A Preliminary Study of the History of the Growth of *Etoki* in the *Shinran Shonin goeden* :
The Development of *Etoki* as seen in Woodblock Editions

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Although there are many biographies of Shinran, the founder of Shin-shu, the one used in Shinshu ritual is *Honganji shonin Shinran den'e,* composed by Shinran's great-grandson Kakunyo. Originally this work was a picture scroll, with alternating sections of paintings and words. Because of this format, it could not be shown to many people at one time, nor could it be viewed in its entirety at one time. For these reasons, early on the pictures and the narrative of the *Honganji shonin Shinran den'e* were separated. The pictorial section was called *Goeden,* while the narrative portion was called *Godensho.* After the pictures and narrative were separated, people participating in the ritual could listen to the *Godensho* being read aloud while looking at the pictures. As a result, many people could fondly remember Shinran's life at once.

However in some cases the meaning of the pictures became unclear when the narrative was separated from the pictures. Thus words of explanation, called *satsumei,* came to be written into the pictures. These *satsumei* cease to be included after the end of the 17th century. They became unnecessary since the pictures came to be explained orally. These oral explanations were called *esetsu.* Oral explanations of the *Godensho* was widespread, and became detailed as time went on.

The first published *esetsu* script was *Shinran shonin goden'e no ge* (1716), while the second was *Zusetsu Shinran shonin goichidaiki* (1719). In format, these two works were collections of earlier *satsumei,* and are worthy of being called *esetsu* scripts. However, the *Goeden kyojusho,* published in two installments (the first five books in 1773 and the second five

books in 1775) was substantially different from the two earlier works. As stated aove, the earlier two works were *esetsu* scripts, or scripts for explaining the meaning of the things drawn in the picture, as well as the names of the people and buildings depicted in them. In other words, its function is *esetsu* : to explain to the audience the names of the things and people in the picture. In contrast, the *Goeden kyojusho* is a script for *etoki*. *Etoki* is the act of explaining the reason why certain things, even down to individual grasses and trees, are depicted in the picture in terms of Shinshu teachings. *Etoki* assumes that each and every item shown in the picture was included in order to transmit Shinshu teachings. It is quite different from the *esetsu*, whose aim is to identify the names of the things in the picture.

Earlier studies have not been able to identify when the *etoki* of the *Goeden* began. However, as far as we can see from published scripts, this paper makes clear that it began with the *Goeden kyojusho,* that is to say, in the 1770's.