsu* (horseshoes). Woven horseshoes are surely not suitable for long-distance walking. However, Japanese native horses naturally have hard hooves and do not need such strong protective gear. Nevertheless, as a track with many rocks can hurt the hooves, horses were wearing woven horseshoes. Even though the structure was the same as straw sandals for humans, those woven horseshoes were not unraveled each time after use and were cut off and discarded instead. Since they were made of straw, they were subsequently turned into fertilizer.

When Frois was traveling, he was probably riding a horse. The most surprising fact for him about riding a horse in Japan was riding from the right side of a horse. He stated that people in Europe were riding a horse from the left side, and in any region in principle, not just in Europe, people were doing so from the left side. If people were riding a horse from the right, there should be some good reason; nevertheless, Frois did not write about this. He also stated that he was always riding with his knees bent because of the short distance between the saddle and the stirrup. It was not because he was tall but because people always bent their knees when riding a horse in Japan. A ride without being able to stretch his legs would have been painful for him.

He stated that reins were made of cloth in Japan instead of leather, and furthermore, they were colored and twisted when used. Moreover, he mentioned that he could not consider handling a horse with one hand during a horse ride because he had to hold the reins with both hands. Was it because he experienced a ride on a vicious native horse?

Frois also seemed to be interested in riding stables. He confirmed that, in Japan, a stable was often built in front of a residence and was not located behind or under a residence as seen in commonly in Europe. He also stated that the entertaining of guests was carried out in the stable first. While the fact that Japanese stables were multipurpose facilities can also be seen in paintings of the time, Frois became familiar with this practice, too.

Besides this, he also noticed that while farming that uses cattle was practiced in Europe, both horses and cattle were used for farming in Japan. He also discovered, during the research on weapons, that Japanese people did not fight on horses, and instead, they got off the horses and fought. These findings indicate that he was observing Japanese customs in considerable detail. In addition, the section regarding women in Chapter 2 states that while European women sat on chairs or, if riding a horse, sat on a side saddle, Japanese women practiced the same riding style as men.

The culture in the era of provincial wars in Japan as reported by Frois was diverse, and some of it is still appreciated even now, but not everything can be fully researched. We will still need much more time to get a good understanding of his experiences.

References
Luis Frois: Treatise of Luis Frois S.J (1585) on *the contrast of the moral between Europe and Japan*, translated and annotated by Akio Okada (Iwanami Bunko, 1991)
Horse and Cattle, edited by Equine Museum of Japan and The Cattle Museum (2006)
Hiroaki Katayama: *The Setting of Japanese Stirrups, Right Side or Left Side*, (Bulletin of Equine Museum of Japan, Vol.21) 2018

そして馬の肢にも注目している。ヨーロッパでは蹄鉄と釘により肢を守るようになって900年近くが経過している。ところが日本では蹄鉄を見かけることはなかった。日本人は半レグア（約2.5㎞）しかもたない藁の沓を履かせているというのだ。当時、藁製の履物は馬沓と呼ばれていた。たしかに馬沓は長距離の歩行には適さない。もともと日本在来馬の蹄は固く、それほど強固な防具を必要としない。ただ岩石の多い街道などは蹄を痛めるため、沓を履かせていたのである。構造は人間のわらじと変わらないが、使用後にいちいち解くことはせず切って廃棄する。藁なので、その後は肥料にするのである。

旅をした際、フロイスは乗馬したのだろう。騎乗方法でもっとも驚いたのが、馬体の右側から乗ることだった。彼は、ヨーロッパでは左側から乗ると述べているが、ヨーロッパでなくとも原則どの地域でも左側から乗る。右側から騎乗するならば、それなりの合理的な理由があるはずだが、フロイスは記していない。また鞍と鐙の間が短いので、つねに膝を曲げて乗っていると述べている。彼の身長が高かったからではなく、日本では必ず膝を曲げて乗るのである。足を伸ばせない騎乗方法は苦痛だったのだろう。

手綱については、日本では革で作らず布製で、しかも彩色した上で捩じって使用していると述べる。そして騎乗の際には必ず両手で持たねばならず、片手で馬を操ることを考えていないというのである。荒々しい在来馬に騎乗した体験なのだろうか。

厩舎についても、フロイスは興味があったようだ。日本では屋敷の前に厩を建てることが多く、ヨーロッパのように屋敷の背後や下には置かないことを確認している。そして客人の接待は最初に厩で行うことを記す。日本の厩舎が多目的施設だったことは、当時の絵画などでも知ることができるが、フロイスもそれを知ったのである。

ほかにもヨーロッパでは牛を利用した農耕が行われるのに対し、日本では馬と牛双方を使うことに気づいたり、武器に関する調査の中で日本人は騎馬戦をせず馬から降りて戦うことを見出すなど、日本人の慣習をかなり詳しく観察している。また、第2章の女性に関する項目には、ヨーロッパの女性は腰掛に乗るか、あるいは馬に乗るならば横乗りをするが、日本の女性は男性と同じ騎乗方法をすることが記されている。

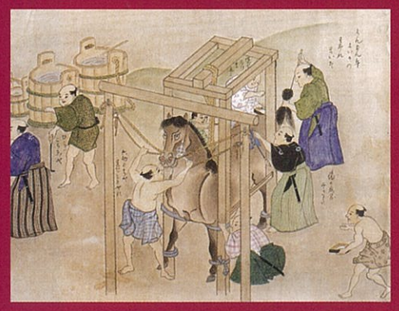
フロイスが報告した戦国日本の文化は様々であり、現在でも理解できるものもあるが、充分に調べられないものもある。われわれが彼の体験に近づくには、まだ多くの日数がかかりそうだ。

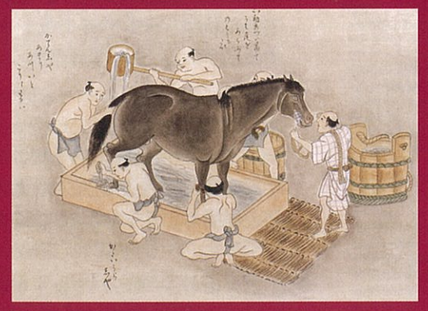
〔参考文献〕
ルイス・フロイス著 岡田章雄訳注『ヨーロッパ文化と日本文化』（岩波文庫 1991年）
馬の博物館・牛の博物館編『馬と牛』（2006年）
片山寛明「和式鐙の右と左」（『馬の博物館研究紀要』21号 2018年）

七段足並之事 巻子（部分）江戸時代 東京農業大学 学術情報課程 蔵
Equestrian Art of Otsubo school / Edo period
Scientific Information Program, TUA

馬養生雛形 江戸時代 馬の博物館 蔵
Grooming model / Edo period
Equine Museum of Japan

厩坂図会 巻子（部分）
江戸時代 馬の博物館 蔵
Scene of horse grooming (parts)
Edo period
Equine Museum of Japan

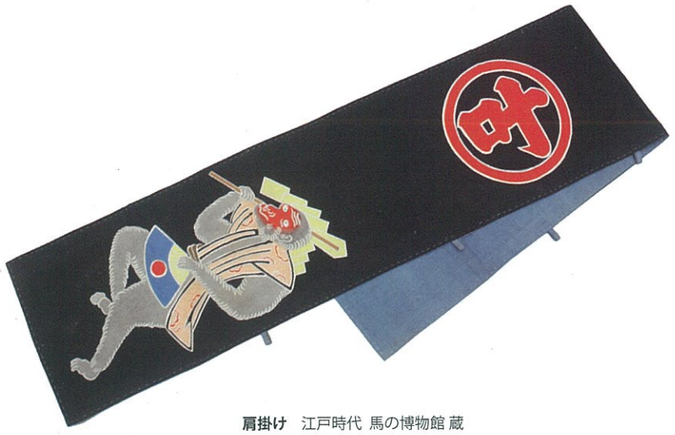




旋毛模型・鍼灸模型
江戸時代 馬の博物館 蔵
Model of Horse's hair whorls /
Acupuncture and moxibution model
Edo period
Equine Museum of Japan

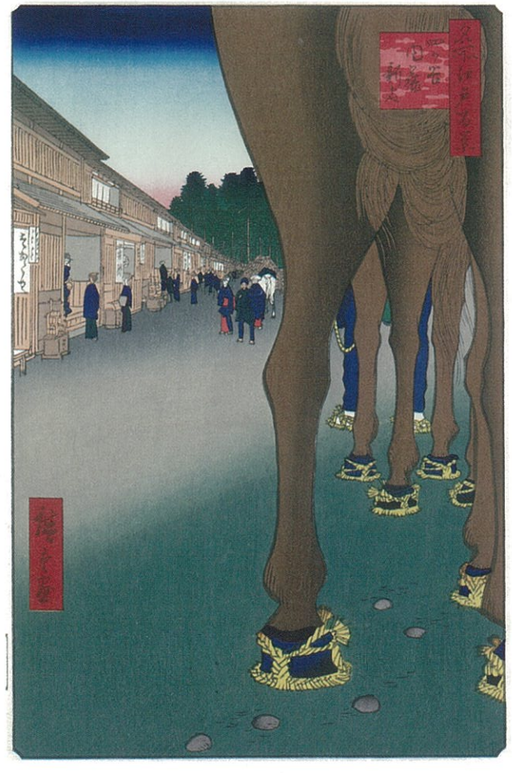
右・**口籠** Grazing muzzle
左・**馬鈴（風鈴）** Horse bell
下・**馬わらじ** Straw horse shoes
いずれも東京農業大学「食と農」の博物館 蔵
Food and Agriculture Museum, TUA

オモゲー　馬の博物館 蔵
Hackmors (Okinawa style)
Equine Museum of Japan



肩掛け　江戸時代 馬の博物館 蔵
Shoulder guard / Edo Period
Equine Museum of Japan

虻払い　伊藤益郎 蔵
Fly guard　ITO Masuro collection



名所江戸百景 四ツ谷内藤新宿〈復刻版〉歌川広重 筆
安政4年 東京農業大学 学術情報課程 蔵
Yotsuya Naito Shinjyuku, One Hundred Famous Views of Edo
by UTAGAWA Hiroshige, 1857 / Woodblock Reprints
Scientific Information Program, TUA

諸工職業競　西洋馬具製造　静斎年一 筆
明治12年 東京農業大学 学術情報課程 蔵
A Comparison of Craftsmanship: Western Harness Makers
by SEISAI Toshikazu, 1879
Scientific Information Program, TUA

写真 Pict.7）二人馬耕　Plowboy　撮影：菊池俊吉

Japanese People's View of Horses

日本人の馬観

明治期は、日本の馬文化のもうひとつの大きな変革期である。明治維新により西洋の馬文化が導入され、管理、調教、乗馬、馬耕、競馬に至るあらゆる馬文化が変化した。去勢術は軍馬の調教手段や、在来雄馬の繁殖を抑えるために法的規制を伴い普及していく。陸軍もフランス式、のちにドイツ式の馬術を模範とし、洋式の競馬や馬車の運行も横浜で始まった。右側からの騎乗も、左から乗るようになるなど、馬具も馬術も洋式化していく（左頁「諸工職業競西洋馬具製造」）。過渡期の一例として、明治天皇の使用鞍には和洋折衷鞍もあったのは興味深い。

明治農業の一大改革は、「乾田馬耕」のスローガンのもとに興った乾田化と馬耕であろう。湿田が圧倒的に多かった日本農業において、それまで田畑での馬利用は、代掻き、荷運び、堆肥作りなどが主であったが、近代農法に則った馬耕が行われるようになる。馬耕先進地の福岡の古老たちは、いち早く馬耕教師を全国に派遣して乾田馬耕を伝搬した。湿田を乾田には代えられても、調教も去勢もされていない馬に、馬耕鞍と無床犁を付けて、一人で操縦しながら深耕させることは至難の業であった。腕の良い馬耕教師は異能の人として、各地で称賛を浴び、鞍も荷鞍や代掻き鞍を改良した馬耕鞍が普及していく。また、ハモ（頸環）などの洋式馬耕具は、馬の大型化が速く進んだ東北・北海道地方で広く普及した。

そんな馬耕教師たちが、最後まで撤廃できなかったものが、鼻取りをする「二人馬耕」（写真7）であった。ハミを装着して一人で犁と馬とを操作せず、馬の頭絡（面懸）に竹の長い竿（鼻竿）を付けて、犁を扱う人と一組になり馬の口取りをしながら行う馬耕である。本来、犁と馬の操作を一人で賄う作業であるが、調教不足の馬では鼻取りの役が欠かせなかったのであろう。昭和30年代に入り、洋種馬との雑種の系統が増産され、去勢も実施され馬は扱いやすくなったにもかかわらず、2人馬耕の習慣は残るのである。その後、明治から第二次大戦終戦にいたる約50年間、馬は常に徴用に応えられる様に待機するべきものであり、大正時代には馬籍簿まで作られるほど徹底して国の管理下に置かれた。

The Meiji period was another major transitional period of Japanese horse culture. With the introduction of Western horse culture by the time of the Meiji Restoration, Japanese horse culture, including management, training, horseback riding, horse plowing, and horse racing, had changed. Castration was becoming popular as a means of training military horses and with the legal restrictions to control the breeding of native stallions. The Japanese army also followed the French and later German equestrian arts, and Western-style horse racing and the operation of horse-drawn carriages also started in Yokohama. Saddlery Harnesses and equestrian art became Westernized such that people started to ride on horses from the left side instead of riding from the right side. As an example of the transient period, it is interesting that a saddle used by the Emperor Meiji also included the one that combines both Japanese and Western styles. (Left page: Craftsmen who make the western-style saddlery)

One of the major reforms of agriculture in the Meiji era was the establishment of dry paddy fields and horse plowing, which were promoted under the slogan of "*kanden bako*" (drained field / horse plow). In Japanese agriculture, where wet paddy fields were overwhelmingly dominant, the use of horses in the fields until then was mainly for tilling, carrying loads, and making compost; however, horse plowing in accordance with modern farming methods came to be practiced. The elders in Fukuoka, a developed area of horse plowing, were among the first to send out horse plowing instructors all over the country and disseminate the *kanden bako*. Although the wet paddy fields were changed to dry paddy fields, it was extremely difficult for one person to control a horse and perform deep cultivation by attaching a horse plowing saddle and a moldboard-less plow to a horse that had not been trained or castrated. A good horse plowing instructor was praised in various places as a person with an unusual talent, and horse plowing saddles that were made by improving packsaddles and tilling saddles were becoming widespread. In addition, the spread of Western horse plowing tools such as the *hamo* (horse collar) proliferated in the Tohoku and Hokkaido regions, where the increase in the size of horses was advancing for a draft purpose .

What such horse plowing instructors were not able to eliminate was two-person horse plowing with a plowboy (Picture 7: Plowboy). This is a horse plowing method whereby a long bamboo rod (nose rod) is attached to the bridle (headstall) of a horse which is led by one person who pairs up with another person who handles the plow, rather than the method whereby one person uses a bit to control the plow and the horse. Even though the operation of a plow and a horse was performed by one person normally, a plowboy was probably essential for horses that had insufficient training. The production of hybrid lines with foreign horses was increased in the early Showa period, while castration was also carried out to facilitate easier employment of horses; nevertheless, the custom of two-person horse plowing remained. After that, for about 50 years from the Meiji period to the end of World War II, horses were treated as an animal that should be on standby, waiting so as to be always able to respond to requisition, and they were under the strict control of the nation in the Taisho period (early 20th century), such that even a register of horses was created.

From the Two Extremes

二つの極から

畏れと慈しみに裏打ちされていた民の馬は、神の乗り物や依代、時に供儀になる動物でもあった。かつては乗ることも叶わない「お馬様」であった。東北の村部では、馬は同じ屋根の下で暮らし、馬と娘の婚姻譚も生まれるなどあたかも家族のように扱われる存在になった。そんな「お馬様」を徹底的に調教することは、心情的に憚られることも多かったに違いない。馬子や別当たちは時に馬の先を走り、貴族や武士階級も馬を完全に服従させず、荒ぶる野生味を残したまま所有することを望んだ。民は馬を御さず、武士は馬を従わせず、それが日本における馬文化史の特徴的な光景であったのではないだろうか。

馬や馬具は所有者の意図や用途によって分かれ、それぞれの極に向かって変化をとげていく。権威の象徴として超越性を表示する馬具と、現実的用途が民力の表示となった馬具。日本の馬文化の発達は、殊更にこの二極を際立ったものにさせた。しかしこの両極に通底するのは、古墳時代から続く馬への強い憧憬だったのではないだろうか。それは、畏敬の念を根底に有した馬あしらいからも察することができる。そしてこの馬に対する思いは今に至るまで、共通の記憶として我々の心に刻まれているのかもしれない。

木村 李花子（東京農業大学）

Common people's horses were also animals that acted as vehicles for gods, *yorishiro*, and sometimes as an offering for gods. People might have often felt emotionally hesitant to thoroughly train such "noble horses," on which people had not been even able to fulfill their dream to ride in the past. The nobility and the samurai class did not entirely force horses to obey them, and they desired to own horses while maintaining their rough wildness. People did not control horses, and samurai did not force horses to accompany them; this might have been characteristic of the history of horse culture in Japan.

The horses and the saddlery were differentiated based on the owner's intention and use and were undergoing changes toward each extreme. There were saddlery that displayed the authority of statesmen and saddlery that showed the spirit of common people in the form of practical use. The development of horse culture in Japan particularly made these two extremes stand out. However, what is common in these two extremes may have been the strong longing for horses, which has continued since the Kofun period. This can be inferred also from the handling of horses, which was based on an underlying feeling of awe. Consequently, such a feeling for horses may be etched in our minds as a common memory that still lives on up to the present.

KIMURA Rikako (Tokyo University of Agriculture)

References 参考文献

甘粕健ほか編『講座・日本技術の社会史 -交通・運輸』日本評論社 1983
坂内誠一『碧い目の見た日本の馬』聚海書林 1988
村井文彦「江戸近郊の馬と馬持と馬士」『馬の博物館研究紀要』第11号 財団法人馬事文化財団 1998
諫早直人『海を渡った騎馬文化 - 馬具からみた古代東北アジア』風響社 2010
川合康『源平合戦の虚像を剥ぐ　治承・寿永内乱史研究』講談社 2010
香月洋一郎『馬耕教師の旅　「耕す」ことの近代』法政大学出版会 2011
大瀧真俊『軍馬と農民』京都大学学術出版会 2013
兼平賢治『馬と人の江戸時代』吉川弘文館 2015
東京農業大学「食と農」の博物館・東京農業大学学術情報課程編『日本人と馬－埒を越える12の対話』
東京農業大学出版会 2015
馬の博物館編『名馬と武将』公益財団法人馬事文化財団 2019

Traffic and Transportation – Lecture on Social History of Japanese Technology, edited by Ken AMAKASU, et al. Nippon Hyoron Sha Co. Ltd, 1983.
Seiichi SAKAUCHI, Japanese Horses Seen Through Blue Eyes. Jukai Shorin, 1988.
Fumihiko MURAI, "Notes on the relationship between horses and people from the Edo period –2 - Horse with their owners and road-horseman in the suburbs of Edo." *Bulletin of Equine Museum of Japan* 11. Equine Cultural Affairs Foundation of Japan, 1998.
Naoto ISAHAYA, Horse Culture that Crossed the Ocean - Ancient Northeast Asia from a Perspective of Harnesses. Fukyosha, 2010.
Yasushi KAWAI, Stripping a False Image of the Genpei War: a Study on the History of the Jisho-Juei Civil War. Kodansha, 2010.
Yoichiro KATSUKI, Journey of Horse Plowing Instructors: Modern Period of Plowing. Hosei University Press, 2011.
Masatoshi OTAKI, Military Horses and Peasants. Kyoto University Press, 2013.
Kenji KANEHIRA, Edo Period for Horses and People. Yoshikawa Kobunkan, 2015.
Japanese and Horses – 12 Dialogues that Go Beyond the Bounds, edited by Food and Agriculture Museum in Tokyo University of Agriculture and Scientific Information Program at Tokyo University of Agriculture. Tokyo University of Agriculture Press, 2015.
Historical Horses and Military Commanders, edited by Equine Museum of Japan. Equine Cultural Affairs Foundation of Japan, 2019.

上：**馬鈴（風鈴）**
東京農業大学 学術情報課程 蔵
Horse bell / Scientific Information Program, TUA

左頁中：**荷鞍**
東京農業大学「食と農」の博物館 蔵
Pack saddle / Food and Agriculture Museum, TUA

左頁下：**岩牡丹流水蒔絵鞍および同鐙**
馬の博物館 蔵
Saddle and stirrups with design of peonies and flowing water in maki-e lacquer
Equine Museum of Japan

特別展

両極の馬具　—日本人の馬あしらい

Opposite Branches of Horse Equipment: Japan's Employment of Horses

会期：2021年4月23日（金）～9月5日（日）※６月30日から後期展示
主催：東京農業大学「食と農」の博物館（代表：館長 上岡 美保）
Food and Agriculture Museum, Tokyo University of Agriculture
共催：東京農業大学学術情報課程及び履修学生
特別協賛：公益財団法人 馬事文化財団（馬の博物館・JRA競馬博物館）
協力：奥州市牛の博物館、高浜市郷土資料館、高山市史編纂室、十和田市称徳館、板橋区立郷土資料館、株式会社平成農園、一般社団法人 武道振興会倭式騎馬會、高山市史編纂室、公益社団法人下伊那教育会、秋永和彦、荒井潤、伊藤益郎、伊藤充代、小畠薫、門脇愛、菅野茂雄、小塩敦、清水唯弘、鈴木迅、高橋とみ、長塚孝、日高嘉継、村井文彦、森　顯、小林善一郎（敬称略）
企画：上岡美保（委員長）、木村李花子、黒澤弥悦、黒川孝明、西嶋優、大石康代、中山玲
デザイン：志田正幸（空間設計）、デザイン工房エスパス（ポスター）、村山千尋（展示案内編集）

流鏑馬図巻　板谷慶舟筆 江戸時代 馬の博物館 蔵
Horseback archery (part) by ITAYA Keishu / Edo period
Equine Museum of Japan

Short films 会場上映

悠久の馬 ～馬と祭り
Eternal Horse

1. 賀茂競馬　13分
   Kyoto horse Racing "*Kurabe uma*"
2. 武田流流鏑馬（出水神社）　13分
   Japanese Mounted Archery "*Yabusame*(Takeda School)"
3. おまんと祭り　13分
   Horse Runnning Festival "*Omanto matsuri*"
4. 琉球競馬（ンマハラセー）前・後編　各13分
   Okinawa Horse Racing "*Nmaharase*"
5. チャグチャグ馬コ　13分
   Chagu Chagu Umakko Festival (Horse parade)

公益財団法人 馬事文化財団 提供
Presented by Equine Cultural Affairs Foundation of Japan

表紙（右）：**岩牡丹流水蒔絵鞍**
馬の博物館 蔵
Cover (Right): Saddle with design of peonies and flowing water in maki-e lacquer
Equine Museum of Japan

表紙（左）：**婚礼鞍**
東京農業大学「食と農」の博物館 蔵
Cover (Left): Pack saddle for bridal ceremony
Food and Agriculture Museum, TUA

撮影：鈴木迅
photo by SUZUKI Jin

Events 関連イベント

ギャラリートーク
Gallery Talks
随時

体験講座「玩具・ずぼんぼ作り」
Workshop: Making a Paper Horse "*Zubonbo*"
日時：2021年6月予定
会場：「食と農」の博物館　2階 村の古民家前
特典：馬の博物館招待券

体験講座「流鏑馬と和種馬」
Workshop: Samurai Horses & Archery
日時：2021年6～7月予定
講師：森　顯（一般社団法人武道振興會内倭式騎馬會）
会場：「食と農」の博物館　1階映像コーナー

「農友会マンドリン部公演」
Performance by TUA Mandolin Club
日時：2021年7月予定
会場：「食と農」の博物館　1階映像コーナー

体験講座「和式馬術入門」
Workshop: The Beginner's Guide to Samurai Horse Riding
日時：2021年8月予定
講師：菅野茂雄（一般社団法人日本甲冑武具研究保存会）
　　清水唯弘（騎馬文化史研究家）
会場：「食と農」の博物館　1階 映像コーナー

体験講座「七夕のマコモ馬作り」
Workshop: Making a Straw Horse "*Makomo-uma*"
日時：2021年8月予定
講師：高橋とみ、伊藤充代
会場：「食と農」の博物館　2階 村の古民家前

※講座の対象はいずれも小学生以上
※やむを得ず日程を変更する場合がございますのでご了承ください
※詳細はHP、またはfacebookをご確認ください

facebook

東京農業大学
「食と農」の博物館
TOKYO UNIVERSITY OF AGRICULTURE
FOOD AND AGRICULTURE MUSEUM
〒158-0098 東京都世田谷区上用賀 2-4-28
Tel. 03-5477-4033 / Fax. 03-3439-6528
URL www.nodai.ac.jp/syokutonou

「食と農」の博物館

Opposite Branches of Horse Equipment: Japan's Employment of Horses

東京農業大学「食と農」の博物館　展示案内第88号　令和3年4月1日発行