A Brief Introduction to Aoki Rosui and Annotated Translation of his Text Otogi Hyaku Monogatari

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A BRIEF INTRODUCTION TO AOKI ROSUI AND ANNOTATED TRANSLATION OF HIS TEXT OTOGI HYAKU MONOGATARI

A Thesis Presented

by

DAVID THOMAS REEVES

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
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Asian Languages and Literatures
A BRIEF INTRODUCTION TO AOKI ROSUI AND ANNOTATED TRANSLATION OF
HIS TEXT OTOGI HYAKU MONOGATARI

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ABSTRACT

A BRIEF INTRODUCTION TO AOKI ROSUI AND ANNOTATED TRANSLATION OF HIS TEXT OTOGI HYAKU MONOGATARI

MAY 2015

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The world of Japanese literature spans a vast number of genres and media, so much that while it makes sense that English speaking academia is unaware of many prolific and influential authors and works, it might be surprising that some of those same people and publications are not well studied in their original language. Even though this is common among many languages, older Japanese texts have the added challenge of a variant grammar structure and writing style that forces scholars to be aware of the differences in the classical variation of the language. To that end, the author named Aoki Rosui may not be a household name within many circles of Japanese literary study. Still, extensive study of the horror stories known as kaidan and hyaku monogatari as well as Edo period Japanese literature as a whole is incomplete without knowing of his life and his contribution entitled Otogi hyaku monogatari. By gaining a rudimentary knowledge of the man behind this collection of ghost tales, as well as the people who exerted a significant influence on him, his reasons and methods taken in writing his collection of stories can be explored. At the same time, the classification of certain types of media into conventions known as genres is a very ambiguous field. Working through a variety of genres, both specific to
Japan and general, will reveal the sheer variety that the *kaidan* category allows the author to explore. Preceding the annotated translation of a selection of *Otogi hyaku monogatari* will be a brief introduction and analysis of each of the stories that have been selected, using various references as support for the types of mythological and historical icons contained within them. Finally, I will present how I went about translating the preface and five stories with a brief discussion on translation methods before presenting the English version of the Japanese text.
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PART I
CHAPTER 1

INTRODUCTION

On a dark night, one puts a light on an andon (a paper-covered lamp stand). The Paper for the andon should be pale colored. One hundred wicks are placed in the lamp, and every time a tale is told, one wick is pulled out. Gradually the room becomes darker and darker. The pale-color of the andon flickers in the room, and the atmosphere becomes ghostly. If stories continue to be told, it is claimed that a horrible and/or mysterious thing will happen without fail.1

The world of literature produced during the Edo period spans a great range of subjects, genres, and themes, making it an extremely fascinating area to study and research. However, the age and sheer breadth of topics and publications create a shortage of extensive studies in the native Japanese scholarly arena. This shortage is compounded further due to the fact that there are few critical studies and translations in English as well. As a result there are many Edo-period texts that could be of significant amount of literary value but are still unknown to the common reader. The scope of what is currently available is often limited to studies that are either a general overview or a focused study of a relatively well-known text.

This is both a problem and a fantastic opportunity. Research into these unknown Japanese Edo-period texts is a lucrative field as long as the researcher is aware that some effort will be required to sift through Japanese resources available on the text and author. The bigger problem for the researcher is a lack of substantial secondary material in the Japanese scholarly world. This is a difficult situation for Western researchers who wish to undertake an academic exploration into these literary works. It may not be possible to solve completely the questions and problems

that show up during the course of research, but proposing solutions based on a comparison with other contemporary authors and texts as references can often be just as informative and rewarding.

Someone who definitely falls into this class of relative unknown authors is Aoki Rosui (青木鷺水, 1658-1733), and his text Otogi hyaku monogatari (One hundred tales for keeping company, 御伽百物語). The author is arguably better known than his text due to his extensive bibliography. Still, compared to other authors who lived in the Edo period around the same time as Rosui, there is little academic exploration into either the author or his prose. Only three known Japanese articles exist which focus on Rosui and his work. There is a collection of his works that provides some background information on both his stories and his life.

The focus of this thesis is to place Rosui and his collection of mysterious tales definitively within the realm of his contemporaries in the Edo period. I will compare Rosui to authors and to works that are categorized in similar genres to see if a pattern emerges that helps to explain why Rosui’s works have not received the acclaim that others have. After I contextualize the author within the Edo period, I will move on to the text, Otogi hyaku monogatari. I will examined the text in terms of its generic category and discuss whether kaidan and hyaku monogatari can be considered a separate genre from the larger category of ukiyozōshi, one of the most popular genres of this period.

I will also provide some information about the printing methods of the day and the importance of the style in relation to Rosui’s work. I will also touch on the establishment of Otogi hyaku monogatari and how the stories came to be, as well as exploring the illustrations in some detail. By comparing Rosui’s collection to other works by him and to works within the same genre, I hope to provide an explanation as to why there is no credited illustrator. Finally, I will
analyze some of Rosui’s stories and the preface to them (providing annotations) that I hope will yield insight into the types of horror, mystery, and supernatural events that Rosui believed to be most effective in attracting readers.
CHAPTER 2

THE LIFE AND TIMES OF AOKI ROSUI

Aoki Rosui and the Origins of His Writing

Aoki Rosui was born in approximately 1658. Many details of his early life are still unknown, such as a more precise birth date, any record of his family lineage, or a location within Kyoto where he or his family lived. However, I have concluded that he lived in Kyoto his entire life based upon the fact that all of those texts that include publishing information list Kyoto-area bookstores as their point of origin. While he is known in most modern studies by the family name of Aoki, records also indicate that he went by a family name of Yamada (山田) at some point in time, possibly during the days of his youth.

Rosui’s works fall into the middle period of Edo literature (for reference, his death was in 1733) and include a surprising variety of publications. According to Waseda University’s database of Japanese classics and the Union Catalog of Early Japanese Books, his known publications range from hyaku monogatari (one hundred tales, 百物語) and kaidan (ghost tales, 怪談), such as the text being analyzed in this thesis, to the poetry style known as haikai (徘徊), which was popular during that period. In addition to these kinds of works, he also compiled a variety of textbooks used to educate the public about the intricacies of manyōgana (万葉仮名), the use of Chinese characters alone to express both the phonetic sounds and the meanings of the Japanese language. As with book illustrators from the same period whose main source of income

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2 There is no way to tell if he was born in the last year of the Meireki 明暦 period or the first year of the Manji 万治 period.

came from piecemeal work and whose talents were not necessarily limited to any one particular subject, Rosui too seemed to work within a wide range of literary genres.

While his early life is lacking in terms of thorough scholarship, we do know more when it comes to his education and later life. As a devout admirer of Matsuo Bashō (松尾芭蕉, 1644-1694), Rosui was sufficiently acquainted with the Teimon school of *haikai* to write in that particular style. There are a number of collections of *haikai* poetry attributed to him that point to Bashō as his literary model, such as *Bashō-ō shokoku monogatari* (Tales of various provinces, venerated to Bashō, 芭蕉翁諸國物語).

Another part of the mystery surrounding Rosui’s life can be attributed to the many nicknames and pen names by which he was known during his writing career. In the modern literary world, pennames are commonly employed by authors to give them the freedom to operate within different genres.⁴ In Rosui’s case, it is not yet clear why he used so many different names. One prominent name that appears in many accounts is Jiuemon (治右衛門). Ogawa believes that it was nothing more than a popular nickname that the author went by and not a pen name,⁵ and this is supported by its lack of use on any of his known works.

However, there are a variety of names that are attached to Rosui’s publications. His chief pen name is Hakubaien (white plum garden, 白梅園, sometimes elongated to Hakubaienshu 白梅

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⁴ An example of this is J.K. Rowling, whose name is most commonly associated with the *Harry Potter* franchise. She has released a number of works after the success of that series, but she has alternated between her original publishing name and another pen name, Robert Galbraith, in an effort to distance her newer works as much as possible from *Harry Potter* because they are truly unrelated and should be treated as such.

⁵ Ogawa, Volume 6 of *Aoki Rosui shū*, 3.
or “Lord White Plum Garden”). This is the name used in the original publication of *Otogi hyaku monogatari* along with his given name Rosui.\(^6\)

Rosui used various other pen names as well, such as Kasendō (歌仙堂) and Sanseiken (三省軒).\(^7\) A fourth name Gosei (五省) also appears in his works, though it does not appear to be a stand-alone moniker or appended to his family name. Instead, it replaces his given name, perhaps providing a hint to Rosui’s true birth name. This may mean that his first name Rosui was something he created after the completion of his education and/or because of his publishing success.

Because of its frequent usage, the author’s primary pen name of Hakubaien/Hakubaienshu deserves some extra discussion.\(^8\) Using the preface of *Otogi hyaku monogatari*, my impression was that the name was a reference to Rosui’s ownership of a white plum blossom garden. It is stated that he owns plants that are beautiful enough to attract a regular

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\(^6\) Ogawa, Volume 6 of *Aoki Rosui shū*, 3.; It’s more likely that the “lord” aspect of the name is more akin to “keeper” or “master,” though the various possibilities are explored during the discussion of the preface later in the paper.

\(^7\) Ogawa, Volume 6 of *Aoki Rosui shū*, 3. Some of these names are interesting upon some exploration into their meaning. The first one is just an edit, and likely derivation, of the more popular penname mentioned earlier, meaning roughly “person who scatters the plum blossoms in the garden.” The second one is actually the name of a temple (now historical) site within Kyoto, and it stands to question whether or not that was a location near where Rosui lived if it was a name he utilized on occasion. The last name is the most difficult of the three, as it does not relate to known alias or have any relation to locations within Kyoto or the whole of Japan. The first two kanji stand for the three ministries under the *ritsuryō* (律令) system (long defunct in Japan by Rosui’s lifetime), and the final kanji means either eaves or more generally buildings, so the meaning of this penname is currently unknown.

\(^8\) 16 out of the 32 works attributed to Rosui in the Union Catalog are attributed to him under some variation of the Hakubaian moniker. Incidentally, Gosei appears twice, Kasendō and Sanseiken each appear once, and his name (without any nicknames or penname) fill out the remaining 12 entries.
crowd of admirers, which also indicates a noticeable level of popularity.\(^9\) It is worth mentioning because the common use of this name may point to a connection from Rosui’s real life, not just a tendency to default to a particular pen name.

We also know that Rosui’s primary teacher was Itō Shintoku (伊藤信徳, 1633-1668).\(^10\) According to the Union Catalog, there are three works attributed to Shintoku, all of which are classified as *haikai* poetry collections, and there are also records that he wrote a eulogy for Bashō. Judging by the dates for both Shintoku and Bashō, the possibility that they crossed paths is entirely plausible, lending credence to Rosui as a direct descendant of Bashō’s teachings.\(^11\) Due to Shintoku’s own literary inclinations, Rosui appears to have begun his literary career in the area of *haikai*. Not only did Rosui write poetry, but he also became a critic of this popular style of poetry and produced commentaries and critiques of others’ works.\(^12\)

While never completely abandoning his *haikai* roots, Rosui began to write in other popular genres of the time. From the middle of the Genroku era (starting in 1694) to his death on March 26, 1733, we know that he published works in a variety of genres. For example, in the

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9 Aoki Rosui 青木鷺水, Preface to *Otogi hyaku monogatari* (One hundred tales for keeping company, 御伽百物語) (Kyoto: Hishiyajihē 菱屋治兵衛, 1706).

10 Fujimura Tsukuru (藤村作), Volume 2 of *Chinpon zenshū* (Complete collection of rare works, 珍本全集) (Tokyo: Hakubunkan 博文館, 1928-1930). The popular alias for both student and teacher are quite similar. Comparing Shintoku’s nickname Saeimon (左衛門) to Rosui’s nickname Jiuemon (治右衛門), there is only a difference of two kanji. The latter adds in a character meaning “to calm” or “to quell,” and the remaining change is a kanji change, from the character in Shintoku’s name meaning “left” to Rosui’s name containing the character meaning “right.”

11 There are records indicating that Bashō traveled through Kyoto a few times before departing for Tokyo, and the similarities in the dates of both Bashō (1644-1694) and Shintoku (1633-1698) support the theory of possible interaction.

1690s, he began writing *ukiyōzoshi* (books of the floating world, 浮世草子), the main popular genre of the early and middle Edo periods. Of the publications that he produced in that particular genre, he is best known for his works in the *hyaku monogatari* genre. *Otogi hyaku monogatari* is the first volume of a trilogy of *kaidan* tales, and there are other collections whose titles share similarities with other known *hyaku monogatari* collections of the age. In addition to *ukiyōzoshi* and *hyaku monogatari*, he also published various educational materials (like dictionaries and the previously mentioned *manyōgana* commentaries), as well as collections of *haikai* poetry.

Using the information available to me, I have outlined the life and works of Aoki Rosui (which is admittedly incomplete and includes a lot of speculation on my part). As can be seen, he was a man of many talents, and it was clear that he interested in a number of areas. Using his bibliography and background as a base, I want to further examine possible influences on his writing.

**Outside Influences on Aoki Rosui’s Writing**

Using the state of literature in Edo period Kyoto during the time that Rosui was alive, I want to briefly touch on two famous authors of the early Edo period. The first is Matsuo Bashō, because of Rosui’s obvious admiration for him, and the second is Ihara Saikaku, for both his publications and his life story. In doing this, I will show both the similarities between these innovators of Japanese literature and Rosui as well as their influences that can be seen in Rosui’s works.

13 “Union Catalog,” search for ‘Rosui’
Today, Bashō is known as a master of haikai literature. His introduction to the literary world of poetry came while under the service of a lord during his youth. He quickly became devoted to the Teimon School of haikai poetry, and that formed the basis for which he constructed his career.\textsuperscript{14} He was also a very well traveled man, spending just about as much time away from Edo as he did in it. His journeys around Japan allowed him a wide range of experience in poetry forms that were different than the Teimon School.\textsuperscript{15}

While his travels to central Japan would have been in the latter part of Itō Shintoku’s life, they do precede Rosui’s writing career by a few years. Given Rosui’s lack of publications prior to 1694, it is possible that he was hard at work furthering his skills in haikai poetry, possibly as an apprentice to Bashō. What is known is that Rosui was not afraid to mix poetry in with his prose writing; at the beginning of the preface of 	extit{Otogi hyaku monogatari}, the narrator uses poetry to set the scene.

Also, whether or not you believe the tale woven in the preface about the travelling old monk, it makes sense that Rosui would have had connections to locales outside of Kyoto. In addition to the fact that his work made it to Tokyo-based publishing houses, many of his stories are not based in places scattered across Japan. Regarding the monk, I think there is an interesting connection between Bashō’s extensive travels and this wandering ascetic. The man in the preface could be as Rosui offering a tribute to the man whose poetry had been such a massive influence on his life and works. The parallel between the wise old monk and the well-traveled haikai master Bashō is hard to ignore. Similar to how Rosui incorporated parts of his teacher’s name into one of


\textsuperscript{15} Shirane, \textit{Early Modern Japanese Literature}, 179.
his many pen names, this might also be a hidden homage to a significant influence in his literary life.

An examination of Ihara Saikaku’s life when compared to the author of *Otogi hyaku monogatari* provides a more literal parallel to Rosui’s life. After eschewing the family business and turning to literature, he quickly became well versed in the Teimon School of *haikai*, although his path diverged in 1670 when he decided to become a disciple of the more casual Danrin style. His works evolved from simple collections of verse to the publishing of the *haikai* fiction piece *Kōshoku ichidai otoko* (The life of an amorous man, 好色一代男) as the flagship work of *ukiyo-zōshi*, of which he is normally attributed to as the creator. While he is not known for publishing any *hyaku monogatari* collections, his works began to show evidence of the *setsuwa* (spoken story, 說話) genre starting in 1686, and he began to publish collections of short stories rather than one whole work of prose.\(^\text{16}\)

As the pioneer of the *ukiyo-zōshi* genre, Saikaku’s influence on Rosui is easy to see. Their shared background in *haikai* poetry is the obvious driving force behind the types of fiction that they would eventually go on to produce. As both moved into the world of prose, they leaned heavily on what they was familiar to them; Rosui continued to find ways to include his poetry background within his works of popular literature. Additionally, his movement towards shorter tales rather than long collections of poetry is similar to Saikaku’s literary progression. As I stated earlier, even if the relationship was purely one of convenience and word of mouth, Rosui was influenced greatly by the groundbreaking work that Saikaku did in the evolution of the *ukiyo-zōshi*.

\[^{16}\text{Shirane, Early Modern Japanese Literature, 43-44}\]
I have now introduced Aoki Rosui to the extent that is possible given the resources available, though my research is admittedly general and incomplete. In addition to the known details of his life, I have also compared him to some of his contemporaries to provide possibilities for his evolution as a writer, as well as giving a brief sense of the world he lived in three hundred years ago. In doing so, I have set the stage for the main part of this research – delving into the contents and origins of *Otogi hyaku monogatari* and the genre of *kaidan* to provide a background for the annotated translation included at the end of the paper.
CHAPTER 3

THE EVOLUTION OF KAI DAN AND ORIGINS OF OTOGI HYAKU MONOGATARI

The Origins of Kaidan within Various Genres

Before discussing the origins of Otogi hyaku monogatari and how it came to be, it is important to give some background in the genre itself, as the evolution of the literature is quite intriguing. Modern day Japanese speakers associate stories that have aspects of horror, the supernatural, mystery, and revenge with the terms kaidan and hyaku monogatari. The first kanji of that word kai 妖 means “mystery” or “wonder,” with additional connotations of “strange,” while the second kanji dan 談 means “talk” or “speech.” This word does not appear until the Edo period, but these types of stories existed long before the more sophisticated printing and publishing methods of the Edo period made circulation of these tales much easier.17

I would like to delve into the history of this genre, as it has deep roots in both oral and written traditions. Kaidan and hyaku monogatari began as a subdivision of ukiyo-zōshi during the time that the latter dominated the shelves of Edo period bookstores for almost one hundred years. Kaidan and hyaku monogatari came into circulation for the first time in the 1680s, only a few years before Rosui’s first known works were published. As the driving force behind ukiyo-zōshi, Saikaku dared to experiment in a new type of literature that drew on elements of kanazōshi, and the effect of that can still be felt and observed in Japanese literature to this day.18

17 Reider, “Appeal,” 266.
While kanazōshi are important because a small number of kanazōshi collections because of subject matter that is similar to Edo period kaidan and hyaku monogatari collections, it is important to first discuss the printing techniques that drove publishing of the day. Movable-type printing brought about a new age of literature in kanazōshi that just simply was not possible with the time-intensive woodblock printing that had been the status quo previously.

Beginning in the 1590s, as cheaper and more accessible methods of printing were discovered, imported from Korea, and modified to fit Japanese texts, for the first time printed works that were not strictly religious texts were released for popular consumption, with a prominent example being the reproduction of the old Japanese such as Ise monogatari (The tale of Ise, 伊勢物語). The concept of movable type printing was actually an invention of Chinese origin, taking the form of standardized characters embedded in ceramic tokens that could be rearranged at the publisher’s leisure. While similar in concept, these Chinese methods had little to nothing to do with the movable type that eventually made its way to Japan through trade; that was by way of the Korean peninsula in the late sixteenth century.

This new type of Korean printing method is characterized by the use of metals in as the base of movable type. There is no clear reason for the sudden appearance of movable type, and the reasons vary from a lack of material to pure technological inspiration. The Korean method by

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no means pioneers of this particular type of printing technique, but the plans and materials for making both wooden and metallic movable type print were what Japan eventually used.\textsuperscript{20}

When Hideyoshi brought his purloined printing press back to Japan, the use of movable type alongside the more traditional blockprinting began to blossom. However, it should be noted that this initial boom of publishing was not producing Japanese works; many, if not all of the texts were Chinese secular and Buddhist texts, and it was not until the 1620s that Japanese texts began to appear in significant quantities. Additionally, the boom quickly became a nonexistent bust, as the concept quickly fell out of use within fifty years of its introduction. Many publishers began to revert to using only blockprinting, and Kornicki notes that there really is not a well-established reason for this, but he does theorize that the main issue comes down to cost and efficiency. When it comes to mass production, blockprinting is more efficient as well as durable. The costs of metal as well as the time it takes to arrange the movable type likely became prohibitive, and even the general concept disappeared from use until the rise of the computer and word processors in the twentieth century.\textsuperscript{21}

For \textit{kaidan} and \textit{hyaku monogatari}, there is an inherent reliance on some amount of illustration to demonstrate the supernatural. Together with the rise of \textit{ukiyo-zōshi} and an increasing willingness to meld text and illustration, it makes sense that woodblock printing returned to being the primary method of printing. While this is not as relevant with \textit{kanazōshi}, during the rise and

\textsuperscript{20} Peter Kornicki, \textit{The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century} (Honolulu: University of Hawaii Press, 2001), 125-129. The Korean methods were by far the most influential and well known outside influences that aided in the Japanese understanding and evolution of movable type printing, but the contributions by Saint Francis Xavier and his Jesuit missions to Japan towards the end of the sixteenth century cannot be ignored. The European devices operated using both Roman script as well as newly created Japanese syllabary print, which led to production of books in both Western languages and Japanese.

\textsuperscript{21} Kornicki, \textit{The Book in Japan}, 129-135.
evolution of *ukiyo-zōshi*, illustrations began to evolve from being completely separated from text to being completely integrated with text. The issue with movable type immediately becomes clear: if a publisher wanted to include a picture in a text, a block was still necessary to do that. Being able to produce one source block with both text and illustration that could be used repeatedly without modification was a strong driving force behind the suppression of movable type.\(^{22}\)

Even in *Otogi hyaku monogatari*, the effect of woodblock printing can be seen clearly. Because this text was written on the basis of being a collection of tales gathered by a wandering traveler, the use of unrestricted handwriting as opposed to rigid movable type gives *Otogi hyaku monogatari* the feel of a more relatable text to the common man, which ties in to the theme of *ukiyo-zōshi* as literature for the everyday individual. Especially given the community aspect of *hyaku monogatari* as stories to share amongst friends and family, the feel of handwritten text makes more sense for the collection than the alignment and order of movable type.

Now that I have given a brief overview of the printing industry in Japan, another crucial element in the evolution of genre leading up to and during the Edo period, I now want to focus on *kanazōshi* as the first of the genres that provided a basis for the later popularity of *kaidan*. Named for the primary use of *kana*,\(^{23}\) the subject matter of the *kanazōshi* targeted a larger portion of the population but was still not considered popular literature by today’s conventions. Lane divides the genre into three subgroups: books written for entertainment, intellectual enlightenment, and

\(^{22}\) Kornicki, *The Book in Japan*, 137-139.

\(^{23}\) There was sporadic *kanji* use, indicating an audience shift toward more of the general populace, but not nearly enough when compared to the later *ukiyo-zōshi*.  

15
practical education. Of particular interest is the first category, which includes publications such as love stories and parodies of earlier Japanese classics, as well as tales of the supernatural.\textsuperscript{24}

Lane notes that there are not many of that latter category of entertainment publications, and the only two examples worth noting are *Otogi bōko* (Hand puppets, 御伽婢子, 1666, Asai Ryōi) and *Sorori-banashi* (Talk of Sorori, 曽呂利ばなし, author and publishing date unknown). The implication here is that the majority of these types of tales built the foundation for the rise of *hyaku monogatari* during the height of *ukiyo-zōshi*, although Lane mentions that they were also significant as the predecessors to *yomihon* (reading books, 読本) of the eighteenth century.\textsuperscript{25}

Saikaku’s release of *Kōshoku ichidai otoko* in 1682 marked the beginning of the more accessible and popular style of the *ukiyo-zōshi* genre. In addition to Saikaku, some of the earliest authors that began to distance themselves from the *kanazōshi* style include Ishikawa Ryūsen (石川流宣, dates unknown), whose fame lay more in *ukiyo-e* (drawings of the floating world, 浮世絵) paintings, and Shōgetsudō Fukaku (松月堂不角, 1662-1753), a prolific *haikai* poet.\textsuperscript{26}

Already, evidence shows that this new type of literature that would come to be known as *ukiyo-zōshi* was not necessarily formed from established authors but rather experts in other areas who chose to experiment in other fields. Despite Saikaku being the one to get the fledgling genre started in Osaka, *ukiyo-zōshi* were much more successful in Edo through authors such as Tōrindō Chōmaro (桃林堂蝶麿, dates unknown), even as the censors were wary of what was being published. However, Lane is quick to mention that after Saikaku’s death in 1693, numerous

\textsuperscript{24} Lane, “Kana-zōshi,” 652.
\textsuperscript{25} Richard Lane, “Kana-zōshi,” 664-665.
\textsuperscript{26} Richard Lane, “Ukiyo-zōshi,” 373.
ukiyo-zōshi writers began to appear in Kyoto and Osaka, filling the void left by the genre’s creator. He names Rosui’s Otogi hyaku monogatari among the first to take advantage of this new type of popular literature as an evolution of the supernatural aspect that for which some kanazōshi were known.27

Even though knowing the origins is extremely useful, the truth is that kanazōshi and ukiyo-zōshi are universally regarded as well-defined and well-established genres in the Japanese literary world. This creates a problem in the categorization of kaidan and hyaku monogatari. While easily identifiable as a particular type of literature falling under the umbrella of ukiyo-zōshi, there is a lot of scholarly debate when it comes to whether those types of stories are a stand alone genre. Noriko Reider28 and Donald Keene29 both have argued why kaidan should be considered in that manner; others such as Richard Lane and Haruo Shirane are content to lump these tales in with ukiyo-zōshi. Lawrence Marceau goes slightly further and expounds on the issues present with kaidan, stating that the Japanese literary world prefers to see it as a subgenre of a number of established genre, like kanazōshi, ukiyo-zōshi, and yomihon. While he has his issues with the methods and presentation of the article itself, he has nothing but praise for Reider, as well as Tachikawa Kiyoshi (太刀川清, whose work I have referred to many times here), for taking a risk in breaking that convention.30 I do believe this debate is worth some consideration, so I will be

27 Richard Lane, “Ukiyo-zōshi,” 375.


29 Donald Keene, World within walls: Japanese literature of the pre-modern era, 1600-1867, New York: Grove Press (1976), 379.

using some analogues from the American film market as well as two authors who were extremely influential in the field of writing Japanese ghost stories to argue this point.

The issue with kaidan and hyaku monogatari can easily be likened to a problem that I see often in American theater and film: with so many designations available, and with the plots of live action entertainment becoming more and more intricate, how is it possible to label a given media item with only one designation? I find this to be especially true with media that are classified as science fiction, horror, and thriller (and one could also include the weaker category of suspense, which is debatably part of the thriller genre).31

The movie Alien is an excellent example of this. The title implies science fiction, but the plot clearly shows distinct aspects of both the horror and thriller genres as well. This creates problems for manufacturers and distributors because they are unsure of how best to market the film to the consumer audience. One media distributor lists the movie only under horror, while another states it as both a science fiction and horror film. The local bookstore lists it solely as a science fiction film. Google categorizes it as a thriller and further convolutes the issue by listing adventure as well.

The point that I am trying to make here is that limiting a publication to one designation is not only the wrong thing to do; it is virtually impossible in almost every case imaginable. I have no doubt in my mind that during the peak of the hyaku monogatari and kaidan craze in Edo period Japan, many distributors counted on the selling power of ukiyōzoshi, but they could not ignore the additional strength that was afforded to these publications by having the words hyaku monogatari in the title, subtitle, and/or prelude. There are other factors that need to be considered

31 I used these particular examples for the parallels in the stories that I selected to translate from Otogi hyaku monogatari.
as well, such as the author releasing the work or anyone that may have had a significant
collection (such as illustrators), but I want to focus on genres because there are many more
possibilities than with the example I provided earlier with *Alien*.

Just in the five stories that I translated, I had prominent examples of adventure (first and
third stories), science fiction (all five), mystery (second), horror (all but one), and thriller (third).
There were even hints of romance (fourth and fifth) and tragedy (arguably all five). Based solely
on that, it would be impossible to market *Otoyi hyaku monogatari* under only one designation,
and I feel that *ukiyo-zoshi* is much too broad to fully encapsulate the breadth and wonder of these
tales for marketing and distribution purpose.

That is why I feel that using the term *kaidan* and/or *hyaku monogatari* as a specific type
of genre (under which my text and many others fall) is not only appropriate but also necessary.
The aspects of “strange tales” which are the origins of the word *kaidan* allow for a number of
different types of plots to meld together into a single, unique type of story, and that designation is
really the only proper way to fully capture that feeling. However, in order to further prove my
point, I would like to delve into two authors who were at the forefront of the Japanese ghost story
movement and briefly discuss why their contributions to this area were vital to the growth of the
*kaidan/hyaku monogatari* ‘genre.’

The author and well-known Japanese scholar Hayashi Razan (林羅山, 1583-1657) was
by no means a prolific author of *kaidan* tales, nor was he known primarily for his *kaidan* writings,
but he is important for a number of reasons. He is best known for his thoughts on Confucianism,
especially Neo-Confucianism thought, and was an essential part of melding aspects of his beliefs
into the more national religion of Shinto. He was very active in the lives of four different
Tokugawa shoguns as a scholar, tutor, and advisor. When it comes to publications, he is known
for both his histories (Hayashi Razan bunshū 林羅山文集, The collective works of Hayashi Razan) and poetry (Razan sensei shishū 羅山先生詩集, Master Razan’s poetry collection).

However, his name is also connected to one of the first ever occurrences of the word kaidan in a literary setting, and for that reason alone, he is worth mentioning. The work in question is a translation of mysterious Chinese tales produced in 1627, known both simply as Kaidan and by the more popular name of Kaidan zensho 怪談全書 (The complete works of strange tales). It was a five-volume collection containing thirty-two tales, and this is an unusual theme that is common amongst kaidan and hyaku monogatari collections. Razan managed to capture the spirit of both oral and written traditions in this work that has become to be known a pioneer of the genre. Written for one of the shogun for which he was an advisor, Razan put his translation into writing, but the main purpose was for entertainment while his master was ill through spoken word, not unlike a parent reading a story to a child in bed.

The tales contained in Razan’s Kaidan zensho were obviously enjoyable to the desired audience (the shogun), but the reason why they were enjoyable is the element of mystery. Not only were these tales designed to be full of suspense, horror, supernatural phenomena, and mind-bending plots, but the mere fact that they were translations of a foreign text injected a sense of mystery as well. Add in Razan’s occupation as a historian and leader in Neo-Confucianism and the possibility that he used his knowledge in those areas to liven up his translations, and we have the basis for how many future collections of kaidan will take form. Additionally, the spoken aspect of the piece lends itself to the imagery of the hyaku monogatari gatherings, which were

32 This is a few decades before the true heyday of the kaidan publication and ukiyozōshi.
solely a spoken affair and had no written aspect unless someone remembered to write down the stories after the conclusion of the ceremony.

Following this theme of translated Chinese classics, the other author that I would like to make mention of is Asai Ryōi (浅井了意). He also lived before the time of ukiyozōshi and the height of hyaku monogatari; most of his publications fall under kanazōshi, and he is known as one of the first popular professional writers in the literary history of Japan, along with Saikaku. As a Buddhist priest, he was similar to Razan in that his religion had a profound effect on his writing.

One of his most famous works is the aforementioned Otogi bōko, a collection of sixty-eight tales of intrigue and mystique that were adapted from various Chinese sources. What makes his compilation different from Razan’s is that Ryōi made a concerted effort to adapt his versions of the Chinese classics for a Japanese audience, working in familiar cultural and historical references as well as targeting his solely Japanese consumers. Even though Otogi bōko fell into the later period of the kanazōshi market, it was an extremely popular piece, and during the period when ukiyozōshi dominated, many imitations of Ryōi’s work were produced as homages to the original. Without a doubt, Otogi bōko was essential in driving later authors to produce works of kaidan and hyaku monogatari as a form of literature that was not only unique but also popular in many circles.34

There is much that can be said when comparing Otogi hyaku monogatari to Kaidan zensho and Otogi bōko. Both Razan and Ryōi were not necessarily writers by trade, but their experiences certainly were not a detriment when it came to translating, modifying, and publishing the literature credited to their names. Rosui is much the same, pulling in all manners of influences

34 Reider, “Emergence,” 88.
and areas of study into his own collection of mysterious and strange tales. While I would not go so far as to say that anyone could pick up his collection and enjoy every story inside it, based on the translations that I have selected, it seems like Rosui made a concerted effort to include a number of stories that pulled in aspects of history, romance, horror, and the supernatural (among others) as well as interesting and engaging plot lines familiar to a Japanese audience in order to captivate a large number of consumers.

What I hope I have proven here is that there is significant evidence in favor of  
\textit{kaidan} and  \textit{hyaku monogatari} as a separate and complete genre even though this debate continues in the literary realm. Confusion dealing with the lines between seemingly well-defined genres has opened the door for consideration of many other possible genres, and blanketing everything produced during the height of the  \textit{ukiyo-zōshi} is a grave error because the distinct types of literature produced during that time are deserving of classifications that are more specific. In the case of  \textit{kaidan} and  \textit{hyaku monogatari}, there is ample evidence in favor of a distinction, including the rise of these publications during the late 1600s and early 1700s and ancestral literature in the form of Hayashi Razan’s  \textit{Kaidan zensho} and Asai Ryōi’s  \textit{Otoji bōko}. To me, it seems clear that Reider, Keene, and Tachikawa were correct in their respective assessments, though the topic of genre is one that will continue to be debated for many years to come.

\textbf{The Construction of Otogi hyaku monogatari}

Next, I would like to consider the details of how Rosui’s collection came to be. The  \textit{Otogi hyaku monogatari} collection contains many different stories, and a logical question to pose is: what is the origin of all these stories? The first place to look is the preface of  \textit{Otogi hyaku monogatari}, where Rosui lays out a tale, nearly as fantastical as the stories that follow, of how he came to be in possession of these stories. I would like to explore the particulars of the preface and attempt to discern what is fact and what is fiction.
Rosui writes the preface as himself, using his favored pen name of Hakubaienshu Rosui. He assumes the identity of a man known for white plum blossom gardens that attract a certain crowd of admirers. Based on the frequency that particular pen name appears in Rosui’s works, I believe that part of the tale is factual, or at least based in fact, though the title of ‘Lord’ is fascinating. There is no evidence the rank is meant literally because that would have shown up in some type of official document and the biographical information that I analyzed. Since it did not, the title is more figurative than anything, more like an overseer of his garden.

From that point on, I believe that the line between fact and fiction blurs. Rosui states that one day, a well traveled accompanies the normal crowd of admirers. The appeal of the terrible and wondrous stories convinces Rosui to sit down and listen to the monk, and he proceeds to write down all 100 stories that are dictated to him, although Rosui admits that his transcription is incomplete because he could not keep up with the speed at which the monk spoke. The glaring problem with the preface is the contradiction in story count. A quick count of the stories in *Otogi hyaku monogatari* results in twenty-seven tales, which is barely a quarter of Rosui’s claim of one hundred. Even with the self-admitted problems stated in the preface, it is hard to believe that he could not do any better than a quarter of the hundred stories. Also, it does not seem possible that an elderly traveler had the time and endurance to sufficiently tell one hundred tales in the span of only one night; twenty-seven is a much more believable number.

The next problem is also related to the issue of story count. Rosui published this collection as a *hyaku monogatari*, which literally translates to one hundred stories or tales. The expectation would be that a collection of *hyaku monogatari* would one hundred stories. Each tale is similar to what one might find in *Aesop’s Fables*, a short story that is only a couple of pages in length, so assuming that a *hyaku monogatari* collection has a complete set of stories, it likely would not be an overly large collection. Rosui’s *Otogi hyaku monogatari* was collected into six
thin volumes, and it only had a fourth of the stories it proclaimed to have. The other stories might have been lost to time, though his is highly unlikely because Ogawa’s complete collection of Rosui’s publications only contains lists the twenty-seven tales that have been recognized as part of *Otogi hyaku monogatari* and mentions no others.

This collection has been considered as the first entry in a trilogy of *hyaku monogatari kaidan* tales, so it might be possible that the following two collections are actually continuations of the first. This does seem plausible, as the following volumes, *Shokoku inga monogatari* (Tales of karma from various countries, 諸国因果物語, 1707) and *Kokon kanninki* (Chronicles of forgiveness from ancient times, 古今堪忍記, 1708) contain thirty and thirty-one tales, respectively. This brings the total of tales in the three collections to eighty-eight, not far from the purported one hundred written and definitely believable in light of what Rosui himself stated.

As can be seen by the dates of each of the collections, each one was released a year after the one before it (*Otogi hyaku monogatari* was published in 1706). Unfortunately, each collection has a complete, original preface, and there is also a problem with the titles for each collection. Each one appears to indicate a different subject focus. While Rosui might have split up the stories he heard and arranged them into categories, this seems highly unlikely given the gap in publishing time. Given more time, the prefaces of each of those subsequent collections would have been a subject of scrutiny, but based on what I have seen thus far, it does not appear that these are definitively connected to one another.

I also want to write about what is considered the true method of how these stories came to be using research by Fujikawa Masae. According to his extensive studies on the collection (and the two others that go along with it), many of these stories were rewritten or retooled versions of older texts. His primary example is the story of the forty-seven *rōnin* known in fictional accounts
as *Chūshingura* (忠臣蔵). As a well-known historical event, it had been rewritten numerous times as a fictional tale, and Rosui was no different. The first tale in the sixth volume of *Otogi hyaku monogatari, Dekujin to dan* (Wooden puppets and discussion, 木偶人と談) is yet another retelling of the *Chūshingura* event that obviously uses that tale as a base but has distinct differences.\(^{35}\)

While he focuses on the variations of the tale of the forty-seven *rōnin* because of how widespread that story has become over the years, Fujikawa also includes background on each of the tales in four different collections written by Rosui, including *Otogi hyaku monogatari*. Unfortunately, when it comes to the stories that I have translated thus far (the five tales in the first volume), Fujikawa only has information on one of them. The first tale, *Hasamishi ryūgū ni iru* (The entering of the dragon king’s palace by a scissors smith, 剪刀師竜宮に入る) is a derivation of a story or record of a massive flood at the time of the 850\(^{th}\) anniversary of the Kitano temple. This particular narrative was written in 1701 in a collection entitled *Getsudō kenmonshū* (Collection of observations about the moon temple, 月堂見聞集).\(^{36}\) Including this first tale of the collection, ten of the stories in *Otogi hyaku monogatari* are derived from various tales from the Genroku period.\(^{37}\)

Possibly more interesting here is the lack of information about the other stories. This could be an indication that predecessor stories have not been uncovered yet, but it also could


\(^{36}\) Fujikawa, “Rosui no <kindai>,” *Nihon Bungaku* (Japan Literature), 10.

\(^{37}\) Tachikawa Kiyoshi 太刀川清, “*Otogi hyaku monogatari* seiritsu no haikei” (Discussion on the foundation of *Otogi hyaku monogatari*, 「御伽百物語」成立の背景), *Kokugo kokubun kenkyū* (Study of Japanese national literature, 国語国文研究) (1972), 115-116.
simply be the result of Rosui having mixed in some of his own personal creations amongst his retooled tales. There is some evidence that might support that, as I found during the course of my translation that he included some strange verbal tics in his narratives.

Rosui was prone to using a certain type verbal tic in a number of his stories. He would occasionally include a よ within his narrative preceding the particle と, and based on the context of each particular occurrence, there is no grammatical explanation for why he made the conscious decision to include that. At first, I thought that the よ might have been the emphatic particle よ, ending a sentence or clause, followed by the quotation particle と, but there is no consistency in what precedes or follows those two kana to say definitely that this is correct. If a verb that would be appropriate to pair with a quote followed, I would not have thought this to be odd, but often this particular と is used in more of an adverbial or connective sense, making the use of the particle よ extremely strange.

Interestingly enough, this particular feature appears to be exclusive to Rosui. I could not find any reference to this pattern being used in other classical literature, nor was it a strange or unusual type of classical Japanese grammar. It prominently appears in every single story except for the first one, which happens to be the one that is known to be not completely original.

**The Mystery of Illustrations in Kaidan Collections**

Next, I would like to take a closer look at illustrations as they appear in various kaidan and hyaku monogatari works. When I examined the original publication of Otogi hyaku monogatari, it included illustrations scattered throughout the pages of the stories, but what little colophon exists on the last page of the last volume does not mention any illustrator. Granted, Rosui’s name does not appear there either, and there is only a mention of the subsequent Shokoku
inga monogatari by way of advertisement, the publishing dates for this particular collection, and
the names of the bookshops in both Tokyo and Kyoto where the collection was produced and sold.

The lack of a helpful colophon makes finding an illustrator difficult, but there are other
places where the name might be hidden. Since Rosui was also not included, the title page is a
possibility, and there is a precedent for illustrators to sign one of their pieces, usually either the
first or the last drawing included in a given binding. However, a close examination of each page
of the original shows no obvious mark from the illustrator whose drawings are included within
the pages of the stories.

There is something else about the illustrations as seen in Otogi hyaku monogatari that
bears mentioning. The collection contains twenty-seven stories, and each one has a drawing
embedded in the middle of the prose, definitively marking it as part of that particular story. This
is something that should be expected, but it might appear odd if this text does not compare
similarly to other texts that are part of the hyaku monogatari genre. Both the question of the
identity of the illustrator, and the manner in which illustrations were included within these
collections, might be answered by looking at other similar texts.

Of all the texts attributed to Aoki Rosui in the Waseda database of Japanese classics, only
one other contains illustrations. Kōmyō taiheiki (高名太平記), a book with absolutely no
publishing information, contains drawings scattered throughout the publication, but like Otogi
hyaku monogatari, none of them give any indication of who drew them. The Union Catalog of
Early Japanese Books is similarly uninformative, as none of the entries for publications attributed
to Rosui contain any information about illustrators.

Ogawa’s collection of Rosui’s works reveals a bit more about the illustrations. As shown
in Table 1 below, the first two of his kaidan works had no known illustrator, but the last one was
illustrated by Nishikawa Sukenobu (西川祐信), one of the most prominent *ukiyo-e* artists of the Edo period. Because Nishikawa was primarily a Kyoto illustrator, it makes sense that Rosui would have at least inquired about having him draw pictures for his works. Having his name attached to an Edo period work was a surefire way of creating interest in that particular publication, even if the literature itself was not of high quality.

There is also the issue of the nonexistent illustrator for the first two collections. Because Nishikawa is connected to one of the three, it makes sense that he might have been the illustrator for all three. Unfortunately, because there is no record in the colophon of the first two of an illustrator, it is hard to say for sure, and even an examination and comparison of the drawings would be mere speculation.

**Table 1 – Breakdown of the stories and illustrations of Aoki Rosui’s *hyaku monogatari* collections**

<table>
<thead>
<tr>
<th>Collection title (publishing date)</th>
<th>Illustrator</th>
<th>Number of stories total (story count divided by volume)</th>
<th>Number of illustrations total (illustrations divided by volume)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Otogi hyaku monogatari</em> 1706</td>
<td>NA</td>
<td>27 (5-5-4-3-5)</td>
<td>27 (5-5-4-3-6)</td>
</tr>
<tr>
<td><em>Shokoku inga monogatari</em> 1707</td>
<td>NA</td>
<td>30 (5-5-5-5-5)</td>
<td>30 (5-5-5-5-5)</td>
</tr>
<tr>
<td><em>Kokon kanninki</em> 1708</td>
<td>西川祐信</td>
<td>31 (4-4-5-4-5-4)</td>
<td>29 (4-4-5-4-4-4)</td>
</tr>
</tbody>
</table>

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To that end, the next place to look was within the two volume collection entitled *Hyaku monogatari kaidanshū* (One hundred story ghost tales collection, 百物語怪談集), written by Tachikawa Kiyoshi. In addition to containing a *katsuji* (printing type, 活字) edition of *Otogi hyaku monogatari*, there are eight other story collections, complete with scans of the original illustrations that would have been included with the first publishing. I did not include the last two collections, *Kyōkun hyaku monogatari* (One hundred tales about moral perception, 教訓百物語) and *Kindai hyaku monogatari* (One hundred modern tales, 近代百物語), in my analysis for a number of reasons. For the former, based on the title it was likely not written for popular consumption but rather more for academic purposes. There is no clear division between stories, and the illustrations are amateurish, to say the least. I could not find much information about it either, so for all of these reasons I decided that it would be better not to include it. The latter collection was a more difficult decision, but in the end I decided against it. I was unable to locate a complete original copy of this text to confirm this, but based on the scans provided by Tachikawa, the stories appear to be written around the illustrations (or vice-versa). Regardless of the reason, it was not included in the final analysis due to a number of problems.

In an effort to make sure that as many useful samples as possible were found, the Waseda University database was also consulted, but outside of *Otogi hyaku monogatari*, there were only two entries. One did not have any pictures, so it was not included. The other did have illustrations and a clearly named illustrator, so it might have been useful as another data point here. However, the stories listed below were all from the early and middle Edo periods, so I did not feel it was prudent to include a publication that was published much later than Tachikawa’s selections without having another similar collection as a reference, so I decided not to include it either.
Table 2 - Breakdown of the stories within Tachikawa Kiyoshi's *Hyaku monogatari kaidan shūsei*\(^3^9\) (Table continued onto next page)

<table>
<thead>
<tr>
<th>Collection title (author and publishing date, if applicable)</th>
<th>Illustrator, if applicable</th>
<th>Number of stories total (story count divided by volume)</th>
<th>Number of illustrations total (illustrations divided by volume)</th>
</tr>
</thead>
<tbody>
<tr>
<td>諸国百物語</td>
<td>NA</td>
<td>100</td>
<td>50</td>
</tr>
<tr>
<td>Shokoku hyaku monogatari</td>
<td>NA</td>
<td>100</td>
<td>50</td>
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<tr>
<td></td>
<td><em>(20-20-20-20-20)</em></td>
<td><em>(10-10-10-10-10)</em></td>
<td></td>
</tr>
<tr>
<td>御伽百物語</td>
<td>NA</td>
<td>27</td>
<td>27*</td>
</tr>
<tr>
<td>Otogi hyaku monogatari</td>
<td>NA</td>
<td>27</td>
<td>27*</td>
</tr>
<tr>
<td>青木鷺水 Aoki Rosui</td>
<td><em>(5-5-5-4-3-5)</em></td>
<td><em>(5-5-5-4-3-6)</em></td>
<td></td>
</tr>
<tr>
<td>1706</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>太平百物語</td>
<td>高木貞武 Takagi Sadateake</td>
<td>50</td>
<td>23*</td>
</tr>
<tr>
<td>Taihei hyaku monogatari</td>
<td>高木貞武 Takagi Sadateake</td>
<td>50</td>
<td>23*</td>
</tr>
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<td>祐佐 Yūsa</td>
<td><em>(9-12-9-8-12)</em></td>
<td><em>(5-5-5-4-4)</em></td>
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<td>1732</td>
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</tr>
<tr>
<td>古今百物語評判</td>
<td>NA</td>
<td>40</td>
<td>20</td>
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<td>Kokon hyaku monogatari hyōban</td>
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<td>20</td>
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<td>山岡元隣 Yamaoka Genrin</td>
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</tr>
<tr>
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</tr>
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<td>諸国新百物語</td>
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<tr>
<td>Shokoku shin hyaku monogatari</td>
<td>NA</td>
<td>22</td>
<td>18*</td>
</tr>
<tr>
<td></td>
<td><em>(4-5-4-5-4)</em></td>
<td><em>(4-4-4-3-3)</em></td>
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\(^{39}\) Tachikawa Kiyoshi (太刀川清), *Hyaku monogatari kaidan shūsei* (Aggregation of one hundred story ghost tales, 百物語怪談集成) (Tokyo, Kabushikigaisha Kokusho Kankōgai 株式会社国書刊行会), 1991; and Tachikawa Kiyoshi (太刀川清), *Zoku hyaku monogatari kaidan shūsei* (Continuation of the aggregation of one hundred story ghost tales 続百物語怪談集成) (Tokyo, Kabushikigaisha Kokusho Kankōgai 株式会社国書刊行会), 1993.
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*Double spreads (pictures spanning two pages instead of being limited to one) were present, and each double spread was counted as a single illustration for the sake of these counts.

There are a number of interesting observations that can be made here, but the most striking one is the overall lack of illustrator information. To confirm Tachikawa’s findings, I used the Union Catalog of Early Japanese books to locate detailed information about each of these collections, and in every case, I came to the same conclusion that Tachikawa did: outside of Taihei hyaku monogatari, not one of these collections credited an illustrator.
Something else, completely unrelated to the illustrations, caught my attention as well. Being that these are titled *hyaku monogatari*, one might expect to have one hundred stories in hand when they purchased one of these. By examining the collections, I came to the realization that the name became more symbolic over time as the popularity of the *hyaku monogatari* and *kaidan* gatherings grew, and publishers came to the realization that they could sell collections of scary stories much better if they attached *hyaku monogatari* to the end of the title.

Still, it is incredibly fascinating that there is only one collection that contains one hundred individual tales. Related to that, I do not believe it is a coincidence that it has the least information of all the titles Tachikawa compiled. The lack of a clearly defined author, publisher, publishing year, and illustrator caused me to start wondering if this collection, *Shokoku hyaku monogatari*, was possibly a transcript of an actual *hyaku monogatari kaidan* gathering, and the illustrations were put in after the fact to make it more marketable.

Moving on to the text that I have been studying throughout the course of this thesis, it stands out among all the others as being the only one where every story has a matching illustration. Three of the collections have ratios close to or exactly at one illustration to every two stories, and one other has a ratio of approximately one illustration to every five stories, but the remaining two do not have any discernable pattern. I have a theory about why this is the case. With the exception of *Shokoku hyaku monogatari*, the counts stays somewhere in the range of 10-30 illustrations, never exceed the number of stories in the collection, and often come out to around half the story count. This seems to indicate that the author would have to pay a premium to get illustrations for every single story, and Aoki Rosui, for whatever reason, thought it was prudent to publish a fully illustrated *Otogi hyaku monogatari*.

I personally believe that illustrations were not the main goal when these authors wrote these stories. When you consider that these were originally published as transcripts of the social
events where these stories were told, the illustrations only serve to accentuate the story; they do not add any intrinsic value except for the artist’s vision of what the stories might look like if they were not just fantasy. While children or even adults might have been enthused by the opportunity to visualize what was occurring within each tale, there was usually only enough space to include a brief snapshot of the action, not nearly enough to encompass the whole plot. That is why I believe that there was no reason for the authors to include the name of the illustrators. An even more basic answer might be that there was no reason for the authors to locate a prestigious illustrator; the assumption was that the appeal of illustrating a *hyaku monogatari* collection would be sufficient. It might also be that they simply did not want to lose any income from the sale of the collection to an illustrator.
CHAPTER 4

ANALYSIS OF TRANSLATED STORIES IN OTOGI HYAKU MONOGATARI

Now that I have laid out a brief introduction to Aoki Rosui and his work *Otogi hyaku monogatari*, I would like to explore in depth the selection of stories that I have chosen for the annotated translation. Given the fantastical elements and wonderful tales of adventure captured within this first part of the collection, I felt it was prudent to explore some of the aspects of Japanese culture and mythology that made their way into the tales.

**The Dragon King in “The Scissors Smith Enters the Dragon King's Palace”**

The first story of *Otogi hyaku monogatari* is a great introduction to the *kaidan* collection. As the title indicates, supernatural elements are a key part of the tale, but Rosui’s buildup leads the reader to believe that the title is nothing more than baseless gesturing. The description of a temple transfer does not seem that scary or odd, but as the reader continues on, the reason becomes obvious. The main character, a scissors smith named Kunishige, is directed by a monk, under the pretense of an imperial order, to travel to the domain of the dragon king. What the imperial court wanted with the supernatural deity is never made clear, but the main fantastical aspect of the story is the legend of the powerful dragon king.

This entity is one that exists in many stories and cultures. The origins of the dragon king’s lore lie in mainland Asia, where serpent-like beings were purported to the guardians of Buddhist holy locations. Often, the dragon deities would be guardians of Buddhist treasures, such as sutras or religious relics. This protective role would continue on to China and then into Japan, where the idea of Buddhist serpent gods really took off in the lore of the fledgling country. The Heian period was the peak of these legends, when monks and priests would play up the myths and
lore of the dragon in an effort to gain the favor of the nobility. This was usually done through the use of rain dances and writings akin to primitive folktales that proliferated the legend of the power that dragons could possess.40

Among those powers was control over the elements, in particular water and rainfall. Because of the popularity of calling upon monks with powers over the rain (and presumably the dragons that caused it), networks of rainmaking shrines appeared all over Japan, and around this time (around 809 to 930), the serpents came to be referred to as dragon kings. The aristocracy often called upon Buddhist monks in times of drought or monsoon because the common belief was that they had the power to stop these extreme weather events by communicating – and appeasing – the dragons that had caused them in the first place.

Among the various types of dragon kings were two in particular that play into the first story of Otogi hyaku monogatari. De Visser describes two distinct types of dragon kings that descend from the tradition of nāga, the serpents whose origins lie in Indian Buddhism, as well as various Chinese deities. The first are dragons that appear during the dedication of Buddhist temples, and the second are those serpents whose homes lie in bodies of water near Buddhist shrines. The author provides a few examples of these types of beings in Japanese literature. Most relevant to this story are references to dragons marking the time when the temple was ready to be dedicated and the number of temples and shrines with ponds associated with serpent deities.41

From how Rosui structured this first story, he held the Buddhist vision of the dragon deities in high regard. He combined a number of different, but related, portrayals of the dragon king into one story, but he interestingly did not include the actual creature within the narrative of the story in any physical form. This actually is not an isolated incident, as the plot of Bakin’s *Haru no umi tsuki no tamatori* circles around relics of a water dragon god, much like the ones that appear in Rosui’s tale. Still, as mystical foxes cause all manners of mayhem, the serpent never makes itself known, outside of an explanatory backstory at the beginning of the story. Overall, this character of the dragon king has proven to be a rather ephemeral being in Japanese literature, proving to be more fearsome in reputation than a living legend.

Finally, I feel that it is important to examine the historical aspect of this story. According to Fujikawa, this story was based on a massive flood that occurred around the time of the 850th anniversary of the Kitano shrine. If we take that to be true, then it was extremely likely that there was a renovation planned for this anniversary, matching up with the same type of ceremony happening in the tale. Also, the flood that occurs at the end of the story only seems peripherally related to the temple renovation, and likewise, it is extremely hard to believe that the flood and the anniversary of the Kitano shrine had anything to do with one another. Still, the fact that Kunishige traveled to the dragon king’s palace under orders from the emperor seems to point to some manner of foresight on the part of the leader of Japan.

One more thing worth mentioning about these events occurs within the *Kitano Tenjin engi emaki*, a series of illustrated scrolls depicting a number of legends surrounding the Kitano shrine. While the focus of this particular set is a ninth-century courtier named Sugawara no Michizane (well out of the time range in which Rosui’s tale likely was set), there are a few relevant pieces of information in these tales. After the death of Michizane, there are numerous mentions of floods of the Kamo river (among other natural disasters) occurring in the area of this
shrine, much like the one that occurs at the end of Rosui’s tale. Sumpter makes the assessment that many of these calamities are likely the work of powerful gods or misguided souls of the dead.42

There is no specific reason given in the story behind the floods, but the simple fact that Kunishige met with an envoy representing a dragon king that seemingly was aware of this event in the future is suspicious enough. As I translated and read this first tale of Rosui’s, I was increasingly of the line of thought that the floods were caused by a rogue underling of the dragon king, explaining why he was so quick to offer a cure to a problem that did not even exist yet. Fixing the flood was not even the primary reason for Kunishige’s visit, but the matter of the shrine relocation and renovation quickly became secondary to the matter of the impending flood. This possibly indicates that the dragon king was worried about the damage that his wayward follower could cause and felt it was prudent to communicate with the human realm in order to prevent any serious damage or casualties.

**The Shifty Mujina in “The Curse of the Mujina”**

The second story of the collection continues with the trend of mystical animals. This time, the creature of choice is the *mujina*, the indigenous Japanese badger also referred to locally in some parts as the *tanuki*. Many of the stories originate in early century Chinese folklore, while the cute, squat form that is well known in anime and manga is a solely Japanese creation. The original tales describe *mujina* as being very foxlike, not just in actions but also in appearance, and both are clearly derived from the same types of Chinese stories, though the *tanuki* and *mujina* are

mainly a derivation of the Chinese *kitsune* stories. The similarities are such that often, when viewing a physical idol, it is extremely hard to discern whether you are gazing at a fox or a Japanese badger due to their similar canine origins. However, by the time that the Edo period came around (when the myths of the *kitsune* and *tanuki/mujina* really took off), clear differences between the two mystical pranksters began to be made apparent, and stories began to be known by the type of animal being prominently displayed.43

Like the *kitsune*, *mujina* are notorious for being pranksters using their powers of shape shifting. The usual tactics they employed were usually rather harmless and done in jest; *mujina* would often masquerade as humans of all types and live amongst them, mostly to see how well they could imitate the mannerisms of the beings whose image they were wearing. They would become so ensconced in their trickery that they would nod off, dropping their disguise either partially or in full; they were known for being heavy sleepers.

The forms that they took varied radically; from Buddhist priests to women of all ages and beauty, the limits of whom the badgers would imitate were near infinite. As mentioned earlier, their pranks were mostly harmless, but on occasion their pranks could get violent or deadly as a matter of revenge or vengeance. The reasons behind inciting the anger of the *mujina* were often related to their living space; destroying their den or an attack on their families was about the only thing that could get the otherwise docile creatures angry enough to inflict harm. Often, the

deceptions would involve luring their target to a location of the badgers’ choice and disorienting them by assuming various forms and changing their surroundings.44

The second of Rosui’s tales, once again, takes a blend of these characteristics and creates a tale about the mujina that up until the point of publishing had not been released into circulation. Curiously enough, the setting of the story is another Buddhist temple. Although there is a precedent for mujina to transform into monks and perform the everyday tasks within a temple,45 here the caretaker of the temple is just a normal human, but he takes on some rather ugly characteristics. When the transformed mujina (this time, in the form of a beautiful woman but actually the matriarch of a gigantic clan of badgers) comes to ask for the monk’s help in healing her sick family members, he is extremely reluctant to help, and even when he concedes to provide his assistance, his temper is short, and he ends up apparently murdering both his junior and the mujina. It takes great effort on the part of the badgers to get him to cease his spiritual cleansing, the true goal behind the creature’s visit. He also learns that he did not actually kill anyone, and the badger had tricked him one last time to finally get him to see with eyes unclouded by hate.

Over time, the mujina or tanuki were transformed from a mainly malevolent spirit in many Edo period stories to more of a harmless, benevolent cherub in modern adaptations of tales of Japanese folklore.46 However, they retain their abilities and will use them if needed. More so than with their mythical relatives, the kitsune, the legend of the mujina as a territorial animal who will go to both devious and extreme measures to ensure the safety of their dens, families, and well

45 Harada, “The Badger.”
46 “Tanuki – Japanese Trickster and Spook.”
beings has remained a vital part of Japanese society. This is most evident in the Studio Ghibli movie *Pom Poko*, where a striking resemblance can be seen between Rosui’s tale and the *tanuki* of the film. The use of eco-terrorism, pranks, shock value, and even to some extent, warfare are valuable tools in the arsenal of the badger, but more than anything, these tales serve the dual purpose of providing an entertaining *kaidan* tale while also reinforcing the idea of nature preservation.

**Mysteries of the Burial Mounds in “The Thief of Ishitsuka”**

The third story in Rosui’s collection is the first of two tales that have a much more distinctly historical tone, where fiction based in fact prevails over pure fantasy and mischief. The element I will be focusing on in this story is the concept of the burial mound, also known as keyhole mounds because of their shape when viewed aerially, in ancient Japan. They were a trademark of the Japanese time known as the *Kofun jidai* (古墳時代, Old Mound period, around AD 250-552). While by no means limited to the area, some of the most spectacular and the largest burial mounds are located in the Nara region, including the three that are referred to in the third Rosui story, though there are many in the Osaka and Kyoto areas as well.

This tradition of building substantial resting places for people in positions of power was a remnant of a tradition in the previous Yayoi era in Japanese history of burial on hills overlooking arable land. As the Kofun period progressed, that tradition began to fall out of favor, and the Japanese would build them on any type of terrain on which they would fit. One of the largest, Emperor Nintoku’s grave in Osaka, covers nearly eighty acres of land. In addition to their size, they were often surrounded by substantial moats, many of which still exist at sites where the mounds were preserved by the Japanese government, as well as the natural greenery that grew on top of the artificial earthen hills.
There is not much known about the contents of these mounds because the Japanese consider them national relics and artifacts that should be revered, not studied. The few explorations that the Japanese government did not reveal much because the sample size was far too small, but the archaeologists were able to make notes of a couple of things. The entrances varied from the early vertical shafts to later horizontal pathways and were usually sealed off once construction of the mound was completed.

When it comes to decorations or goods left behind, there are a number of things both expected and surprising. The most obvious items noted upon external observation of these mounds were the small clay figures known as haniwa, formed into the shapes of humans and animals alike. Given their location often at the entrance to the tomb, it is not out of the realm of possibility that the Japanese believed that they acted as a sort of guardian after the living servants of the deceased ruler had passed on.

While the materials and location are different, the grave guardians are still present in Rosui’s story. His version of the tomb does not mention haniwa at all but does have carved and animated wooden soldiers that took some effort to defeat, bringing to mind the wooden puppets that were prevalent in classical Japanese theater. They also do not appear outside of the tomb like their historical equivalents; in Rosui’s story, they act more as a final safeguard that intruders likely would not be expecting to run across.

As I already stated, there is not as much know about the interiors of the tombs, but there have been a few excavations done on Nara area mounds. In addition to goods that are indicative of the wealth of the buried individual, there were also rather lavish decorations. Many times, this meant wall paintings, but there has also been evidence of rather intricate metalwork utilizing gold
and bronze. Rosui’s story includes mention of a silver mouse, which is not unlikely given the variety of metal found in the various burial mounds.

According to everything I saw concerning the burial mounds, there was not much in the way of protective measures with these tombs. Many were surrounded by substantial moats, and the entryways were sealed off and in locations that were difficult to access, but if an intruder could make his way past that, there would be nothing stopping him. This is unusual in that Rosui appears to have added these defensive features (automated arrows and animated wooden puppets, along with cursed treasure) to the concept of the Japanese burial mound for the sake of a better kaidan story. This is much more reminiscent of tales of Indiana Jones or the Pirates of the Caribbean movie series and does not seem to have a place within Japanese history.

According to Nobuko Toyosawa’s dissertation, where she takes quotes from an Edo scholar named Kaibara Ekiken, there does appear to be some manner of precedent for these somewhat strange happenings that occurred during Hokushi no Ishichi’s raid on Empress Jingū. Ekiken states that an area official ordered an excavation of one of the mounds. After carving out the entrance and examining the interior, they found not just treasure and the coffin of the previous emperor but also weapons, as if there was a thought that someone or something could protect the deceased ruler from intruders. The biggest surprise was that the men that entered were afflicted by a curse for the rest of their lives, very similar to what happened to Ishichi after he stole the silver mouse. This was written under an entry on Jingū’s burial mound, creating an interesting parallel between the two stories.47

There are a few things that I would like to discuss with the next tale because there is no clear, overriding concept that dominates the plot. The mysterious element of the fourth story, the woman rising from the light of the lamp, does not appear to have much in the way of relatable material. I was unable to find any mention of women (or even men, for that matter) that rise from the light of a lamp or fire, so there is not much that I can talk about concerning that. The only thing coming close to this type of tale is the story “Botan Dōrō” (The Peony Lantern), one of the best-known stories from Otogi Bōkō.

In this narrative, a woman with a peony lantern captures the attention of a samurai, and he becomes infatuated with her. The two meet night after night until suspicion sets in amongst his neighbors after the only thing they witness is the samurai having sex with a skeleton, and he finally consults with a Buddhist priest to protect his home. Unfortunately, he cannot resist the allure of the woman, and he is led off to her home where he is found later, dead. The point of mentioning this article is that there does seem to be some manner of precedent connecting supernatural women with the light of a fire or lamp, but it does not appear to have been studied extensively at the time of this writing.

Because of the somewhat abrupt ending and lack of credible information about the yōkai, I would like to take a different approach to this analysis. When the mysterious female drags Tomosaburō and his family off to her palace in the sky, it seems as if they are being paraded there in a carriage surrounded by all manners of people, and the same applies once they are inside the mansion. While Rosui describes them as human, the mere fact that they are being escorted through the sky, with supernatural weather events happening all around them, makes this seem rather mysterious. My first thought was that they were all spirits masquerading in human form,
and that directed me to the phenomenon of *hyakki yagyō* 百鬼夜行 (night parade of one hundred demons).

The concept of the *hakki yagyō* is a popular aspect of Japanese folklore. The concept is a night march of all manners of spirits, gods, demons, animated objects, and animals, parading through the streets with a lighthearted nature not often seen in stories dealing with *yōkai*. These types of images were often depicted on and well suited for *emaki* (picture scrolls), thanks to the long landscape prints that were possible. These were especially popular in the Edo and early Meiji periods, making sense that these *kaidan* and *hyaku monogatari* would make use of such a phenomenon.48

These parades take on all manners of appearances. As I have stated, Rosui’s story is probably one of the mildest expressions of this type of *kaidan* aspect, and the only reason that I have considered the procession of people under the thumb of the lamplight woman as an example of a *hyakki yagyō* is precisely because of that mysterious female who appears to be the head or ringleader of the entire charade into which Tomosaburō is essentially blackmailed. Other examples that appear in Japanese popular culture are in the movies *Spirited Away* (an assortment of easily recognizable *yōkai*), *Pom Poko* (*tanuki* transformed into a similar variety of *yōkai*), and *Paprika* (more of a modern take on the concept, with an innumerable amount of animated household items and human made goods), showing the proliferation of this idea throughout time and media.

Another aspect that I would like to touch briefly on is the rather impressive historical element that Rosui imparts to the introduction of this particular story. While neither Koharu

Tomosaburō nor his father are household names within the lexicon of Japanese military history (at least to the extent that I was able to search; neither came up in any search so I am having to guess that they are fictional characters created by Rosui), the other names that he drops are easily recognizable. Ōta Dōkan and the Uesugi clan are well known as major figures in the warring states era of the Muromachi period.

The Uesugi clan was major players in conflicts surrounding the Muromachi bakufu (tent government). They rose to power when a member of the family gained the position of governor-general of the Kanto region, and they remained a major force in western Japan for nearly one hundred years before entering a period of flux, where they were forced into a number of conflicts with rivals such as the Hōjō and the Tokugawa.

Ōta Dōkan was well known in that time as a man of many talents, including poetry, tactics, Buddhism, and architecture. He is possibly best known for his construction of Edo Castle, now known as the Imperial Palace, under orders from his eventual assassin, Uesugi Sadamasa. This minster was essential in squelching the rebellions that broke out among various government factions in the 15th century, and for that, he was seen as a major power within the Uesugi clan, even though he was not technically a member of the family. However, that was not enough to save him from Sadamasa, who eventually killed him over a misunderstanding.49 While they may only be tangentially relevant to the story, the fact that Rosui has devoted two stories out of the five in the first volume to historically derived fiction shows a clear intent to appeal to a wide range of audiences. Stories that involve mystical beasts and animals may not be very interesting to some people, but those same people might be lured in by the promise of historical fiction.

The Perverse Monkey in “The Monster of Miyazu”

The last story of the first volume of *Otogi hyaku monogatari* has a couple of elements that I would like to discuss. The first is the mythological creature that makes itself known towards the end of the story. The monkey is an interesting creature because compared to beasts like the *kitsune* or the *mujina*, it does not necessarily have one type of personality, though the concept of pranking seems to be a near constant. There are the playful and benevolent, almost childlike portrayals seen in such works as *Journey to the East* and *Dragonball*, and then there are the malevolent, thieving demons that terrorize humans, similar to the one seen in Rosui’s tale.

The monkey often is depicted as having a nature similar to that of a human, which makes sense given both the species relation and the deception that they often employ. In general, monkeys were seen as evil spirits when roaming in the wild, often stealing from fields as well as homes and attacking travelers on the road. They are also associated with phallic connotations due to an erroneous belief in far eastern folklore. Japanese connections begin with the gallivanting following Uzume-no-mikoto’s successful plea to drag Amaterasu Ō-mikami out of the cave in which she was hiding. They also continue with Uzume and the myth that gods wandering the road, such as her dalliance with Saruta-hiko (Prince Monkey-Field). The belief was that in order to repel evil, the gods that protected travel routes needed to be promiscuous in order to keep everything internal and banning outsiders from gaining access.⁵⁰

Monkeys were also seen as idols to be feared and to which prayers were offered, especially in fertility rituals. Especially in Japan, there is evidence that young virgins were offered as tributes to water deities in the spirit of a fertility rite, and in fact there are bodies of water as well as water-related landmarks that contain *saru* (monkey) in their name. It is believed

that the rituals were performed in order to keep the deities happy and willing to protect their land and crops, and this was done by offering their most eligible young virgin for the spirit to keep as his own. 51

Here, in Rosui’s story, the monkey has taken the form of a man that is the ideal match for Gen’s daughter and uses that in an attempt to bully her into agreeing to his plan. He is loud, noisy, intrusive, and belligerent to the point of near violence. As noted earlier, this is a common theme amongst monkeys seen in Japanese folktales. I also do not think that it is a coincidence that Rosui’s vision of the transforming monkey in his story also has some lewd characteristics. Even though the monkey’s plot does not go far enough to engage in sexual relations with Gen’s daughter, the fact that he is so persistent in trying to acquire this girl, whom he has only viewed from a distance but is infatuated with, brings to mind the relationship between monkey spirits and sexual imagery. My personal thought is that this is a hearkening to the fertility rituals I mentioned earlier, designed to bring to the reader’s mind an angry demon desiring a young virgin to take as his own and doing whatever it takes to obtain her.

The only reason that the monkey’s plan is thwarted is that Gen is armed with an *ofuda* お札 given to her by a traveling priest. The *ofuda* (also known by a number of other titles referring to a paper amulet, usually under the blanket term *shinpu* or “sacred tablet”) is a well-known spiritual talisman within Japanese religious circles. There are many different uses for them, but the main point behind them is warding away evil spirits. They can be made of wood, paper, or

metal, and they are usually affixed to prominent areas of a home. They are usually obtained from places of religious worship, and they are associated with both Shinto and Buddhist principles.\(^\text{52}\)

The construction of an *ofuda* or *shinpu* makes it portable and easily accessible. Besides being made with readily available household materials, the size is usually relatively small (somewhere between two to three inches long and five-eighths of an inch wide). As for what is written on the talisman, the charm could have a number of different items on it, such as the name of the god that is offering protection, the priest who is administering the protection, the shrine from which the priest hails, or a description of what the spell tag does when activated.\(^\text{53}\)

While the fear of mythical beasts has diminished in the modern era, *ofuda* and *shinpu* persist as a major theme of Japanese festivals as well as Shinto shrine ceremonies. For example, a popular tradition of Tanabata (Star Festival) is to write a wish on a small slip of paper and hang it on a bamboo tree, and the desires are later disposed of either by burning or setting afloat, signifying that they have been recognized and will come true. Many anime also show off variations of this concept. *Inuyasha* utilizes a more literal variation of the *ofuda*, where direct contact or use of the talisman is harmful or repelling to a demon, while *Naruto* has a more general visualization of the *shinpu* where small slips of paper can be charged with various types of powers that can be unleashed at the user’s command.

As can be seen by the sheer variety of these stories, Rosui appeared to put a great deal of effort into creating a collection of tales that appealed to a wide variety of audiences. He has done


\(^\text{53}\) “Shinto Symbols (Continued),” 101-103.
quite an amazing job of mixing a number of different aspects of Japanese folklore into works that he either created on his own or adapted from previous records or collections.
CHAPTER 5

CONCLUSION

Having spent a significant amount of time researching the origins of this text and author, as well as translating the selection of stories and analyzing the various special aspects of each one, I have come to have a great appreciation for the problems that plague academic researchers whose area of focus is centered on foreign material. The amount of time spent trying to find information about a topic that may or may not have any legitimate scholarly research can be frustrating, but as I have demonstrated in this thesis, the dead ends introduced by a lack of information open doors to all manners of speculation and routes of discussion. In particular, I have taken the brief overviews about the life of Aoki Rosui and the formation of *Oto gi hyaku monogatari* provided by Tachikawa and Ogawa and used that to formulate a number of different paths of thought.

Through my exploration of Rosui’s biography, I was able to come to a number of conclusions concerning the possible inspirations behind his work. Though none was concrete save for one, quite a few people that had at least a passing influence on his life. Of them, the most direct and proven was that of his teacher Itō Shintoku, whose teachings in the areas of *haikai* poetry and Buddhism were the foundation for the many collections of poetry that Rosui would come to write, as well as the references laced throughout his narrative works. Using Shintoku’s own inspiration as my own, I also probed Matsuo Bashō, and while I did not find anything overtly linking him to the author in question, Rosui’s bibliography is laden with collections of verse dedicated to the legendary poet. My belief is that either word of mouth through his teacher or local correspondence was the key to this obvious interest, but in the case of Ihara Saikaku, the connection is more difficult to discern. This was a more experimental approach focused around lifestyle and writing genre, and when Rosui and Saikaku are viewed from those angles, the
connection is clear. It is my belief that these three individuals were significant figures in Rosui’s life, enough to influence the types of literature he produced as well as the way he went about creating his works.

Before exploring the text itself, I also took a long, hard look at the issue of genre as it relates to Edo period Japanese literature, as there seems to be no small amount of disagreement when it comes to what does and does not qualify as a genre. After some careful consideration about how the United States of America handles this sticky problem, I discovered that even when on the surface there is a clear answer presented to the public, there is often more occurring behind the scenes that bears further examination. I applied this to Otogi hyaku monogatari and found that there were a number of similarities, and I came to the conclusion that many modern researchers have: the assessment that kaidan and hyaku monogatari are not distinct enough from ukiyozōshi is not correct given further investigation, and the main reason behind revoking such a categorization was simply due to the varied nature of the literature.

I also took a long, hard look at the story counts and illustrations of both Otogi hyaku monogatari and a number of other collections selected from established kaidan research. I found an odd trend among all of the collections that seemingly contradicts their appointed title of hyaku monogatari; publications that contained exactly or nearly one hundred stories were far in the minority among the ones I looked at. In fact, the count of many of them was nowhere near that number, often in the range of twenty to fifty stories instead. The illustrations were a little more uniform in terms of pattern, but the more important problem here was an overwhelming lack of cited illustrator on many of the publications. In fact, in one of the three volumes that I theorized might be part of a trilogy written by Rosui, Hishikawa Moronobu was cited as having provided the illustrations. Much like modern advertisements, it is my belief that all of these tactics were
calculated exaggerations aimed at luring in a larger audience through discrete deception and high profile names of the time.

Finally, I took a brief analytical look at each of the stories that I translated for the second part of this thesis. Even though this only constitutes a fifth of the total *Otogi hyaku monogatari* collection, I could see a clear pattern of variation and intent to produce interesting and engaging stories. Rosui made an effort to use imagery from the Shinto animal spirits and gods as well as more historical stories that would be recognizable to the people of Edo period Japan. These tales are also interesting for people today because of the abundance of this type of imagery in modern anime and manga.

When I think about where this research should go next, given the time and effort required, the first thing that I would want to do is to complete the translation of the entire *Otogi hyaku monogatari* collection, both for personal interests and also possibly for the sake of putting it out into the general public. From what I have seen throughout the course of my research, there are not many of these *kaidan* collections that have made it to the realm of English literature, and that is a shame considering how much Japanese culture has absorbed by English speakers in the past ten to twenty years. Many Americans who enjoy anime and manga unwittingly absorb certain elements of these *kaidan* tales without even knowing it, and there could be a significant interest in where some of these mystical icons originate.

I would also want to examine some of the other collections that I examined cursorily for the sake of story count and illustrations. Because the *hyaku monogatari* phenomenon seems to have been a major part of Edo period Japan, it would be interesting to see if there was any kind of overlap between collections or if authors made a concerted effort to keep their publications individualized. From the general research that I did during the preliminary stages of this thesis, it did not appear that there were any other stories that closely resembled the ones that I had chosen
for translation. The possibility of new stories and new types of mythological tropes is very real, and I would love to explore that further given time to research it.

I have presented a brief introduction to Aoki Rosui as well as his text *Otogi hyaku monogatari*. Using examples of contemporary artists, issues of genre, and other similar texts, I have provided a background for where the author and collection gained inspiration, and by doing so, I have explained some of the issues that have plagued both the academic study of this area as well as the genre (or subject area for those who disagree). I also briefly took a critical look at the various themes in the selection of stories that I translated, and the following selection contains the translated versions of those stories.
PART II
CHAPTER 6

AN ANNOTATED TRANSLATION OF THE FIRST VOLUME OF OTOGI HYAKU MONOGATARI

Otogi hyaku monogatari jō 御伽百物語序 – The Preface to Otogi hyaku monogatari

Spring had passed, and the storm that had ravaged the capital and the grounds of the imperial palace, had abated at the time of the writing of this piece. As I gazed outside, the aromatic scents of the plum blossoms in my garden drew in a number of different people, attracting more people than usual due to an especially wonderful smell.

As I remembered the time of year that the following poems bring to mind, “In the shade of the evening sun, rustling my sleeves” and “the wind that pierced my heart,” I noticed that two or three of the usual people had come around. Among them was someone unfamiliar to me. He was a savant of the highest ascetic practices who had wandered around the eastern provinces

54. The author seems to be making a distinction between the land considered as part of the imperial palace and the rest of the capital, likely intending to emphasize the fact that members of the imperial family were regarded as such a higher level than the rest of the residents of the capital that it was like they lived in two separate worlds.

55. The two quotes that begin this section are fragments of poems from various Japanese classical literary works. This first quotation is from poem 43 in the Shin goshūi wakashū 新後拾遺和歌集 (New Later Collection of Gleanings of Japanese Poems), the twentieth imperial anthology of Japanese waka 和歌, ordered by Emperor Go-Enyū in 1375 and compiled by Fujiwara no Tametō 藤原為任. The whole poem is as follows:

木の間より映る夕日の影ながら袖にぞあまる梅の下かぜ
konoma yori / utsuru yufuhi no / kage nagara / sode ni zo amaru / ume no motokaze

56. The second poem is from the nineteenth chapter of Genji monogatari 源氏物語 entitled Usugumo 薄雲 (Thin Clouds). The whole line is as follows:

君もさはあはれを交はせ人知れずわが身にしむる秋の夕風
kimi mo sa ha / ahare wo kohase / hito shirezu / wagami ni shimuru / aki no yufukaze
these last four or five years. His travels took him from the superb and famous mountains to the
deity-touched shrines and Buddhist temples where one can lose oneself in the noble Buddhist
teachings. He was quite aged with a white head of hair and not a single trace of black hair
elsewhere, and he had appeared along with the other usual crowd.

‘Who is this man?’ I thought to myself before verbally posing the question, making sure
to treat this individual with great respect.

Upon my query, one of the men who brought him replied, “This man is a pilgrim
delivering sixty-six copies of the Lotus Sutra to sixty-six temples. He has traveled to various
provinces and witnessed all manners of heart-breaking and terrible things, as well as intently
listening to the tales of others, and he is an individual who has turned his back on the secular
world and come here this spring. Yesterday, he came to my lodging and I lent him a room for the
evening. All night long we talked, and I listened to him talk about sorts of things. For example, he
told me of the teachings of Dharma, the Buddhist law, as well as the peerless, rare stories that he
had picked up along his journey. I couldn’t stand the thought of holding onto those tales without
sharing them with others, so I brought him along here tonight so that he could tell you them in
person.”

I was moved by the man’s thoughtfulness and said to the old monk, “If that’s the case,
let’s share with each other. You talk, and as you do, I’ll listen. I cannot help my forgetfulness, so
even if I stop writing, I need to retain the essence of your words in my transcription, so please try
to speak slowly.” Drawing the ink stone close, I did my best to transcribe each story one by one,
although the things he said were otherworldly and beyond comprehension, possibly even made up, but he told them. Such were the words he spoke. And I did my best to listen attentively.\textsuperscript{57}

As the number of words increased, the number of stories grew to an astounding 100. Just thinking about the content of each tale made me short of breath. With the addition of each new story, my hand grew weaker and weaker, and as I gradually grew tired, I asked myself, “How many more can there be?”

Due to my fatigue, I probably misheard some of what he said, and there had to have been things that I failed to write down. I was so preoccupied with the old man’s storytelling that it was already morning again, and it was time to send the wanderer back to his friends and associates. We wouldn’t get a chance to do this ever again. The name I gave to this collection of tales was \textit{Otogi hyaku monogatari} (One hundred tales for keeping company), and I released it to the general public as such.

Lord of the White Plum Garden Rosui

\textit{Hasamishi ryūgū ni iru} 剪刀師竜宮に入る – \textit{A Scissors Smith Enters the Dragon King’s Palace}

The reign of the current emperor at the time of this tale\textsuperscript{58} was a period of great prosperity, surpassing even the ancient dynasties of Yao and Shun.\textsuperscript{59} The four seas were calm, and the

\textsuperscript{57} What was originally written was \textit{hanashi mo hanashikeri. Kiki mo kikitaru kana} 咲しも咲しけり。聞きも聞きたる哉, which literally translates to “Speech was speech. Listening was listening.” I did not want to leave it that way because even the literal meaning does not fully relay the intent behind the sentence. Instead, I changed it to what I have written above, which I believe transmits Rosui’s original intentions but is much easier to read and understand.

\textsuperscript{58} This emperor is likely Emperor Higashiyama, as he reigned during almost the entirety of the Genroku era stated later in the text.
crossroads were filled with happy voices. The emperor’s reign was so great that life was breathed into the lifeless and the abandoned were restored, with those graces extending to even the fixing the roof tiles of the shrines and temples scattered around the area. From the Hollyhock Festival of the Kamo Shrine⁶⁰ to the Tada Shrine and the Muiya Shrine⁶¹ and the various festivals of Murasakino⁶² celebrating the souls of the deceased, various individuals paraded jewels around. The procession made sure to stop at each location listed above to allow the individuals there to polish the gems and adorn them with gold trim. After these festivals had passed, it was time for the shrine repair at Kitano⁶³ to begin, around the start of the Genroku era,⁶⁴ and they finished without incident.

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59 These are the names of two emperors comprising the Three Sovereigns and Five Emperors of ancient Chinese folklore, existing between 2852 BC and 2070 BC. The two listed here are Emperor Yao 堯 and Emperor Shun 瞬 (though the kanji should be 舜).

60 The festival itself, Aoi matsuri 葵祭 in Japanese and also referred to as the Kamo festival because of where it is held, is one of three annual festivals in Kyoto, held at the two northern Kamo shrines, Shimogamo jinja 下鴨神社 (Shimogamo shrine) and Kamigamo jinja 上賀茂神社 (Kamigamo shrine). This festival was named after Genji’s first wife Aoi no ue 葵の上 in Genji monogatari.

61 The first temple, Tada jinja 多田神社 (Tada shrine) is located in Kawanishi and still exists to this day. The second, Roku no miya jinja 六の宮神社, was one of eight shrines erected in present-day Hyōgo Prefecture around the Ikuta jinja 生田神社. All eight were derivatives of this original temple. The one referred to here no longer exists today. From what can be gleamed from historical facts, this location was merged with Hachi no miya jinja 六の宮神社 (Yamiya Shrine) in 1909 to free up land for a school.

62 These festivals/ceremonies, called goryō 御霊会, were undertaken in order to summon the spirits of the recently deceased, shiryō 死霊 or goryō 御霊, to prevent them cursing those they left behind and to prevent them from becoming onryō 怨霊, or vengeful spirits.

63 The shrine being referred to here is the Kitano Tenman-gū 北野天満宮, a Shinto shrine in Kyoto. It was originally built in order to appease the spirit of the deceased scholar Sugawara no Michizane. The shrine repair was done as a sort of purification/beatification (believed to be essential in the Shinto tradition) every twenty years in the hopes that a new/well-cared for location would keep the spirits housed in that particular shrine happy.

64 The Genroku era was from 9/30/1688 to 3/13/1704, spanning a period of time roughly equal to the middle half of Rosui’s life and ending only two years prior to the publishing of this text in 1706.
Today was the day that workers laid out a path for the sake of transporting the portable shrine from its temporary location at Hokkedō back into the original renovated sanctuary. Throughout this process, each official and shrine priest had various duties to perform. During this time, no matter how wealthy or poor they were, the people of Kyoto crowded around the pathway because of their desire to worship the portable shrine as it was being moved back.

At this time, there was a man named Kunishige, a legendary blacksmith of scissors from the area around Ichijō and Horikawa. He had set his heart on visiting the shrine transfer ceremony, so he had left his residence in the afternoon and arrived in front of the east shrine torii in the area of Shinsei. When he looked in at the shrine, the path already stretched in through the front gate, and there were boxes full of the holy treasures of the shrine scattered around the area. Screens and curtains had been placed around the shrine, and there were Shinto priests sitting in rows, dressed in informal noble clothes. The bells had not yet been struck, and Kunishige noticed that there were a number of people worshipping and milling about the

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65 This was the name of a smaller sanctuary within Kitano Tenman-gū.

66 There is a bridge around a mile east of Kitano Tenman-gū called the Ichijō modoribashi (Ichijō returning bridge). It is placed along the Ichijō dōri (Ichijō Road), a principal east-west travel route in Kyoto over the Hori River. Given the context clues in the following sentences, the latter is a much more likely location. I also originally thought that ほりかわ literally meant the Hori River, but it is actually another district/street in the same area as Ichijō.

67 Torii are large red gates found at the entrances to Shinto shrines that indicate one is entering into sacred space.

68 This is a district/area directly east of Kitano Tenman-gū.

69 These clothes, called hakuchō, are white kariginu, informal clothes worn by the nobility following the Heian period, that have been strongly starched.

70 This is probably referring to the fact stated a little later on that the shrine transfer was not quite ready to be undertaken, and when it was beginning, the bells would likely be rung as a part of the ceremony.
area. As he stood there looking around, an elder attendant of the gods ran up and grabbed Kunishige’s sleeve, saying, “I’ve seen you around here quite often as a person of faith to this particular shrine. I just wanted to inform you that the sanctuary transfer won’t be occurring for a while yet so please, wait here and relax until then.”

Kunishige proceeded further into the sanctuary with the elder priest and came to the middle gate from the south torii. As they stood there, another shrine priest came running up to the two of them. Facing them, he said, “A messenger from Kyoto has come here and wishes to talk, but I’m in a foul mood right now and not fit to meet with him. What should we do?”

Having heard that, the elder priest looked at Kunishige and said to his younger associate, “Use him.”

Upon saying that, the shrine priests ushered Kunishige in the direction of the shrine. Though Kunishige did not know where they were leading him, he followed them. When they arrived at the base of the stairs, to the west of a winding corridor, they quietly pushed open the outer screen, and a high-ranking priest dressed in ceremonial court dress emerged.

As he moved forward, the messenger gave Kunishige a letter and said, “Take this missive and go to the Hirosawa Pond; give it to the dragon king that lives there.”

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71 There is an important distinction that must be made here. This word hafuribe 祝部 and a later word shasō 社僧 both refer to a priest of the shrine, but here the word toshitaketaru 年たけたる preceding the word hafube indicates that this person is an elder and one of higher status within the shrine.

72 Here is the other priest noted earlier, and it can be assumed that this man is younger based simply on the way the author shows off the energy he still possesses by running up to the conversing duo.

73 This type of dress is referred to as sokutai 束帯. Young nobles wore it in an official capacity starting after the conclusion of the Heian period when present at all manners of ceremonies. It consisted of a cap, layers upon layers of robes and undergarments, a leather belt, a baton, socks, and footwear.

74 Hirosawa ike 広沢池 (Hirosawa Pond) is located in Kyoto and is less than 3 miles west of Kitano Tenman-gū, easily within waking distance of the shrine.
Kunishige received it respectfully and asked, “This seems like quite the task to undertake, and I am but a lowly commoner from Sekitei. Why must I be the one who travels to meet the water dragon god? The distance between this world and his is far, and there is no easy path to his residence. It may take a while for me to arrive there, is that alright?”

The wizened old priest replied to Kunishige by saying, “There’s nothing for you to worry about. Hirosawa Pond is close by, but by all means, please take your time. There’s no rush at all. Anyways, when you arrive at the pond, there should be a large overgrown evergreen tree nearby. You should approach the base of the tree, pick up a stone, and strike it. Now, be on your way.”

Even though Kunishige was nervous about his task, nevertheless he departed in the direction of the Hirosawa Pond, making sure to consult with people he met along the way (so he wouldn’t go astray). There, he saw the large evergreen that the messenger had described to him, its branches completely hiding the surface of the pond. He picked up a stone, and he tapped the tree with it. From within the waters of the pond, a single man wearing informal noble clothes

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75 “Ryūjin shinkō.” The ryū-ō 竜王 is known as being primarily a deity of water, controlling the oceans and seas. Given the apparent prevalence in literature, this appears to be a well-established figure.

76 “Ryūjin shinkō.” Because the dragon king is said to live in an underwater palace, this is likely more of a figurative long distance than an actual long distance, especially considering the above information placing the pond only 3 miles away. Another interesting fact that relates to this distance comes from the legend of Urashima Tarō, where it is stated that time runs different within the palace and that one day within the palace equals one hundred years elapsing outside the palace. While there is no mention of an issue of time by Kunishige when he returns to the real world, it is possible that he is referring to this time distortion when he mentions how far away the palace is from his current location.

77 This is an evergreen tree called sakaki 柏, held in high regard within the Shinto religion. It can either be a general term or a specific type of evergreen within the Theaceae plant family.

78 “Ryūjin shinkō.” These are the same clothes referred to earlier. On a side note, it is possible that this man is the dragon king himself, as it is said that he has the power to transform into a human being. However, given that this man appears to be a priest of some kind, it is more likely that he is just an emissary of the dragon king.
emerged, and Kunishige stated that he “was the messenger who has come here from Kitano Tenman-gū.” As he said that, he turned pale due to his fear of the water.

The priest that had emerged from the pond replied, “Just close your eyes. Do not fear the water.” Kunishige shut his eyes. With a heart fluttering like the wind in the leaves, he felt himself rise up buoyantly. However, he could only hear the sound of the wind in rain, and when he felt that he was going through the air, surprised at the voices calling out and clearing the way, he opened his eyes and saw a tall palace that was unlike anything that he had seen in this world. The palace had jeweled staircases with eaves made of lapis lazuli,\textsuperscript{79} and as he looked at the structure he was unable to completely comprehend its splendor.

Before too long, the elder man emerged from within an inner room of the palace carrying a response, and he handed it over to Kunishige along with a single silver hairpin and a single gold spoon\textsuperscript{80} that he pulled from his breast pocket. The elder man said, “I received this missive because you were faithful and kept the secrets of the gods with pure intentions. As for these two metal items: your home will soon be sieged by floodwaters. When that happens, throw the hairpin into the water and hang the spoon around your neck, never letting it leave your possession. If you do this, no harm will come to your life or to your house.”

After the elder man detailed what to do, Kunishige’s eyes were covered, and the elder man ordered a warrior wearing black-threaded armor to see Kunishige off. Within no time, he had returned to the shade of the sakaki tree. Turning around and looking at the pond, he could still see

\textsuperscript{79} Lapis lazuli is a semi-precious stone that has long been valued for its distinctive dark blue coloring.

\textsuperscript{80} “Ryūjin shinkō.” There is another belief in the lore of the dragon king that metal negates his power, so the metal items that Kunishige received at the palace are being used for this purpose. It is unlikely that the dragon king himself is the cause of the calamity since he was the one that gave the items to Kunishige to eliminate the problem, so instead they are being used to reign in the power of one of the dragon king’s subordinates. The purpose of the type of items and the metal used is not known, and I was unable to find anything obvious, but it is likely that this is referring to the power-negating ability that metal apparently has.
the warrior who had come to send him off, and the man turned into a turtle the size of a helmet’s faceguard and disappeared completely.\(^{81}\) Due to the mysteriousness of the situation, Kunishige was moved to tears, and he bowed to the surface of the water. Quickly returning to Kitano, he immediately went before the Shinto priest and conveyed the response that he had received, saying, “The shrine transfer is to begin right now.”

Hearing this, people around him stood making quite a commotion. As Kunishige was also about to leave, he crawled out of sight along the edge of the inner sanctuary. When he had paid his obeisance, he returned home.

Anxious about the metallic treasures that he received and the instructions he had been given, Kunishige’s faith deepened, but in the sixth month of that same year, there was a tremendous thunderstorm in the capital. When lightning had struck ninety-eight places, including the Kamo \(^{82}\) and Katsura Rivers,\(^{83}\) the waters in the area around Kunishige’s residence in Ichijō Horikawa threatened from the east around the rapids of the small rivers, whitecaps stabbing the shoreline and floodwaters floating homes away. When Kunishige’s home was about to wash away, he threw the silver hairpin into the turbulent waves. Suddenly the hairpin turned into a

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\(^{81}\) There is a strong possibility that this warrior is actually Genbu 玄武, one of the Four Symbols of the Chinese constellations. This being is described in a number of ways, including as a turtle that is accompanied by a snake (extrapolating this, one can arrive at dragon as in a companion of the dragon king) and as a warrior shrouded in black robes or armor.

\(^{82}\) This is a real river in Kyoto that still exists to this day. The Kamo kawa 賀茂川 (Kamo River) lies along the eastern edge of Kyoto and joins with the Hori River in the south. It was known in Kyoto for common flooding.

\(^{83}\) This is another real river in Kyoto that still exists to this day. Back in the Edo Period, the Katsura kawa 桂川 (Katsura river) was considered to be the western boundary of Kyoto. The river is about three miles southwest of Kitano Tenman-gū and one mile south of Hirosawa Pond.
thick rope,\textsuperscript{84} floated and then sank into the waters, glistening with light.\textsuperscript{85} For four or five \textit{chō} in that area, there were at last no sorrows of the floodwaters.

\textbf{Mujina no tatari 狢のたたり – The Curse of the Mujina}\textsuperscript{86}

There once was a priest known as Chien who lived in Bungo province, in a place called Hita.\textsuperscript{87} He was truly well versed in the arts of spell casting, mostly for the sake of purifying or cleansing demons from afflicted individuals or locations. People from adjacent villages would come and line up one by one to observe these miracles firsthand, and when they walked up to him, they would throw their gold and silver to him in payment. As his legend grew, they built up a market in front of Chien’s front gate, and people would come to pray for the benevolence and charity of the high priest. He had aided these people with his work for many years, so people wished to repay him by doing favors for him, such as offering clothes and rice or the repair and upkeep of the Buddhist sutras and worship objects in the temple.

\textsuperscript{84} Another interesting note is that Rosui seems to leave out the spoon from this ritual. My thought is that he just assumes that the reader will remember that he was supposed to keep it on his person, but it still seems odd that he just omits it entirely.

\textsuperscript{85} “Ryūjin shinkō.” In the lore of the dragon king, it is said that in various agricultural rituals there is a ritual where one utilizes a thick rope shaped like a serpent (here it is likely that this is a reference to dragons derived from Chinese culture, where dragons are very long and serpentine).

\textsuperscript{86} Though the common definition for the word \textit{mujina} is simply badger (and that is the what I used throughout my research, though I just refer to them as \textit{mujina} to eliminate any confusion in the matter), there is a lot of confusion between the exact meaning invoked by both this word and \textit{tanuki}. Often, \textit{tanuki} is taken to mean raccoon dog, or more specifically the Japanese raccoon dog (\textit{Nyctereutes procyonoides viverrinus}), but there are many parts of Japan where those two terms are basically interchangeable. As will be seen later in the story and was described earlier in the introduction, the \textit{mujina} is very similar to both foxes and \textit{tanuki} in that their main role in Japanese folklore is tricking humans through deception and disguise.

\textsuperscript{87} There is no such place that officially exists today, but there was a district within the Bungo province of ancient times called Hita. Also worth noting is the location of Bungo, which itself is also no longer an official area of land in Japan. It was located on the northeastern shoreline of Kyūshū, which is somewhat contradictory to later accounts within the story from the woman that she lived relatively close to Chien’s location within Bungo.
This came to the attention of an extremely wealthy man in the vicinity whose name was possibly Haruta Bansuke. He had asked for the priest’s help once, and in order to repay the deed, he aided the priest by setting aside some farmland and building a small thatched hut. Chien was extremely thankful for the charity of the man he had aided, and together with his newly ordained pupil and a priest named Shōshi, the three lived a comfortable life there.

Around ten years had passed since that time, and one day during a break in his Buddhist duties, Chien came out of his home to take a breather, sitting down outside. As he rested there, a person appeared who could not have been any more than twenty years of age. She was a woman with a beautiful face and attractive features who most assuredly was of a good bloodline. Along with her companion, the two approached the hut and faced the Buddhist priest, saying, “I serve as the humble wife of a person, someone named Inano in Hyōgo, around seven to eight ri from this place, where the two of us spent our years. One day, a sickness came upon him, and he passed from this world. His child, left in this world without knowing who his father is, is not even ten years old. I am just a woman, but it is vital to me that the name of my husband’s family does not die out, but I have to attend to my child and the rice fields. Additionally, my mother-in-law is a single woman and will be seventy years of age this year. Walking has become very difficult for her, her teeth have nearly all fallen out, and she has become ill enough that she cannot lie down or get her own meals by herself. I am also raising a very young child, so I have to divide my attention between my mother in law and the rearing of my child. I have been living like this for about two years now, and I have been thinking about whether or not to keep with my deceased

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88 The ri 里 is an ancient form of measurement, with a standard that could be used both for the calculation of distance and area. Here, the former is more appropriate, and because one ri is equivalent to around 2.44 miles, that would make the woman’s residence around 17-20 miles away from Chien’s retreat. This relates to the previous note in a major way because there is no possible way that the woman is accurately describing her place of residence. The distance from Ōita prefecture (where Bungo province was located) to Hyōgo prefecture (assuming that is where she was talking about) is around 270 miles, which should be an indication to the reader that the woman’s story is not what it appears to be.
husband’s wishes. Unfortunately, as I pondered that, my mother-in-law came down with quite the persistent illness. I have tried all manners of medical care, but there has been not one shred of evidence that anything has worked. It still is lingering around her, a mysterious specter of some kind that does scary things and creates a huge racket. I cannot nurse my child or take care of my mother in law in such a difficult situation. It’s like this demon wants to take her body as its hostage. I have come from a long ways away because I want to kneel at your feet and beg for your assistance in curing me of these ails. I have hesitated in requesting such things up until now due to the fact that the journey is long, and I cannot keep my child waiting for too long. Still, if you could spare even a little time to perform a purification, there is no way to express how thankful I would be.”

She cried sorrowfully, and the Buddhist priest replied by saying, “It does appear that you are truly an extremely unfortunate and sorrowful soul. Still, although I have no reason to doubt you, I am extremely old, and simply walking around is very difficult for me, especially for such a distance as you are asking. There is no way I could travel all that way to assist you. However, if you can, bring this person here so I can heal them at my home.”

When he said that, the woman spoke up once more and said, “My mother in law’s illness is no normal ailment. It torments her, and she is fading fast, so even leaving her to someone to tend to her for the night is quite dangerous. My heart is so flustered that I cannot even tell what day it is anymore. I have revealed the extent of my pain to you, so please, would you not come and see her?” She could not even fully complete the statement before breaking down into sorrowful tears, and as such, it was easy for Chien to sympathize with her. He asked her where she lived, and he sent the woman back home. At dawn, he departed from his hut, and based on
what he heard, he went to the village at the base of Mount Hiko.\(^{89}\) He looked and searched around far and wide at the streets there, but there was no one around. Because there was also not a soul that had heard of a family or person by the name of Inano, Chien feebly returned to his home as the day grew late.

Not surprisingly, the woman came to his retreat the next morning and said, “Yesterday I waited all day for you, but you never came, so you were unable to grant me your blessings, right, priest?”

Although she grieved over this, Chien took extreme offense to her statement, and he told her that he had searched the previous day for her in great earnest, but that no one had ever heard of her or her family. He asked, “Are you trying to trick this old man?” and he was not in a mood to be led on once more.

The woman continued to wail and said, “Yesterday, I knelt at your feet and requested that your come to my home, only six \(^{90}\) from this retreat, is it not? You must have made a mistake and gone to the wrong place. I cannot blame you for taking offense to this matter, but is it not the way of the bodhisattva to help others? Please calm your heart, and let me ask you once more, will you not help me?”

Although she said this in such a manner, Chien angrily raised his voice and replied, “I have a short temper in my old age. I have told you that I will not go a second time, and yet you will not leave my retreat.”

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\(^{89}\) The village where the woman is supposedly from is located at the base of Mount Hiko, which is located on the borders of Ōita and Fukuoka prefectures. Since the village in Bungo/Ōita, named Hita, was located on the far western border of that particular area where Mount Hiko is also located, the distances suddenly seem much more reasonable.

\(^{90}\) The \(chō\) \(町\) is another ancient form of measurement, once again having a value for both distance and area. Like before, distance is more important here, and one \(chō\) is equal to 109.09 meters, so six \(chō\) would be around 660 meters, which is not even half a mile.
He said it in a very rough manner, and the girl became flustered and snapped back, “What are you saying? Do you not know compassion, monk? If your honor is that weak, then I will slander your name to people in places near and far, forcing them to speak ill of you.” Saying this, she began to stand up, and she grabbed Chien’s arm and made to drag him off.

Because this situation was not normal at all, Chien realized that she was not an ordinary human. Using a nearby short sword, he cut the woman twice below her breast. When he did this, she uttered, “Oh!” and collapsed. At that very moment, Chien’s young priest disciple, who was fourteen years old, became flustered and panicked, jumping at his master. He made to pull Chien away in any way he could, but he also received two sword wounds for his efforts and died. Chien was soon preoccupied these events, and both he and the other Buddhist priest Shōshi wracked their minds about what to do. They dug up the floor below the living room, buried the bodies there, and covered it up.

The parents of that newly ordained priest were farmers in the area, and they lived around $1 \text{ ri}^{91}$ away from Chien’s retreat. Everyone who lived in that area had left for the fields to cut the crops. Two travelers saw them and conveyed a rumor to the workers, “It’s such a shame about that page that lived at Chien’s retreat, is it not? We think that he was killed by a demon. Truly an unnatural demise, is it not?”

The boy’s father overheard this and hurried after the men. He asked them about the rumor, and there was no doubt in his mind that it was his child. The boy’s mother was shocked and at a loss for words, and they rushed over to the retreat, asking to look around for the newly ordained priest. Both Chien and the other priest Shōshi appeared to be taken aback at this, trying to put on an air of shock and surprise, but they eventually ran out of ideas to fight them off with. They

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$^{91}$ Around 2.44 miles

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confessed the truth to the boy’s parents, not wanting to compound the evil act because they had already made an attempt to cover it up.

Adding to the issue was that it was the body of a Buddhist priest, and wounding such a person was a very serious crime. The boy’s parents were about to request communication with the provincial governor, and hearing this, Chien said in excessive earnest, “Please, please wait for three days and calm your hearts. I will throw my life to the wind and pray to the various spirits, and at the very least I can cleanse my shame and bad reputation. If I die, then so be it.”

Saying that, he diligently concentrated on his prayers, and before long, the woman from before appeared and said, “The truth is that I live on Ubagatake,\(^{92}\) and I am a *mujina* that has lived for many millennia. The number of my children and grandchildren exceeds several hundred. They have all have acquired supernatural powers to aid their descendants, confusing humans and haunting their homes. The priest’s purifications were squeezing my family out of their hunting grounds, so I came here and created a false calamity. This boy, the newly ordained priest, he actually did not die; I hid him and sent him far away to Himejima.\(^{93}\) I have seen your earnest prayers, so if you stop your cursing of my area, I will send the boy back to you, and your soul should be saved as well.”

Upon hearing that, the group ran around and searched for the boy, and just as was expected, he was at Himejima. Chien continued to repeatedly pray all manners of prayers and ceased his path of purification, and the apparition ceased its actions as well – so the story says.

\(^{92}\) The only mention that I could find of a place by that name is a mountain north of Tokyo in Yamagata prefecture by the name of Mount Ubagatake.

\(^{93}\) While I am not entirely sure that this is correct, there is a Himejima shrine in Osaka.
Ishitsuka no nusubito 石塚のぬす人 – The Robber of Ishitsuka

In ancient times, the imperial tomb called Saki no Tatenami, where Empress Jingū was respectfully laid to rest, was in a location known today as a place in Washū province called Utahime, aligned with the mausoleum where Emperor Seimu was respectfully laid to rest. Customarily, Jingū’s tomb was referred to Ōmiya, while the mausoleum dedicated to Seimu was known as Ishitsuka. Furthermore, even in the remnants of civilization in the area of Kyōmiya Dairen, there were still two villages known as Hashi and Misasagi. Although it

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95 Empress Jingū (169-269) was the consort of Emperor Chūai and ascended the throne when he died. She ruled from that point, in 201, until her death in 269, when her son took over. Until the Meiji period, she was considered to be the fifteenth ruler of Japan, but that was reconsidered and granted to her son Ōjin.

96 Toyosawa, “The cartography of epistemology.” This location of Utahime appears to be located extremely close to these burial mounds that are being described in this story. Washū is another name for the ancient Yamato province, and there are records of a location called ‘Yamato Utahime.’ Toyosawa explicitly states that Jingū’s tomb is located there, though exactly where it is within Yamato province is not known.

97 Emperor Seimu (84-191) was the thirteenth emperor of Japan who ruled the country from 131 until his death in 191. His final resting place is also in the Saki no Tatenami grouping of burial mounds.

98 Toyosawa, “The cartography of epistemology.” Ōmiya (imperial palace) is one of the names given to Jingū’s place of burial, along with Omihaka-yama (emperor’s tomb mountain). According to Toyosawa’s research, quoting Ekiken, there are two mounds close together, and there is some debate, which one is Jingū’s and which one is Seimu’s. This mound is also known by the name Gosashi and is the one that appears when viewed on a map, located a few blocks north of the one attributed to Seimu.

99 Similarly, when viewed on a map, Ishitsuka is the name granted to the mound attributed to Seimu, though it is also referred to by the generic name of Saki no Tatenami.

100 I was unable to find a location that either had this name or that was close and made any sense given the location of these tombs in Nara. There is a Dairenji (Dairen Temple) in the Kyoto area, but I doubt that Rosui is referring to that location because it does not match with where these other places are located.
had been one thousand years since the burial of those two great leaders, the villages and mounds still remained.

The rule of generations upon generations of emperors had continued on without any sort of significant changes, and even after such a long time, the all-seeing divine will remained the same. One indication of this, according to the people who lived around there, was the condition of the tombs of three generations of rulers: Seimu, Jingū, and Empress Kōken. They were aligned together, tied by the line of succession, rising high above the ground and avoiding the erosion that plagues common lumps of soil. The wind peacefully blew over them, with the pine trees and other greenery annually growing thick. Clouds rose from Ishitsuka in a shade of delight, lingering in the sky above the tomb.

A man called Hokushi no Ishichi lived a secluded and hidden life in the interior mountains of Kibi province and had been the ringleader of a band of thieves for many years. Hokushi’s mountainous home straddled both the Bizen and Bichū portions of Kibi, so the citizens of those countries recklessly relied on embargoes levied by the rulers there to protect

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101 W.G. Aston, *Transactions and Proceedings of The Japan Society, London*, Volume 2 (London: Paternoster House, 1896) and Toyosawa, “The cartography of epistemology” Misasagi appears as a location a number of times, notably in Toyosawa’s article, but the fact that is also is the Japanese word for burial mound causes a lot of confusion. Aston lists a location called Hashi Misasagi in the Yamato area, but he does not explain it any further. By the way Rosui writes it, Hashi and Misasagi sound like two separate (but related/close) villages, but I was unable to find anything to substantiate that.

102 Toyosawa, “The cartography of epistemology.” Empress Kōken (718-770) was the forty-sixth and forty-eighth (under the name Shōtoku) leader of Japan. She ruled from 749 to 758 before stepping down for her cousin. She retook the throne under the name Shōtoku after rebellion ceased the country. Toyosawa and Ekiken state that her mound is due west of the other two, but nothing else is said about it. According to maps of the area, her burial site is named Takano no Misasagi.

103 Louis Frédéric, *Japan Encyclopedia* (Cambridge: Harvard University Press, 2002), 512. Kibi province is another ancient area of land that no longer exists by that name. It is where currently Okayama and Hiroshima prefectures lie. In 701, the region was divided into three – Bizen, Bichū, and Bingo. Frédéric also notes that there were burial mounds in that location as well, possibly being the place from where Ishichi gained his idea.
them from the thieves. One time, dreaming of the grass of Musashino, the thieves became lustful of Edo’s wealth and prosperity, so they hid themselves in boats to the northern provinces, inconveniencing passengers in the inlets and harbors scattered throughout the entire country.

Countless times, they talked their way out of trouble and returned home with their lives, as if they had managed to escape the jaws of a tiger. In the spring, they reconnoitered the various districts within the capital, and so when the flowers had ended their bloom, they took the Yamato road. They dearly missed the emptiness of the sky of their home in Kibi and hurried along the road as far as the lodging of Utahime. Along with a tough gang of about twenty henchmen who accompanied Hokushi, they intimidated and menaced people here and there. Although they tried focused solely on their identity as armed robbers so as to live in ease, the residents there never forgot the danger brought on by those thugs.

The people of Kyoto always enjoyed themselves, but they also made sure to keep alert. Because of such care and precaution, the robbers had gradually exhausted all possible means of plundering. This prolonged misfortune had forced them to reconsider their methods in order to fix their luck, so the robbers prepared to make for home on the road back. As they were doing so, Ishichi assembled the entire group together and for one night, they drank the night away.

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104 This is a rather prevalent image in Japanese literature and poetry referring to the fields of grass in Musashino, an area near Tokyo.

105 I believe when he refers to the northern provinces, he is talking about the northern shoreline of middle Honshu, not what modern people might be thinking of (like northern Honshu/Hokkaido). It makes more sense when considering the path of their travels (from western Honshu to Tokyo and back).

106 I was unable to find any records of this, but based on Rosui’s representation of it, I believe it was some sort of main throughway, possibly an east-west route, through either Japan or the Yamato province.
Taking the opportunity, Ishichi said, “Hey everyone, this village contains the excavation site for an imperial mausoleum in this village built long ago. If all goes well, we will no longer have to be ruled by the northern and eastern provinces who have an eye on us because we’re going to turn that mound in to a fort where our families and friends can live. No, not just that, we’ll make this tomb into a headquarters for our gang of thieves! Fortunately, these mountainous mausoleums contain three generations of emperors. Among them is Ōmiya, the tomb of Empress Jingu, which is surrounded on all sides by a dry moat; construction of a stronghold’s foundations should not be too difficult. All of you, raise your spirits and power, and let’s go dig up that mound!”

When he said that, everyone shouted, “Yes, let’s do it!” took their spades and hoes in hand, and set out for Ishitsuka. This was the beginning of the seventh day of the fourth month of the lunar year. With the evening moon rising and their spirits burning hot, everyone began to dig with gusto, creating large mounds of stone from what they had dug up. After doing this for a while, a gushing geyser of liquid iron burst forth from the hole. Ishichi commanded them to wait, and the iron sludge built up and dried off. Inside the interior of the excavated hole, there was a large stone gate, with iron chains holding it up like a kite. When they hit it, the gate opened and everyone began to stream into the opening.

Without any warning, arrows flew out of the darkness like a downpour of rain, and everyone lapsed into utter chaos. Due to their panic, seven or eight of the thieves were shot dead. The strangeness of it all bothered them, but they quickly retrieved their calm and retreated from the gate. Ishichi had remained bold and daring from the outset and did not believe anything to be amiss. He scolded the remaining members of his gang of thieves, saying, “This is a mound that had been abandoned for countless years, governed by people who died many, many years ago.
They did not wish for foxes and badgers to make their den here, so they left behind traps and mechanisms to deter unwanted guests. Get in there and throw some stones to exhaust the arrow supply!” His men followed his orders and began to throw pebbles from their hands one by one, and the arrows shot out, following the stones.

It did not take long for the supply of arrows to run out, and when he saw this Ishichi roared, “Let’s go!” and they all rushed in once more, with the flames of their spirits once more ignited. They arrived at the second gate, and there a stone barrier sprung open. Once more, there was an obstacle in their way, this time in the form of warriors dressed in armor and helmets. Completely blocking their way, these soldiers struck their scabbards and unsheathed their weapons, with eyes blazing and unwavering expressions.

They plunged headlong into battle, turning and cutting all around, and yet Ishichi was still not afraid of them, saying, “Take up the handles of your spades and hoes and strike them down!” On his command the group of robbers stopped their retreat and began to mow down the soldiers, striking horizontally. As a result, their enemies were unable to hold onto their long swords and halberds and dropped quickly. When they approached the fallen soldiers, they saw that the warriors were all carved trees in the shape of human beings.

The group brashly clamored past the second portal, and they arrived at a place that resembled the imperial court. Entering the main chamber, they saw Emperor Seimu lying on a bed in the middle of the room. Just like the rumors said, he was sleeping with his head to the east, in a pristine kimono and headdress along with a jeweled sitting mat and sliding door with seven treasures. Surrounding him on all sides were all manners of court nobles, state ministers, and

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107 There is a twofold meaning here. The obvious reference is to the fact that the people of ancient times did not want wild vermin to get into the cave and nest there. They also likely set up the traps to deter any spirits, such as kitsune or mujina, from making their way into the tomb and looting it for themselves.
court officials sitting in their respective locations in a dignified and austere state, as if they were still alive. When they observed this, their body hair stood on end.

Behind the jeweled bed, there was a giant black lacquer chest affixed to the wall. It was held up by iron chains hanging from all sides through holes carved into stone beams. Underneath it, there were all sorts of various treasures – gold and silver and jeweled clothes, armor, helmets. It was unbelievable, the ancient and unfamiliar tools and furniture of ancient times that were piled up there. The robbers could not stand the sight of this, and any shred of human decency left in them evaporated. They began to fight over everything there, and inside the captured chest there was a single ornamental mouse made of silver. Ishichi grabbed that trinket and dropped it into his breast pocket. Suddenly, the sound of rushing wind emanated from the corners of the chest, just like the strong fall breeze that would blow over the rice fields. Fine sand began to drop from the ceiling, like a murky haze or misty rain. The robbers swept their sleeves and shook their heads to knock away the sand. Their torches were extinguished, and they dropped their spades and hoes in a heap, furtively glancing around. Like a striking arrow, the wind pierced their skin, and the unceasing falling sand caused the robbers to lose their way. As they blundered around, the sand piled up to their knees, and they realized that they were running out of time.

At this point, even Ishichi was beginning to feel some level of fear. Despite his earlier bravado, he began to run from the chamber, and the thieves clamored around behind him, struggling with the sand as they tried to escape. When they left the room, the first stone gate opened all by itself and sealed itself behind them. The mouse that Ishichi had picked up left a mark on him, and he would occasionally lose track of time and place. They had escaped from the trap, but before too long, Ischichi suffered from a carbuncle, and so he returned to his hometown and died – so the story says.
Tomoshibi no onna 灯火の女 – The Woman of the Lamplight

In the province of Kai, in the place known as Aoyagi, there was a man named Koharu Tomosaburō. He came from the line of a retainer of Ōta Dōkan named Koharu Hyōsuke; Uesugi Sadamasa had killed Dōkan in action during the Bunmei era. Hyōsuke was ill at that time, and because it was a particularly virulent disease, he temporarily secluded himself away and sat alone. Despite this, he braced himself for any kind of strife or rebellion and fortified himself with tools. However, concerned of rumors about an incident, he hastened on horseback to the palace of Ōgigayatsu wielding a short-handled lance, with no regard for his body’s condition. On the way, he became aware of his master’s death, and his health began to worsen. Because of everything that had happened, he pulled out his short sword, cut open the outer sash on his armor, and slit one straight line across his stomach and died that day.

The child of the man called Hyōsuke was only three years old at the time and was being pampered and tended to by a wet nurse. He was entrusted to an acquaintance and taken down to Aoyagi, and extreme efforts were made to conceal his upbringing. Time moved on and for some

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108 Kai province is located near Tokyo and is in what is known today as Yamanashi prefecture. Aoyagi does not appear to be a single village but rather an amalgam of a number of villages.

109 Ichikawa Hiroo, “The Evolutionary Process of Urban Form in Edo/Tokyo to 1900,” The Town Planning Review 65 (1994), 182 and Kure, Samurai. Ōta Dōkan rose to power when the Edo family lost control of the Edo area. He was known for his architectural works, especially in creating the Tokyo bay castle, which survived for hundreds of years. He was in service to the Uesugi.

110 Ichikawa, “The Evolutionary Process” and Kure, Samurai. Uesugi Sadamasa was a dominant leader of the Uesugi clan during the Bunmei period.

111 April 1469-July 1487.

112 Kure, Samurai. The Ogigayatsu was a branch family of the larger Uesugi clan, as well as possibly a location where a stronghold of the Uesugi clan was located.
reason or another, the group settled down and lived there for a long time, and they began to be treated as if they were just another group of locals.

Many years had gone by, and generations had passed. The crop fields under the control of the descendant named Tomosaburō were in excess of one hundred *koku*\(^{113}\) and he lived a very leisurely lifestyle. He took a woman from Fuchū\(^ {114}\) as his wife, and together, they had a baby girl. At the time of this story, she was already 10 years of age.

One day, Tomosaburō’s wife began to feel some pain in her chest and lay down, and he exhaustively tried all manners of medical care and moxibusication. Despite his efforts, there was no miracle to be had. After about two weeks of anxiety, Tomosaburō was sitting at his wife’s bedside, having done this all day and all night to never be separated from her. However, his vigilance had exhausted his own energy, and so he soon grew tired enough that he dozed off. Suddenly, the light of the lamp appeared to grow bright, causing him to open his eyes and gaze at it. From within the remnants of the lamplight, a girl around three *shaku*\(^{115}\) tall had appeared, looking like a projection or illusion. She faced him and said, “I find you guilty of being negligent in the care of your wife’s illness. Your heinous act has caused me to appear here before you, gaze upon my awesome presence. It is within my power to purify the illness from her body, but I will not do that unless you pray to me for it to be done.”

\(^{113}\) A *koku* 卍 is an ancient form of measurement used to denote volume and amounts of rice for payment. It is equal to approximately 6.37 cubic feet, so one hundred *koku* would be equal to around 637 cubic feet.

\(^{114}\) While Rosui states that Fuchū is in Kai province, in actuality it was located slightly east of Kai, in ancient Musashi province.

\(^{115}\) A *shaku* 尺 is an ancient form of measurement used for length, distance, volume, and area. Here, it is referring to the height of a person, and as a *shaku* is approximately 30.3 centimeters/12 inches, the girl was about a yard tall.
Tomosaburō was not afraid of this strange figure because he was a very grounded man, so he drew a nearby dagger towards him and began to loosen the guard on the blade. The girl’s eyes grew hard at this action, and she released a bark of dry laughter. “I will not grant any wish of yours. It is obvious that you hate and detest me. Oh well. It is your loss, after all. I am taking your wife away from you.” He could see that she meant that, and as her image faded from view, his wife’s illness began to grow exponentially worse. He knew that he had to trust in the girl because he had no other choice, so with a singular focus he prayed and apologized for what he had done, hoping that would be enough. When he did this, his wife began to quickly recover from her illness, and it was as if she had awoken from a dream. Once more, that girl came and appeared before him, saying “I have cured your wife from the hardships she was facing. By the way, I see that you have a daughter, and I think it would be appropriate to find her a good husband (from amongst the gods).”

When she said that, Tomosaburō asked her, “The requirements for a spouse in the human realm must be different from those of the godly realm. How should I know what it takes to select a husband from among the spirits?”

When he said that, the girl responded, “Choosing a husband is extremely simple. Carve out the shape of a man from a number of paulownia trees116 and choose one of them to be her husband.” Following her instructions, Tomosaburō wasted no time in preparation. In the middle of the night, he disappeared from her view.

116 “History of the Paulownia Tree,” http://www.dragontrees.com/dragonhi.html. There is some connection here to Tomosaburō’s daughter and the fact that he is being made to carve potential husbands out of the paulownia tree. In Japan, tradition is to plant a paulownia tree when a daughter is born and to carve her wedding chest from the tree. The lamplight woman’s command could be a bastardization of this tradition.
The following morning, he came back, and the girl said, “Because I have given you the tools to finding a good husband for your daughter, you now owe me a great debt. Soon, I will summon your family, and you should be ready to express your delight at what I have allowed you to have. Please do not go anywhere.” Although Tomosaburō felt a deep hatred from the bottom of his heart for her, there was no way out of it, and so he bided his time.

One night, she suddenly came and appeared before them, saying, “As I told you earlier, tonight we will go together to my place of residence.” She invited the couple into a splendidly made covered carriage made for them, and as they peeked inside, there was a maid nearby, along with a servant and a great many retainers who urged them to get in.

While Tomosaburō and his wife were somewhat reluctant to do such an odd thing, they entered into the covered carriage before them. Soon, they were completely surrounded by male and female retainers and servants. Before they knew it, they arrived at a large gate. At that moment, the sky of the night became murky, and the light of the stars could not be seen. It was frightening, as if someone had previously smeared ink all over the sky, but there was no time to be scared, as before long the sky cleared up, and they arrived at a large mansion, not unlike that of a provincial governor.

They entered the main building, and inside, there were many men and women who waited on them hand and foot. There was no way to state the beauty of the building. They looked around amongst the many servants, or rather Tomosaburō looked around and his wife intimately talked with the servants. Without a doubt, there were other people there whose bloodlines had long since dried up. He felt nothing but wonder as he looked around, but when these people looked at Tomosaburō, they acted like he was unwelcome there, and as such it was becoming harder and harder to dispel the doubt racing through in his mind.
Adding to this were the shapes of the men that he had carved from the paulownia three present inside the tatami room, rightly trussed up in kimonos and ancient headdress. The strange girl was there and invited Tomosaburō’s daughter along with her two parents to sit at seats of honor. They were treated to various manners of entertainment and hospitality, and it was quite extraordinary. They drank all kinds of alcohol, and as time passed, they could faintly hear the sound of the bell of the fifth watch of the night. The song of the rooster\textsuperscript{117} dispelled any doubt left in Tomosaburō’s mind, and he desired to return with his wife back home.

As Tomosaburō was becoming increasingly disgusted with this farce, he wondered how he could get the apparition to quit all of this. Just then, that woman appeared before him and drew close to Tomosaburō, standing before him. Tomosaburō grabbed a nearby wooden pillow with his hand and heaved it in the direction of the woman, feeling confident in his decision. The woman’s body let out a soft gasp, shook for a moment, and disappeared. Almost immediately, Tomosaburō’s wife began to suffer from an intense heartache, which persisted for every hour of the day until she died.

Her husband was fed up with all of this and once more prayed all manners of prayers and apologized in various ways, but despite his efforts the woman never came again. Moreover, he felt the dread in the area and had the idea to move as fast as possible. Unfortunately, he could not act on this, as his tools and possessions, even his handkerchief and mats, were stuck in place, and he did not want to leave them behind. Furthermore, his younger sister also took ill, and before long she died as well – so the story says.

\textsuperscript{117} The term here that I translated as “rooster” is \textit{yagoe no tori} 八声の鳥, defined as the bird that sings repeatedly at dawn.
(Miyazu no bakemono 宮津の化もの – The Monster of Miyazu)

In a place called Miyazu in Tango province, a man named Sumaya Chūsuke had a home where he always did business in silk, having built a high quality cloth-making loom. He kept nagging over the shoulder of the thread spinning women, and day in and day out he never slacked from his father’s occupation. Over the years his riches and honors grew spectacularly. Among his family’s retainers, there was a middle-aged spinner named Gen who had been employed under him for many years.

As a resident of a village called Ine in the near whereabouts of Nariai, she was raised there by her mother until she was three or four years old, having been separated from her father at a young age. Everyone in this area made a living pulling in nets and taking the fish from them, so her mother would hold Gen close and leave for the beach, doing things such as desiccating the sardine and pickling the mackerel. As they did that day in and day out, one time a pilgrim came by, looking extremely flummoxed. He was around fifty-four or fifty-five years of age, and he came to this village and asked for favors from every household, spreading his sleeves out and tying himself down to make a life there. At night he depended on the widow and spent all night at her place. Even so, it was not some kind of intimate sleep, but rather he spread out on the woven mat on the surface of the floor and used the threshold of the entryway as a pillow and slept there. As a result, when the day grew dark, no one was able to easily enter the household. Put another

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118 Tango province was an ancient province in the area of current day Kyoto prefecture. Miyazu was one of the capitals of Tango, and there is currently still a town named Miyazu in Kyoto.

119 It is unclear where exactly this is, but I believe that it is referring to the area near the Nariaiji temple in Kyoto, which is located within what was known as Tango province and on the Sea of Kyoto, which makes sense because this village is occupied by sailors and fishermen.
way, people coming in from outside were blocked by this sleeping priest and were unable to enter. To make matters worse, the priest would usually sleep late into the morning.\textsuperscript{120}

Be as it may, this widow did not have any sort of hateful feelings for the priest and welcomed him, making him feel at home. One time, he said, “You have truly made me feel at home by letting me sleep and stay here, and I thank you for that. I have thought long and hard about what I could possibly give you (in return), but it has been a long time since I have had worldly possessions, so I do not have anything material to give to you. Still…as I gaze upon your home, I feel that there is some sort of specter that haunts the area.”

Having said that, the female head of house replied, “That is true, the entire village has been under attack by that being. Recently in Ine, when you head out from the beach, there is a cape. Looking out to the open sea, you can see another island, and occasionally strange things cross over from that island and come here. They deceive and trick the villagers, and it is worrisome. My husband’s death was under some unexpected circumstances, and I cannot help but wonder if those beings were the cause of it.”

When she said that, the priest added, “Just as I thought, there are some kind of happenings of suspicious omens occurring here. Well, I can at least save you from that hardship to thank you for your kindness these past few days. I am going to leave soon because I have grown homesick, and I will begin a journey of many miles to return home. But, first, tonight at some point, I will repel away the hardships of this home, and they will not return!” He stoked the

\textsuperscript{120} The implication here is that not only did people have trouble making their way in at the end of the day but also couldn't get out of the house in the morning. Basically, as the reader can tell by continuing further and by what they’ve already seen, the priest has made himself at home in this residence, not exactly with the well wishes of the owner.
fire and washed his hands with water,\(^{121}\) and he wrote up some kind of spell charm. Facing the
hearth, he burned that note. Soon after, there was the intense sound of driving wind and rain, and
they could see thick pine trees falling down outside. Even the mountain of Ine was beginning to
crumble, and there was blinding light from massive thunder and lightning strikes. There were
unseasonal squalls coming from that island across the way, and Gen’s mother was afraid and out
of her mind with worry. As she collapsed into a chair, the various clouds cleared up, and the light
of the stars shone clearly.

The priest then said, “It is calm now, and there should not be any more strange beings
coming to this home for a long time. However, there is another demon here that I did not manage
to repel completely. I suspect that around twenty years from now, this home will experience some
hardships from that specter. At that time, in the same manner that I did, throw this into the fire
and burn it. When it burns completely, that demon will finally be detached from your home, and
you can live in peace!” He made another note on an iron cutting board, writing in red, and the
head of the house took it and the monk tearfully departed from that home. At long last, he did not
return from wherever he had come from.

The woman’s daughter quickly became twenty-three or twenty-four years of age, and in
the countryside she was known as a tender soul who was wasted on that type of area. Because her
features were beautiful and she far surpassed anyone else in the vicinity, and those people in the
area were not rich or of superior status, she did not yearn for anyone of them. Despite this, her
mother held much parental pride for her daughter, and she too thought that it was not appropriate
for her to be meeting with such common folk.

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\(^{121}\) This is just another way of stating that he purified himself.
As she continued to carefully watch over her, some manner of person from the imperial palace came around, a retainer of various tasks of the imperial court that was a man of around fifty years of age, returning from entering the Kinosaki hot springs. He had crossed through the mountain gap, and hearing of Tango province, he wished to worship at the various Nariai temples. He looked all around, finding the area to be splendid, and from the head of the river he rode a boat to the inlet of Karakinenumawa, making for the various villages on the water of the inlet and paddling out to them.

He passed by this particular village and caught a glimpse of the woman’s daughter, and his body was filled with all manners of greedy thoughts. It was beginning to grow dark, and landing his boat on the seashore, he asked the sailors and fishermen of the inlet for the location of the widow’s home. He gathered away all of his belongings and made to request lodging for the night there. As he did that, he composed poems and danced and drank alcohol, and he earnestly asked for the woman that was the head of the household to come out, not caring that she was rather unattractive. He got her to drink and eventually got around to asking about the daughter with whom he had fallen in love at first sight. The mother still held her daughter in very high regard, and she had already allowed other people from the imperial court to meet her daughter, and she would be embarrassed for these other people who were already in love with her.

If it was in fact true that this person was from the capital, she pained over the thought of her becoming any sort of consort to a noble, and she only listened to his request without

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122 Kinosaki is known as a popular resort town with world famous hot springs. It is located in Hyōgo prefecture, slightly west from where this story is taking place, in Ine.

123 I was not able to find any mention of this location, though cursory examination of a map places it a few miles east of Miyazu, near the Maizuru Bay. Karaki is a word that refers to wood not located or obtained in Japan or just dead driftwood. Nenunawa refers to the roots of the water shield (Brasenia schreberi), but for locations, this is not made obvious.
responding. The capital person was more and more becoming in love with and pining for her.

While assessing the mother’s mood, he asked the mother a question in a way that would force an answer out of her, “I heard from a monk on a journey long ago that you have a talisman that he gave to you. Show me what kind of item this is!”

When he commanded that, the mother, always holding that protection near and dear to her heart, fabricated an imitation charm and presented it to him. The man from the capital took this note, and his urgings for the mother to give her daughter to him grew stronger and stronger. Although he repeatedly made requests to hand her over, the mother likewise was becoming more and more stubborn. When she would not give her over, the man from the capital then at that moment grew extremely angry. “All throughout tonight, my men have been searching throughout your home for her. You have forced me to take extraordinary measures, and I am going to speed off to the capital with her at my side!”

With such abusive words, the mother began to grieve and lament about the unjust hardships that had come to her and that she could not stop them, but she suddenly thought of something else. She retrieved the amulet that she always held close to her body and thrust it into the fire underneath the teakettle used for the traditional ceremonies and burned it, and it created a miraculous sight. Suddenly, there were frequent large claps of thunder and downpours of rain, and the lightning lit up the shoreline without destroying the home, and before too long, the rain cleared up and the night grew clear.

When she looked, the man from the capital was actually an extremely old monkey dressed in human clothing! All of those belongings that he had scattered about the home were not things of this world. Because every one of them were types of gold and silver, they were referred to as things from someone of the Imperial Court, and they were given as offerings to the treasury of Nariai – so the story says.
Translation Methodology and Issues

Before explaining my translation methods, I would like to comment on the source texts that I used to translate *Otogi hyaku monogatari*. I had access to three different versions of the text – I used both the original manuscript version from an original publication of the work\(^{124}\) as well as two different *katsuji* versions (Ogawa, 1984-1991, and Tachikawa, 1991). Each introduced different challenges. The original was an excellent reference to use when the *katsuji* versions differed on an element of the text. However, because I had access to the *katsuji* versions of *Otogi hyaku monogatari*, I was not forced into using just the original.

Because I wanted to appreciate the troubles that went into working from the source material, I used the source text for the preface as my basis for translating that particular part. While it was not impossible to understand the meaning of the work, I was forced to navigate the troubles that are introduced with *hentaigana* (変体仮名, different forms of *kana*), somewhat illegible handwriting, and extremely illegible kanji playing a prominent role.

As a result, the *katsuji* versions were much more useful to me in the process of translation. The main issues that I encountered when comparing both versions of the text were slight differences in the kanji that each translators decided to use. This was mostly a result of that particular person deciding to use the older form of a particular character that would have appeared in the original text rather than the modern equivalent that most people would have recognized. There was also a much more minor problem of a difference of opinion in punctuation, but this was not as worrisome to me since pre-modern Japanese texts are notorious for having less than stellar punctuation.

I would like to return to the issue of kanji because there were a few instances where Rosui’s method of writing caused me some trouble in discerning the meaning of a word. There

\(^{124}\) Made available thanks to Waseda University’s Database of Japanese and Chinese Classics
were a number of circumstances where I was unable to fully determine the meaning of a particular kanji compound. Consulting with the source text easily solved some of those, and using the furigana (when given) solved other problems. However, there were a few to which I could not find an exact match, so I was forced to conclude that either Rosui had written a particular character in error or that it was a usage that was so outdated that it would not appear in any dictionaries available now.

Rosui was also prone to writing compounds in an inverted order, actually writing the two separate characters correctly but flipping the order in which he wrote them. This was not a particularly troublesome problem because it only occurred once or twice in all six segments of translation, but it did cause some confusion before I came to the realization that the compounds were backwards, usually using the furigana as an aid.

Those issues were more related to style and grammar, but I would like to discuss a more content-based problem – Rosui’s rather prevalent use of place names, especially in the first story. Normally this would be a good thing, as a reader could use the cues to understand where the story took place in Kyoto. However, the city of Kyoto has changed a great deal over the past three hundred years, and some of those locations were not still alive. Rosui did not limit his stories strictly to the Kyoto area; there are tales located in Tokyo, the far west, and the southern islands as well. By poring through maps and trying to match Edo period locations to modern day landmarks, I was able to pinpoint a number of locations. Unfortunately, some places remained obscure, and I was only able to make speculations regarding their modern day location.

When translating the text from classical Japanese to English, verbs were difficult to translate in a way that was conducive to the flow of the piece as well as the accuracy. Because classical Japanese verbs have so many different meanings, even more than their modern equivalents, it was occasionally difficult to discern the proper meaning given the context. Additionally, sentence structure was a problem because there were a number of sentences that
stretched to upwards of one page in length. Once I worked out the verbal meanings, the next challenge was deciding where to split the sentences so that they appeared natural to an English audience but still retained the original Japanese meaning.

To do that, I worked with the admittedly scarce punctuation and split the sentences using those and the verbs as guides. In a number of instances, I had no choice but to cut a sentence in a place that was not quite natural. To that end, I did my best to introduce transitions between thoughts that incorporated aspects of the original text and made it clear to the reader that there was a steady story flow in place. I believe this is just a common problem within Edo period literature, but there were next to no paragraph breaks, and that was something I made an effort to include in my translation. Whenever there was a significant change in either setting or plot, I inserted a paragraph break to improve the flow of the piece and to make it easier for a reader to follow.

Overall, I made every effort possible to retain the meaning of the original version of *Otogi hyaku monogatari* as was written by Aoki Rosui, but I was also forced to work around some of the inherent differences between the English and Japanese languages to make it easier for the reader to understand what is going on at times. When at all possible, I kept to the guidelines that I outlined above and made every effort not to disrupt the original feel and flow of the tales, but in certain circumstances, I had no choice but to introduce words or phrases that were needed in the English translation to fully explain the meaning. Given all of the challenges that classical Japanese presents to a translator, I believe that my approach to the translation that I have presented here is accurate and justified thanks to the numerous processes and decisions that I have outlined in this explanation of my translation methods.
APPENDIX

OTOGI HYAKU MONOGATARI SOURCE TEXTS

The Preface to Otoki hyaku monogatari 御伽百物語序

春くらし、九かさねの内も外も、分きてあらしのけふは長閑きと、打ちどすし
て外面のかたを詠立てば、来ぬ人も誘ふ 打、 浄縫びそむる梅か香、いとなつかしう。

夕日の影ながら、袖に移り、心にしむる夕風はとぞ、先づ思ひ出する比、我が梅園の
戸ぼそに、例の二人三人ぞ見え来つる。それが中に珍しかりしは、此四五年か程、あ
づまの方に浮かれありきて、名ある山 胜 たる 地、跡たれます神の 社、 行 ひすませ
しといふ仏の 寺、 尊き限々残りなく修行し、 行 び歩行たりとかいふる 聖 の、い
と老ぼれて、頭白く、眉髭なども黒き筋なしと見ゆるをぞ、友なひ出きたる。こは
如何なる人にか、思ひの外にとやもてなさまし。「そもそも何人ぞ」と問はせたるに、此率
て来し人のいふやう、「是は六十六部の御経を治めて、諸国をめぐり有るとあるうきめ
恐しき事見もし、聞き尽して、此春はここに物し給ふ世捨人よすてびとあンなり。昨夜より我が
方に出して参らせ、夜ひとよ語りあかし、法文など承りつるに、また二さき希有の
物語も侍 ふに付て、よし我ひとり聞かも無下も思へば、今宵はここに伴ひ侍りつ
る」といふに、私もやや心動きて、「さらばよ、かはるがはる」あど打ち給へ。まらは
物忘れの為方なければ、書き留めても由あるは残すべかりけり」とて、すずりひきよせつつ一つ一つ書いて見るに、いさや浮きたる事ともしらねど、咄はなしけり。聞きも聞きたる哉。すずろに言の葉の茂りゆく数の、やがて十づつ十にもやと、おもふばかりり息もつぎあへば、何くれと積りて、果ては手もたゆく。ねぶたき迄なりにたるに、猶やますぞいふ。聞まがひたるもあらん。聞きもらしたるも有るべし。やがて明の日は彼の友の方へ遺すべきりける程に。又あらたむるにも及ばす。是れが名を御伽百ものかたりと書いて、なげやりぬ。
剪刀師竜宮に入る

今上  堯舜の御代 紫野の御霊、残るくまなく玉をみがき、

金を鑲めつくり出しでさされる。中にも過ぎし元禄の春は北野の御修理事。

せんぐう みこし ほつどう むんだう べつううやそう

神々々のおこなひあり。是れをおがみ奉らんと洛中の貴賤 袖をつらね 踵をつきて我

なりが、是れも此御せんぐうを心がえ昼より宿を出て、真盛の筋を 東の鳥居前に

いたりて見わたせば、はや総門のあたりより 柵ゆひわたし神宝の長櫃やりつづけ

御木丁帳幕ここかしこに白張の神人居ならびたり。いまだ時の鐘もつかぬ程あまりの

群集心づきて、彼方此方と拝みめぐりける所に、年たけたる祝部はふり壱人国重

かへ、「其方は常々に当社信仰たうしやしんかうの人と見えて、いつも会日にはつるる事なく、歩みを

運ばるるにより我も見知りたるぞ。御遷宮の次第拝ませ申さん。さりながら猶いまだ待

ち遠ならべければ、其あいだ少時やすみ給へ」と、南の鳥居より中門の前にいたりけ

に、むかふより社僧壱人あはただしく走り来たり、此祝部にむかひていひけるは、「

金を鑲めつくり出しでさされる。中にも過ぎし元禄の春は北野の御修理事。ゆへなく
上よりの御使ありて只今人を召さるれども、折ふし誰も参り逢はずとて御気色あしき

上よりの御使ありて只今人を召さるれども、折ふし誰も参り逢はずとて御気色あしき

上よりの御使ありて只今人を召さるれども、折ふし誰も参り逢はずとて御気色あしき

92
渡し、さて
るが、同じ年六月にいたるや。
軒ありて、見るに目をくらめかすほど也。

えんを拝し、そぎ
かうりし

し家も
有りし

も承りし也。今此二色を汝が家に

渡し、さて 懐 より白銀の 笹 を壱本 金 の匙子壱本とを出だして、国重に

仰せけるは、「汝は心ざしすなほにしてよく神明の 内 証にかなひける故此御つかひを

も承りしも。今此二色を汝が家に水難あるべし。其時この 笹 を水に投げ、匙子は身

をはなさず首にかけよ。命を 全 し家も 恕 なるべし」と、こまごまと教へ給ひて、

又目をふさがせ、此度は黒糸の 鎧 着たる武者に仰せありて送らるるとぞ見えしが、程

なく有りし 墓 の陰に帰りぬ。ふりかへて池を見るに送り来たりし武者と見へば、

甲の面一丈ばかりの亀となりて失せぬ。国重あまりの不思議さ感涙をながし、水の 面

を拝しそぎ北野に帰りければ、はや先だて白張の人出むかひ御返事を懇げ取りる

が、「御遷宮も今ぞ」と、人々も立ちさはげば国重も出でんとするに、道なくて外陣の

緒に這かれ、儀式づぶさに拝みおはりて吾が家に帰りぬ。さるにても彼の竜宮にて給

はりし二色の 宝 と、仰せられし詞のすき心がかりにして、よいよ信心ありく過しけ

るが、同じ年六月にいたりて落中ござ楽しみ 雷 の災あり。九十八ケ所に落ちる

比、賀茂川から河はいふに及ばず、一条塩河の水は小川の流れ東より衝きかけ、
白波を穿ち洪水民家を漂はずにいたりて、国重が家も押し流されんとする時、彼の
白銀のをさかまく彼に投げ入れしかば、たちまち 笠は大綱と変じ水に浮き沈みて引
きはゆるとぞ見えしが、其辺四五町が程は終に水難の愁ながらけるとぞ。

The Curse of the Mujina 猪のたたり

豊後国日田といふ所に智円といひける僧ははなはだ禁呪の術にたけたる人に
て、およそ病人を加持し妖魅を祓ふに時をうつさず、目的前に皆そのしるしを見せしかば、
近郷のもども我一と足を運び金銀をなげうち、昼夜門前に市をなして和尚の慈悲を乞ふ事、
片時へんじも絶ゆる事なかりければ、あるひは衣服米穀の類かは持経本尊を造立
理など、おもひおもいの寄進をなしける中に、其あたり近く住みける智円に
ひし者は家も富貴しける余り、此僧の恩を請し、報謝といささかなる庵を造立し
打飯料にて少しばかりの田地などをも寄せければ、智円もいよいよ徳あらはれ、弟子の
新発意と承師の法師と三人豊かに暮し、十とせあまりも過ごしたりけるに、ある日行ひ
の暇に智円は門に出でて、嘯き居たりけるに、年の程廿あまりと見へて、容顏美麗に
していかさま故ありげなる女の、供人少しあれしつれ此庵に尋ね来たり、和尚に対面
して云ふや、「みづからは是れより七八里をへだてて住み侍る稲野の何がしと申す者
の妻にて候ふ。夫の稲野は過ぎし年病によりて失せ侍りき。忘れ形見の子はいまだ十
にだにたらず。女の身ながらも父が名跡を絶やさじと家内を治め田畠の事を苦労し侍ふ。

外に猶妻の母ひとりことし七十に余りてありませり。行歩かなひがたく歯さへことごと
くぬけて朝夕の食事も心に任せねは、みづから此おさなき者を育つるひまに、 労 の
乳をさへ分けて参らせ二とせあまりも介抱し、別れつる夫の心ざしをもたすけばやとお
もふに、此ほどはけしからぬ病に犯され給ひて、医療も種々と手を尽くし候へども、曾
て露ばかりも験なくうち臥し給ふに、あやしき妖怪とかいふ物さへ引きそひて、恐し
き事どもをいひののしり、くるしくなやみ給へば、此ころは乳味をだにふくみ給はず。

みずからが身にかへても此の病を救ひたく。足下の御加持をも頼みまいらせたくて遥々
尋ねまいりし也。かく申すも 憚 ながら何とぞ明日未明よりわらはが許へ御こしあつ
て、 暫く加持をもなし給はばいかばかりの御慈悲ともなり侍らめ」とて、さめざめと
泣きけるに、和尚のいはく、「 尤 きく所衰れにいとおしき身にあまりて覚ゆるぞや。

さりながら我もとより 齢 かたぶき 質類壊て行歩も心に任せがたければ、行きて加持
せん事をふべかず。只其病人を扶けてここに来たられよ」とありれば、女また申す
やう、「 姑 の病よのつねならず。悩ましきして給ひて、然も日を経たれば、人に任せ
たる起き臥しさへ危く、けふか明日かところを感すほどなり。哀れ御慈悲に御出であ
りて、ひとたびは見させ給へかし」と、いひもあへずさめざめと泣きふせば、智円もあ
はれに覚えていと易くうけあひ、所のさまをも聞きおきて、女は帰しやりぬ。其あげ
の日は、朝とくより庵を出てて彦の山のふもと里と聞きしを便りに、遙々の道を尋ね
行き給ふに、其所はありて其人なし。稲野氏の名さへ知りたる者なければ、智円も力な
く日のたくるままに帰り給ひぬ。引きつづきてまた其明けの日彼の女庵に来たりていふ
やう、「昨日は一日まち暮し侍りしに御尋ねなかりしは和尚おしやうの大悲にも外れ侍ふにや」
と歎けども、智円は散々に腹を立て、きのふ細やかに尋ねつれども、曾て知れざりし
分野を語り、「老いたる者を訛くか」と、なかなかまた立ち出づべき気色なし。女は
うち歎きて、「きのふ足下そこに尋ねさせ給ひしは吾が住む所より纔か六七町の程ぞか
し。尤御いきどよりはさもあるべけれど、人をたすくは菩薩の行とかや。御心を
なだめられ今一度御尋ねあれかし」といへども、智円は散々に腹を立て、さのふ細やかに尋ねつれども、曾て知れざりし
居たけ高になりて、「何条和僧は慈悲を知り給はずや。今其方の誉劣りなば、よも人
にむかひて悪口したま、して和尚の徳を貶し参らせん」と、立ちかかり、智円が
脛をとらへて引き立て行かんとす。其さまけしからねば智円も只者ならぬとしたりて。
智円は弟子の小僧、ことし十四才になり、引きのけんとせしが、いかがしたりけん、是れも二刀組をかうぶりて死したり。智円は是れに気を取られ急ぎ承士の坊主と二人心をあはせ、居間の下を掘りて彼の死骸ともを埋みかくしぬ。此新発意はは近辺の百姓にて、庵を去る事かに壱里ばかりなりけりが、その比しも其家みな野に出て田を刈り居たる所へ、旅人と見えて男二人うちつれて通る噂に、「智円の庵の新発意は不便の事かな。魔の所為とおもひながら殺されて非業の死をしたり」と云ひすてて行くを、彼の父驚き、取る物も取りあへず智円か庵にかけ来たり、先づ新発意をたづねしかば、智円も承土の僧も仰天の気色なりしが、今は争ふに術尽きて、ありのままを白状したれども、一度此事を隠さんとせしも、悪名を雪すぎて死なばせん」と、丹誠をこらし祈りける程に、最前の女あらはれて云ふやう、「吾誠は姥山に住みて、千歳を経たる猿也。吾が子孫ひろがりて数百に及べり。是れら皆神通を得て人を惑はし、家を怪しめて子孫のために食を求むる所に、此坊主に加持され世をせまえるるが故

折しも智円が弟子の小僧、ことし十四才になりけるが周章て飛びかかり、引きのけんとせしが、いかがしたりけん、是れも二刀組をかうぶりて死したり。智円は是れに気を取られ急ぎ承士の坊主と二人心をあはせ、居間の下を掘りて彼の死骸ともを埋みかくしぬ。此新発意が親は近辺の百姓にて、庵を去る事かに壱里ばかりなりけりが、その比しも其家みな野に出て田を刈り居たる所へ、旅人と見えて男二人うちつれて通る噂に、「智円の庵の新発意は不便の事かな。魔の所為とおもひながら殺されて非業の死をしたり」と云ひすてて行くを、彼の父驚き、取る物も取りあへず智円か庵にかけ来たり、先づ新発意をたづねしかば、智円も承土の僧も仰天の気色なりしが、今は争ふに術尽きて、ありのままを白状したれども、一度此事を隠さんとせしも、悪名を雪すぎて死なばせん」と、丹誠をこらし祈りける程に、最前の女あらはれて云ふやう、「吾誠は姥山に住みて、千歳を経たる猿也。吾が子孫ひろがりて数百に及べり。是れら皆神通を得て人を惑はし、
に、吾ここに来て此災をなれ。新発意も誠は死せず、我隠して姫嶋に放ちをきたり。此後堅く誓ひて禁呪ふ事を止めば新発意をも帰し汝をもたすべし」といふにより、先づ人を走せて尋ねしに、果たして姫嶋にあり。智円もさまざまと誓ひ重ねて呪の道をやめしかば、二たび此妖絶たりしとぞ。

The Robber of Ishitsuka 石塚のぬす人

上古成務天王を治め奉りし池後の陵と相並り。俗呼で皇后の陵を大宮と名づけ、成務の陵を石塚とす。猶そのころの凶官大連の住みける跡も、土師村陵村と名に残りて千歳の今に及べども失せず。百王の世々を動きなく遠く見そなはし給ふとの神慮も、いちじるしく成務神功孝謙三代の陵墓巍巍としてつらなり、雨土くれを動かず、風枝をならさずして、松は年毎の緑ふかく雲は石塚より出でて慶びの色をたなびけりとぞ。ここに火串の猪七と云ひは吉備中山に隠れ住みて、年久しき盗賊の張本なり。彼がすむ山は備前備中に跨りたれば、両国の支配たる故、制禁も疎かなるを願みて、ある時は武蔵野の草に臥して江戸の繁栄に欲をおこし、又は北国船に身をひそめては津々浦々の旅客をなやめ、命を幾度か虎の口に運れて立ち帰る。春は
都の町々に、春休み、花の名残を大和路にかかり、故郷の空なつかしく急ぎけ
るに、此歌姫の宿泊り迄組下の与力とど二十人ばかりを引き具し、ここかしことおび
やかし、伐り取り強盗に心をくだっていども、上方の辺は人賢しく安らぎに居れども
危きを忘ず。常にたのしもども、万々に心をくばりて用心きびしく所なければ、此程さま
さまと手を尽しつるも徒いたずらになり。うちつきたる不仕合せに、いでや祝ひや
道すがら帰りがけの設まうと、猪い七が一党うちこぞりて一夜酒のみあかしする。序
に猪いひけるは、「いざや者ども、此むらにありといふ陵を堀かへし、様子よくば
今よりして東国北国に指しつかはず眷属どもの宿りにもすべし。且は予が出張の地に
も可然き所ぞかし。幸ひ此陵山は三代帝王の墳墓なり。中にも大宮は神功皇后の
陵にて四方にから堀を構へたるも要害のたよりすくなからず。与力の者とも面々に
力をはげまして堀りかへせ」といへば、「我も／」と鋤鍬をたづさへ、先づ石塚に取
かりぬ。比は卯月のはじめの七日、宵月よりをより胴の火さし上げ、手毎にいどみ
て堀りけるに、始の程は四方ともに石を以て築きこめたるを、滝として此石を堀りす
てしかば何所ともなく、鉄のぬき出しでしを、猪七下知して土砂を持ちかけさせ、泥
となしてかへほしたれば、其實は大なる石の門にて鉄の鎖をおろしたるを
どうつつき
胴突をもって打ちはづし、門をひらいて込みいらんとする所に、何もののが射るとはしら

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まず門の内より矢を射出す事雨のごとくにみだれかかれば、いさみすすみし盗賊とも七八人やにはにたふれ死する者もありけば、此ふしぎに気をとられ、しばししらけてひらてたるを、猪七はもとより不敵ものにてかやうの怪異にあへども事とせず。余党どもを叱りて云ふやう、「死して久しぶり人を治め、年またいくばくの月日を積みたるふる塚なり。狐狸の臥処にもあらねば、是れしばらく上古じやうこの人塚を守らんために仕かけ置きしぞや。皆立ち退きて石を投げよ」と、声をかくれば手毎てごとに礫つぶてを以て投げいるに、石に随ひて矢を射だす事数刻すこくにして、やがて矢や種たねも尽きぬと見えし時、「入れや者ものども」と、一同にこみ重り胴どうの火ふき立てて第二の門にとりかかり、石の扉とびらをはねあぐれば、又甲冑かつちうを対せし武者、門の左右さうに立ちふさがり、打ち物ものさやをはづし、眼まなこをいららげおもてもふらず、無二無三に切りまはるを、猪七是れにも猪恐れず、「鍬くわの柄の柄を取りのへ敲きおとせ」と、下知げぢせられ盗賊どもかけふさがり、横ざまに薙なぎたれば太刀長刀ことごとく持ちもこたへず落されたり。よくよりて見るに 悉く木にて刻たる 兵の入形なり。時こそ移れとみだれ入り、殿上とおぼし所に着おほゆかゆかせいむていき。大床に走りあがり其あたりを見まはせば、中央の床に臥し給ふは伝へきく成務帝と見えて、七宝の褶に珠玉の褥、衣冠ただしくして東首したまふ。四面におのおけいしやううんかくの卿相雲客次第に居ならび、威儀おごそかなるありさま、生ける人に少しもたがはず。
身の毛よだちて覚へたるに、玉の床の後にあたりて大きなる黒漆の棺あり。鉄の鎖をもって石の棺に穴をあり、八方へ釣りかけたり。其したに金银珠玉衣服甲冑さみあげたるに盗人ら見せて、おもひの外に徳つきたる心地して我よ人よと、あらそひ取らんとし所に、彼かの釣りたる棺の内より白銀にて作りたる鼡をひき、猪い七が懐に落ちかかりけるが、たちまち棺の両りやう角より吹きいづる風の音、さながら秋の田面に渡る野分の風ともいづけ吹きしること揃かなる砂を吹きおろす事。

雲霧かしぐれの雨かと、袖を払い頭をふるう程に松明を吹き消し、鉄鍬をふりうずみ見あぐる眼をくらまかし、矢をつくばかりに風につれて、とやみなく降る砂に盗人らも途とを失ひ、とやかくと身もだへせし内、すでにふりつみて膝節も隠る程なりしかば、さしものの猪い七もそらおそろしく、後がみにひかれて逃げ出でしかば、残る者ども我さきと命をおしみ転び走り、門の外にかけ帰れば、石の扉おのれと打ちあひ、もとの如くにさし堅まる。猪七は彼の鼡の落ちかかりける跡、その折ふしは何とも思はず周章でそこを遡れ出でしか、ほどなく痲といふ物をわづらひ故郷に帰りて死じけりるとぞ。
The Woman of the Lamplight

灯火の女

甲州青柳といふ所に小春友三郎といふ者あり。彼が俗性はもと太田道灌の
家の子にて、子春兵助といふ武士なり。主人道灌は文明のころ上杉定正のために
戦死あり。兵助その時分は病中にて。殊に重かりければ、暫く籠居をつけるを、
此騒動に気を張り物の具を堅め、手鑓てやりおつとり馬上にて、扇が谷の館へとかけ付け
る所に、はや主人は討たれ給へぬと聞きしより、俄に病勢びやうせいさかんになり、
身体しんたいもつての外悩みける故、腰刀こしかたをぬきて鎧よろひの
上帯うはおびきりほどき、腹はら一もんじにかき切り自実して死したりける。そのこ
兵吉といひは、其ころいまだ三才になりけるを乳母がふ
ところに搔きおひて、些すこしのしるべを頼みに此所へおち下り、深く隠して育てしが、時
移り世かはり何となく住みつきて、地侍の数に立ちならび、今の友三郎にいたりて百
石ばかりの田畠を支配し方のとだかなる渡世なり。妻は同国府中より呼びむかへ、二
人が中に女子一人まふけ、すでに十才にぞなりける。ある日此妻わねを痛みそめてうち
ふしけるが、医療灸治きうぢさまざまな手を尽くせども更にその験なくて、半月に及ばんと
する比、友三郎は是れをいたはり昼夜枕もとのを立ちはなれず、種々に看病をなしきる故
精気疲れてしばしが程、うちまどろみける所に 忽ち 灯の光あかくなりたるを覚ゆる

ままに目を開き手見上げたれば、 傍にともし置きたる有明の灯の中より、其長三尺
ばかりなる女、影の如く湧き出でて友三郎にむかひいふやう、「其方が妻の病は纔かに怠りたる事の罪のために、魔の見入りたる物なり。吾よく此病を祓ひて得させん。我を神として祭るべしや」といへば、友三郎は元来心ふとくしたたか者なりければ、此のあやしき姿にも恐れなき、手もとにありける九寸五分を引きよせ、鍔つばもとくつろげ、はたと白眼にらめば、彼の女からと笑ひ、「我がいふ事を用ひず、却て吾を憎むと見えたり。よしよし今は其方が妻の命を奪ふべし」といふよと見えしが、姿は消えて跡かたなく、妻の病は頻しきりにとりつめ、今はかくよと覚ゆるに堪えかね、友三郎俄にはかに心を改め、信をおし、一心に折りわびけれ病気もたちまちに平癒へいゆし、夢の覚さめたる如くになり。彼の女も又あらはれ出でて、友三郎に向かひいふやう、「吾此度の難を救ひし替りには吾にひとりの娘あり、是れがためによき婿むこを撰みて給はるべし」といふに、友三郎聞きて、「それ鬼神天地の道と人間の境と雲泥の違ちがひあり、吾何を以て鬼のために婿を撰む事を知らんや」といふに、女また云ふやう、「婿を携むはいと易き事也。桐の木を以て男の形を刻み給へ。吾其中にて携めとるべし」といふ程に、友三郎やがて其教の如く仕立てさせて備へけるに、夜の間に失せて見えざりけり。
は是れを深く憎みおもし巧克力も、為方なくてうち過ぎるに、ある夜俄に彼のをん
なあはれ出で、「いざや兼でいひし如く今宵は夜とともに我が方にむかへて遊ばん」
と、表のかたを招きけるに、結構に拵こしらへたる駕籠かごのりもの、二挺、御むかへにと昇きすゆ
れば、腰もとかいそえ端もの、供まはりおびたししく早々と勧められ、友三郎ふうふ
心ならず怪しさよとは思いながら、迎への駕籠に乗りうつれば、供まはりの男女前後を
すでかこみ、既に大門を出でるが、折しもそのよは空かき暮り星の影さへ見えず、ただ
さきに墨を摺りながしたるやうにておそろしきばかり也し、行くともなく飛ぶともな
しばらく少時の程に、空もゆうやう晴れたりと見る比、大きなる屋形に着きぬ。其さま国司な
どの館のごとし。内よりあまたの男女むかへいさかひて奥に入る。その奇麗さ心詞
にのへがたく、おののおの居ならびたるあまたの召仕びの中を見まはすに、あるひは友三
郎が親しく語り呑みたるも、又は一門のすさなりしが、死して久しぶり人とておもひ
あたるもありて、見る度に驚かるるもあれど、此のものどもは友三郎を見ても、見しら
ぬ顔にもてなして居れば、心にいよいよ不審はがたくて、なをおくの座敷にゆれば、
彼の桐の人形よと覚えし男、衣冠ただしく引き繕ひ、例のあやしき女と娘と友三郎
夫婦を上座にまねき据へて、さまざまのもてなしをなす事斜ならず。やうやう酒長
じ、時うつりて五更のかねのこゑかすかに聞え、八声の鳥のうたふよと覚えしが、忽

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ち友三郎夫婦のものは何帰りたるともなく吾が家の内にかへりしこそ不思議なれ。友三郎も是れに懲てていきよいよ此怪しみをうるさくおもひ、いかにしても此妖怪をやめばやと心をくだく折しも、又かの女あらはれ出で、友三郎が傍そばに手ごたへして抛げつけしかば、

女のかたち、「わつ」といひが、枕にひびきて消えうせしが、友三郎が妻俄にはか心痛を痛みて一日一夜が程に死しぬ。夫また是れにうんしてさまざまと折り、いろいろに詫びしかども二たび彼の女出でず。此上はとおそろしさに家を外に移さんとする心出で来しかば、道具家財はいふにたらず、鼻紙ひとつさへ畳にすいつきてはなれず。あまつきは友三郎が妹またやみつきしが、程なくこれも死したりしとぞ。

The Monster of Miyazu 宮津の 妖

丹後の国宮津といふ所に、須磨屋中介といひけるは常に絹をあきなふの家にて、精好の機をたて並べ糸繰の女肩をつきしろじ、日夜に家業おこたらず富貴も年々

にまさり、眷属もまた引きしたがへける中に、共ころ年久しくつとめて中老の数に入りたりける源といひし糸繰りは、成相のわき在所伊祢といふ村のものにてありしが、

おきな

権き程に父にはねれ母ひとりの介抱にて三つ四つまでそだちける比、此辺はみな網を
ひき魚とりて、身すがずとする所なりければ、常に彼の母源を抱きてひて、浜に出で

鰯を干し鯖を漬けなして毎日を過しけるが、其比しもいづくともなく順礼の僧と

見えて、年五十四五ばかりなるが、此さとに来たりて、家々に物を乞ひ袖をひろげて

身命をつなぎ、夜は此後家の方へたよりて一夜をあかしたり。されども内に入りてした

しく寝る事はなく、只おもての底にむしろを敷き、門の敷居を枕として寝たりければ、

日暮れてはさらに内より出づる事もかなはず。まして外より来る人は此寝てる僧には

ばかりて得入らず。その上此坊主しかごろの朝寝し也。然れども此 嫗 すこしもいとふ

けしき気色なく、心よくもてなしけるに、ある時此僧かたりてはく、「誠に此とし比ここ

に起き臥しをゆるし、心よくもてなし給ふ御芳志のほど忘れがたく、何をがなとおもへ

ど世をいとし身なれば、今さら報すべき此世の覚えもさらず。さりながら此家のやう

を見るに。度々 妖怪 の事ありと思ふなり」といへば、あるじの女のいうやう、「され

ほどよ、此家のみにあらず。懸じて此伊詰の村は海にさし出でたる嶋さきなれば、むか

ふの沖に見えたる中の嶋よりあやしきもの折々渡り来て里人をたぶらかし悩す也。さ

れば我が妻の  天 したまひしも此物怪の故なり」とかたれば、僧のいふやう、「さらば

こそ其あやしみの 兆 を見とめたるゆへとがし。日ごろの御おんにはせめて其難を救ひ

てまいらすべし。今は吾も故郷のなつかしけれども、近き内におもひたちて遙な
る旅におもむく也。いでや先づこよびの内に此家の難をしりぞけて参らせんずるぞ」と、

火をあらだち水をあびなどして何やらん。呪の御札をしたため、囲炉裏にむかひて彼の

札どもを焼きあげたれば、しばらかありて雨風の音はげしく、あつ松のかたよりふり

来たるよと見えしが伊祢の山もくづるばかり、大きなる神なりいなづまのひかりひま

なく、時ならぬ大ゆだらして中の嶋にわたると見えしが、あるじの女は気もたましゐも
身にそはでちぢまり居たる内、やうやう雲はれ星のひかりさはやかになりける。かの
僧のいひへるは、「今は心やすかれ、長く此家にあやしき物来たるまじ。さりながら口
惜しき事は今ひとつの悪鬼を取りのこしたり。今より廿年を経て此家に難あるべし。そ
の折ふし、我がせしやうに是れを火にくべ給へ。是れをさへ焼きて子孫も
繁昌すべきぞ」と、鉄の板に朱にて書きたる札を取りいだしてある

じにとらせ、僧はなくなくその家を立ち出でしが、終にいづくにかいにけん二たび帰ら
ずなりぬ。これより久しぶりして彼の女のそだてつる娘がやうやう人となり、はや廿三四
になりけるが田舎にはおしきまで心ばへやさしく、容顔いづくもに勝れたるそだち

ゆへ、其ころの人のもてはやにして高き躰しきとなく、誰も心をかけ恋ひわたりけれど
も、此母の親心おこりして、尋常の人にあへせんとも思はずかしきをこりけるに、
なるが、城崎の湯に入りける帰り、此舟後に聞えた切戸成相の寺々をもおがまばや
とてうち越え、かなたこなたと珍しき所々見めぐり、江尻より舟に乗りて枯木ねぬな
わの浦、水の江のさとなどを心がけてこぎ出でるが、此いねの磯を通るとて、彼のむ
すめのありけるをかいまみしより、しつ心なく思いみだれし体にて、暮れかかるより此
いそに舟をかけさせ、船人にとい聞き、浦の海士にたずねて此やもめの家に幕うたせ
のあるじといふ女をもひたすらに於て出し、見にくき姿をもいははず、ぞぞろに酒を
しゐのませ、扠かのみぞめつる娘の事を尋ねしに、此母なを心を高くもて思ひける
は、都の人とこそいへ、大やけのまた者などに我が娘をあはせては、かねがね恋わ
たりつる此あたりの人の心ばへも恥づかし。とても都へとならばいかなる卵相の妾
ともとこそ折りつれとおもへば、なかなかよそ事に聞きて返事もせず。彼の都人いよ
いよこひ桁へひたすらに母が機嫌をとりつつ、けふ聞きおきし何かの事をひとつ我し
りがぼにふ内、「いつぞや旅の僧のくれたりと聞く守まり札は今にありや。何やうのも
のぞ見せよ」と望めば、彼の母つねに此まもりを大事とおもふ心より、似せ札をこしら
へて持ちたりけるをさし出だす。都人それを取りけるよりいよいよ手つよく彼のむす
めを我にくれよと、乞ふ事しつりよりしかども、母またなをなを口こはくいひてうけあ

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はさりしかば、今は都人も大きく怒りはら立ち、「所詮こよひの内に下部はら残る隈なく家さがして、理不尽に娘を奪ひとれ、都へとく具してゆくべし」と罵るほどに、理不尽りふじんに娘を奪ひとれ、都へとく具してゆくべし」と罵るほどに、

母の親いまはせんかたなく非道ひたうの難にあふ事を歎きしが、ふとおもひはせけるままに肌の守りより例の札を取りいだし、茶がまの下の火にさしつけて焼きけるが、ふしぎにはかおほかみなり大雨しきりにして、いなづまのかげよりはたと落ちかかるかみなりや俄にはかに大かみなり大雨しきりにして、いなづまのかげよりはたと落ちかかるかみなり

あやまたず此家のむかひなる磯に落ちしよと見えしが、雨はれ夜あけて見えば彼の

都人と言えしはいづれも年へたる古き猿どもの衣服したるにてぞありける。さて彼の家にてとりちらしたる道具ども大かた此世の物にあらず。みな金銀のたぐひなりしか

ば、悉く官家に申して、是れを成相の宝蔵におさめけるとぞ。
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