An Archetype of Gōkan: A study and Translation of Ikazuchi tarō gōaku monogatari by Shikitei Sanba

Marina Yamashita

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AN ARCHETYPE OF GŌKAN: A STUDY AND TRANSLATION OF IKAZUCHI TARŌ GŌAKU MONOGATARI BY SHIKITEI SANBA

A thesis Presented
by
MARINA YAMASHITA

Submitted to the Graduate School of the University of Massachusetts Amherst in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

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Asian Languages and Literatures
AN ARCHETYPE OF GŌKAN: A STUDY AND TRANSLATION OF IKAZUCHI TARŌ GŌAKU MONOGATARI BY SHIKITEI SANBA

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ABSTRACT

AN ARCHETYPE OF GŌKAN: A STUDY AND TRANSLATION OF IKAZUCHI

TARŌ GŌAKU MONOGATARI BY SHIKITEI SANBA

MAY 2018

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In the Edo period (1603 –1868), reading books was a form of entertainment for common people. Gōkan, a form of pictorial fiction, was very popular in the mid 1800s. In this thesis, I examine and translate the gōkan narrative, Ikazuchi tarō gōaku monogatari 雷太郎強悪物語 (Bunka 3 / 1806), written by Shikitei Sanba 式亭三⾺ (Anei 安永 5 / 1776 – Bunsei 5 / 1822). Part One consists of an analysis of the structure and content. I examine the reaming copies and discuss Sanba’s writing techniques, as well as the interplay between the text and illustrations. Also, I examine the depiction of yūrei (ghosts), which play an important role in Gōaku monogatari. Part Two is an annotated translation of Gōaku monogatari. My goal is for readers to be able to understand the structure, features, and fictional narrative of Gōaku monogatari and then allow them to read the work in English.
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CHAPTER 1
INTRODUCTION

Over the course of the Edo period (1603–1868), the publishing industry developed into a flourishing trade and many types of books were published. All samurai could read and write but commoners too could sometimes study reading and writing at temple schools called terakoya 寺子屋. According to a scholar of Japanese studies, Mary Elizabeth Berry, books specifically for commoners began to be published in the early 1700s and became very popular. Two notable bestsellers were Chōnin bukuro 町人袋 [The Townsman’s Satchel] (Kyōhō 享保 4 / 1719) and Hyakushō bukuro 百姓袋 [The Farmer’s Satchel] (Kyōhō 6 / 1721) by Nishikawa Joken 西川如見 (Keian 慶安 1 / 1648 – Kyōhō 9 / 1724).1 These books teach both knowledge and morality associated with the specified occupational status. It is thus easy to imagine that commoners were highly literate and that they studied by reading books in the mid Edo period. Therefore, many authors, illustrators, and publishers were employed in producing interesting and popular books.

In the mid 1800s, gōkan 合巻 was one of the various genres of illustrated fiction (kusazōshi 草双紙). Gōkan originated with children’s books which developed from the late 1600s, but the content of gōkan was more sophisticated and the plot was more interesting for adults. The texts and illustrations in gōkan were densely integrated.

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and popular narratives tended to become long series. Some popular works continued for more than 10 years. Perhaps the most famous example was Nisemurasaki inaka genji 佐倉紫江里内傳 (Bunsei 文政 12 / 1829 – Tenpō 天保 13 / 1842) by Ryūtei Tanehiko 柳亭種彦 (Tenmei 天明 3 / 1783 – Tenpō 13 / 1842). In this thesis, I will translate and examine the gōkan narrative, Ikazuchi tarō gōaku monogatari 雷太郎強悪物語 [The tale of "Thunder" Taro the bandit] (Bunka 文化 3 / 1806) written by Shikitei Sanba 式亭三馬 (Anei 安永 5 / 1776 – Bunsei 5 / 1822).

Gōkan has not been thoroughly studied compared to other types of premodern Japanese literature. This is partly because scholars consider gōkan to be a less sophisticated type of literature compared to other contemporaneous texts. However, since gōkan had a wide range of readers from children to adults, it seems clear that they are a significant resource for understanding Edo popular culture. In addition, I think that it is important to analyze Shikitei Sanba’s work, Ikazuchi tarō gōaku monogatari (hereafter Gōaku monogatari) in order to understand the early foundations of gōkan. Sanba is known for praising himself as the originator of gōkan: he explained the circumstances of his first gōkan work in his diary, Shikitei zakki 式亭雑記. Andrew Markus has translated part of the diary in his book, The Willow in Autumn: Ryutei Tanehiko.

I personally dislike vendetta books, but I acquiesced to the urgings of [my publisher] Nishimiya (Nishimiya Shinroku, lives in Honzaimoku-cho, 1-chôme) and composed my first vendetta e-zōshi picture book. With this I initiated the so-called e-zōshi gōkan. (ōokan means selling a 5-fascicle work bound as a single volume. And so I am the originator of the gōkan; it was my idea; and the firm
where it got its start was Nishimiya's.) My work *Ikazuchi Tarō gōaku monogatari* (10 fascicles), on sale in the spring of 1806, was sold as 2 *gōkan* volumes, “Part 1” and “Part 2” I had a stroke of good luck with it, and it was extremely popular.²

Even though Sanba defines himself as the first person to publish *gōkan*, scholars have argued that the format of *gōkan* was developed before Sanba’s work. Therefore, it would be difficult to name him as the originator of the whole genre. However, *Gōaku monogatari* was very certainly popular and it became a model for other *gōkan* writers at that time. A clear imitation of Sanba’s work came out one year later, *Ikazuchi kōzō todoroki banashi* 雷幸蔵轟咄 [The roaring story of "Thunder" Kōzō] (Bunka 4 / 1807), written by Takenotsuka Tōshi 竹塚東子³ and illustrated by Katsukawa Shuntei 勝川春亭.⁴ Tōshi imitated Sanba’s title and some scenes in Takenotsuka’s story are virtually identical. Even though Shikitei Sanba remains famous as a writer of *kokkeibon* 滑稽本 (“funny book”), only a small portion of his *gōkan* works have been reprinted in modern type and subjected to critical analysis in a scholarly approach. With this in mind, I propose that analyzing *Gōaku monogatari* could provide a framework for future research and as well as making a contribution to the study of *gōkan* genre.

The first part of my thesis is an analysis of *Gōaku monogatari* in three chapters. In the first chapter, I briefly explain the background of *gōkan* and introduce the author,

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³ Takenotsuka Tōshi (? – Bunka / 1815) was a *gōkan* writer who studied under Santō Kyōden. He wrote more than twenty *gōkan*.
⁴ Katsukawa Shuntei (*Meiwa* 明和 7 / 1770 – *Bunsē* 3 / 1820) was an *Ukiyo-e* illustrator. He illustrated kabuki actor’s portraits and landscape. Also, he was a popular pictorial fiction illustrator in the late Edo period.
Shikitei Sanba. I also discuss the differences between the original and later editions of Gōkaku monogatari. The second chapter begins with a summary of the narrative, and moves to an examination of the technique of retellings between each chapter (one of the features of the gōkan genre). In addition, I compare the illustrations in different editions to analyze the relationship between them. The last chapter is a discussion of yūrei 幽霊 (ghosts) which play an important role in making the narrative appealing to readers.

The second part of the thesis is an annotated translation of Gōaku monogatari. Only a few gōkan have been translated from Japanese, so I felt it was necessary to translate Sanba’s work to advance the study of Shikitei Sanba and gōkan. I hope my translation will encourage people to enjoy reading gōkan.
CHAPTER 2

BACKGROUND OF IKAZUCHI TARŌ GŌAKU MONOGATARI

Ikazuchi tarō gōaku monogatari 雷太郎強悪物語 (Bunka 3 / 1806) is an early publication in the gōkan 合巻 genre. In this chapter, I will begin to briefly explain the history of gōkan and introduce the author Shikitei Sanba 式亭三馬 and the illustrator, Utagawa Toyokuni 歌川豊国. Afterwards, I will explain the sources of Gōaku monogatari including the background information of the publishers in order to better understand Edo pictorial Fictions.

3.1 Gōkan

Gōkan is one of the various genres of illustrated fiction (kusazōshi 草雙紙) from the Edo period. The most famous gōkan story is Nisemurasaki inaka genji by Ryūtei Tanehiko. Gōkan originated from a genre of children’s books called akahon 赤本 “red books.” Over time, the cover of the books changed from red to blue which were known as aohon 青本 “blue book” to black kurohon 黒本 “black book.” After kurohon, the contents of the stories became more sophisticated than children’s books and they eventually became directed toward entertainment for adults. Ultimately, the cover of the book changed to yellow and the name changed to kibyōshi 黄表紙 “yellow book.”

Around the Kansei Reforms5 寛政の改革 (Tenmei 7 / 1787- Kansei 寛政 5 / 1793), the shogunal government prohibited any contents that criticized the government. Kibyōshi

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5 The reforms were undertaken by Matsudaira Sadanobu, shōgunal regent under Tokugawa Ienari, to restore the shrinking economy and regulate the public morals.
was one of the genres that were the main focus of censorship because it contained satire and some stories were about the pleasure quarters. Therefore, some of the kibyōshi that contained vendetta narratives remained after the Kansei Reforms and became long narratives. The short kibyōshi format could not accommodate long stories. Therefore, around 1803 or 1804, the writers and publishers began to bind several kibyōshi booklets together, and it came to be called “bound books” gōkan 合巻. After gōkan was formed, the genre developed and transformed over the period. Based on the classified catalog by Takagi Gen, Gōaku monogatari is categorized as tanpen yomikiri 短編読み切り (a complete short story) which is the early development stage of gōkan.6

The most popular themes in gōkan genre were narratives of murder and revenge (katakiuchi 敵討ち). Specifically, katakiuchi is a revenge on an enemy who has killed an elder relation, father, or a feudal superior. Furthermore, the Edo government permitted katakiuchi if one submitted a notification of intent before taking the revenge.7 Therefore, katakiuchi was recognized as a virtue and katakiuchi became a popular theme in plays, literature, as well as pictorial fictions. David Atherton, a scholar of Japanese literature and culture says, “[t]he fact that revenge in the Edo period was understood to be a virtuous act, rooted in filial piety, makes a revenge story easily amenable to a drama of a virtue.”8 Moreover, he states that “recognition of virtue, emotionally charged

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victimization, and the moral legibility of fundamental psychic family relationships” are the three key elements in the Edo period vendetta fiction.9 Katakiuchi narratives were appealing to readers, especially in the gōkan genre, because the longer format of kibyōshi allowed the narrative to unfold gradually with a twisting the plot and also, the combination of texts and illustrations entertained the readers.

3.2 Shikitei Sanba and Utagawa Toyokuni

The author, Shikitei Sanba (Anei 5 / 1776 – Bunsei 5 / 1822), is one of the representative authors in 1800s. He is known as a kokkeibon 滑稽本 “funny book” writer but also, he wrote many stories in the gōkan form. He was born to a family of wood-block carvers and his father had connections with publishers, illustrators, and authors. Sanba used his father’s connections to publish his own book and eventually became popular around Kōwa 享和 era (1801-1804). He became known as a novelist of cruel and violent stories because he tended to write stories about thieves, murders, and fights in gōkan. However, in kokkeibon, he used a conversational style to represent his readers’ daily Edo life including normal people’s dialogue and dialects. This made a lot of readers sympathetic to his stories and many people, as a result, were influenced by his books, which is why he became popular as a writer in Edo period.

In Edo pictorial fiction, illustrations were a very important element in making a best seller book. The artist who created the illustrations in Gōaku monogatari was

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Utagawa Toyokuni (Meiwa 明和 6 / 1769 – Bunsei 8 / 1825). He was born to a family of doll makers and studied under Utagawa Toyoharu 歌川豊春. He produced various illustrations and picture books but particularly he was popular for bijinga 美人画, yakushae 役者絵. His style of illustration was not unique but he illustrated objectively so his style was appealing to everyone. Moreover, he invented the original style of kabuki actor portraiture. He trained many pupils to became successful illustrators and his name, Toyokuni, was passed on three times among his pupils. Therefore, Toyokuni not only contributed to establishing the reputation of the Utagawa style but he was also a leading trendsetter among ukiyo-e illustrators in first quarter of the nineteenth century.

3.3 Source Texts

2.3.1 The Original Source and the Later Edition

There are several remaining copies of Gōaku monogatari and some of these are available digitally through online databases. The book is organized into ten chapters spanning two volumes. The original source for the translation in Part Two of this thesis is a digital facsimile edition in the National Diet Library Collection (1st volume) and the Waseda University’s Kotenseki Sogo Database (2nd volume). According to the Union Catalogue of Early Japanese Books, there are other copies held by universities such as

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10 Utagawa Toyoharu (1735-1814) is the founder of Utagawa style painting and he produced many excellent students such as Hiroshige, Kunisada, Kuniyoshi and Yoshihito.

11 *Ukiyo-e* print of portraying beautiful women.

12 *Ukiyo-e* print of kabuki actors.

Kyoto University, Keio University, Tokyo University (Katei Bunko), and Tohoku University. In addition, the later Kōka 弘化 3 / 1846 edition of Gōaku monogatari, with the revised title Ikazuchi tarō kanyū monogatari (hereafter Kanyū monogatari) also survives in several copies. In Shōwa 昭和 42 / 1967, Kanyū monogatari was republished with a transcription and commentary by Jūzō Suzuki and Yasuo Honda. The original copies are written in calligraphy which is different from the modern Japanese writing style. Therefore, the transcription “Honkoku Asakusakannon Rieki Adauchi ‘Ikazuchi Tarō Gōaku Monogatari’ (jō)” (2005) and “Honkoku Asakusakannon Rieki Adauchi ‘Ikazuchi Tarō Gōaku Monogatari’ (ge)” (2006) by Masahiro Ono, Makiko Hirose and Keisuke Watanabe are helpful to read so one can understand the story enough to analyze the original source.

2.3.2 The Publishers and the Tenpō Reforms

The Kōka edition of Kanyū monogatari was published after forty years from the original and interestingly it was published by different publishers. The original source, Gōaku monogatari, was published by Nishimiya 西宮 in Bunka 3 / 1806. Nishimiya was established by Nishimiya Shinroku 西宮新六 and also it was known as Gangetsu dō 翼月堂 and Shunshōken 春松軒. Nishimiya started around the mid 1700s and the business ran until the mid 1800s. Sanba worked as an apprentice at the Gangetsudō bookstore from when he was nine to seventeen years old. Therefore, Nishimiya published many of Sanba’s works including his first book Tendō ukiyono dezukai 天道浮世出星操 (Kansei 6 / 1794) because Nishimiya and Sanba had connected at an early age. Moreover, Nishimiya is famous for getting punished as a result of
publishing the *kibyōshi*, *Kyan taiheki mukou hachimaki* 俠太平記向鉢巻 (Kansei 11 / 1799) by Shikitei Sanba. The story was about the fight between firemen and was based on real events. When the book was published, the firemen were upset and their reaction caused quite a stir. Even though Nishimiya became popular by making trouble with what they published, their business succeeded by publishing various genres such as picture books, play books, and *ōraimono* 往来物 (instructional books).\(^{14}\)

As for the Kōka edition, it was published by Moriya. Moriya Jihei was an engraver. According to a curator of the Arakawa museum, Kamekawa Yasuteru, Moriya Jihei bought the stock of a publishing company and became a publisher in Bunka 1 / 1804. His company was known as Moriji 森治 and Kinshindō 錦森堂. Furthermore, Kamekawa explains that around Bunsei 13 / 1830 and Tenpō 11 / 1840, Moriya was hugely successful by pandering to local authorities. However, even though business was gradually improving, Moriya had a bad reputation. Kyokutei Bakin and Santō Kyōden recorded Moriya was known for being a bad carving publisher. Also, Moriya usually did not stock the woodblocks. Kamekawa thinks that Moriya sold the blocks after printing to reduce the cost.\(^{15}\) It was not common to share the woodblocks between publishers because of the copyright, but from Moriya’s technique to succeed the business he might have bought the woodblocks from other publishers to reduce the production cost. We do

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\(^{15}\) Kamekawa Yasuteru 亀川泰照. “Sairei Banzuke to Edojihondonya Moriyajihei” 祭礼番附と江戸地本問屋森屋治兵衛 [The Festival Toplists and The Edo Publisher Moriya Jihei]. *Chiikishi Edo Tokyo 地域史・江戸東京* [The Local History and Edo Tokyo]. (Tokyo: Iwato Shoin 岩戸書院, 2008), 164-165.
not know how Moriya obtained the original woodblock of Gōaku monogatari, but the fact is Nishimiya and Moriya published the same story.

The Kōka edition was published soon after the Tenpō Reform (Tenpō 14 / 1843) and the reform influenced the publishing business. Honda Yasuo, a scholar of Japanese literature, thinks that when Moriya published the Kōka edition, he needed to make changes from the original to make the work comply with the reform. The reform was proclaimed by the shogunal government under the leadership of Mizuno Tadakuni 水野忠邦. The reform was the prohibition of the luxury life and that public morals were to be supervised strictly. Also, the publications were controlled by the government. For example, the ukiyo-e paintings (woodblock print) of kabuki actors and popular pleasure quarters were banned. Similarly, in pictorial fictions, characters were not allowed to be illustrated like kabuki actors and scenes of luxury customs were prohibited. As for Gōaku monogatari, the title and some illustrations were changed in the later edition. First, the title Gōaku monogatari was changed to Kanyū monogatari. The word gōaku in the original title means “devilish” or “Mephistophelean” and this word was changed it into kanyū, “a great guile man.” Even though the plot was the same as the original, Moriya might have thought the word gōaku would have been the subject of the censorship on the grounds that it may influence public morality. Furthermore, Honda points out that the scenes, in which the pleasure quarters were illustrated, were changed. For example, the

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gorgeous hair style of the pleasure quarters was changed it to the ordinary woman’s hair style and the long Japanese hair-pins were substituted into the short simple pins (Image 1). Also, some pleasure quarters were erased in the Kōka edition (Image 2). Comparing the illustrations, the differences between the original and Kōka edition are obvious.

Image 1. Differences in pleasure-quarter hairstyles shown in Bunka and Kōka era editions.
(Left: Waseda, Right: Keio)

Image 2. Differences in depiction of pleasure quarters at the tea house. Two pleasure quarters next to the men were erased in the Kōka edition.
(Left: Waseda, Right: Keio)
As we saw earlier, Moriya made the changes to publish the reprint but one of the copies, which Tokyo University Katei Bunko has, differs from other remaining copies. The copy has the title, *Ikazuchi tarō gōaku monogatari* (Bunka edition) but the illustrations of the pleasure quarters were the same as *Kanyū monogatari* (Kōka edition). This contradiction possibility is due to misidentification. This is because, Katei Bunko’s copy does not have the first page where the title is written. Therefore, it may have been misidentified when the university categorized the book. Except for the first page, the illustrations were the same as other copies of Kōka edition including the stamp by the censorship in the first page of the second volume (Image 3). However, there is a rectangle stamp which does not appear in any other copies (Image 4). Therefore, it can be the different copy from the others. If that is the case, Moriya may have gotten in trouble by reprinting the original title and later changed it to *Kanyū monogatari*. Even though the original and the reprint have the same plot, examining and comparing each of the copies will discover new facts, and it might disprove the established idea that the title of *Gōaku monogatari* was changed because of the Tenpō Reform.

The first edition of *Gōaku monogatari* is an early publication in the *gōkan* genre, and the changes were made in the later editions. Scholars thinks that the title and illustrations changes were done under the censorship; however, the Katei Bunko copy does not follow this existing theory. Furthermore, the original and the later editions were published by two different publishers (an uncommon practice). Further studies are needed to explain the relationship between the publishers and to help clarify the differences in the remaining copies.
Image 3. Comparison of the censorship stamps in Keiō and Tokyo University copies. The left image is from Tokyo University, categorized as Bunka edition but the oval stamp on the upper left by the censorship is the same as Kōka edition. (Left: Katei Bunko, Right: Keio)
Image 4. Rectangular stamp on the Katei Bunko copy.
The stamp is on the upper left of the illustration and no other copy has it.
(Left: Katei Bunko, Middle: Keio University, Right: National Diet Library)
CHAPTER 3

CHARACTERISTICS OF THE NARRATIVE

4.1 Story Line

*Gōaku monogatari* is a vendetta story which contains many fighting and murder scenes. The story starts by introducing Bun’emon, who is a master of a general store in Musashi province. His store was doing well, he lived happily with his wife and two children: a daughter, O-Tsuru, and a son, Kamejirō. Also, he had an excellent employee named Takeemon. The main character, Raitarō, is a villain who lives close to the general store. He comes to like O-Tsuru, terrifying her into getting married to him. However, Bun’emon did not allow Raitarō to get married to his daughter. Even though Bun’emon promised Raitarō that he would not let O-Tsuru to get married to anyone, O-Tsuru and Dainojō get married. Therefore, Raitarō gets angry and kills Bun’emon, and as a result, O-Tsuru commits suicide. This is the main event that leads to revenge.

Kamejirō, Takeemon, Dainojō, and Gontazaemon (Dainojō’s matchmaker) set out to look for Raitarō. Meanwhile, Raitarō runs off and does evil deeds with his friends. After killing a monster, *raijū*, he starts to call himself Ikazuchitarō. Then he falls in love with a woman who is the wife of a country samurai, Sōdayū. Ikazuchitarō and Muritarō make a plan to burgle Sōdayū’s house and steal valuable things. Also,

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18 Musashi Province was a province of Japan, which is located in Saitama Prefecture and part of Kanagawa Prefecture.

19 The son of Dainoshin who is the friend of Bun’emon’s cousin.

20 The beast which descends from the sky with a thunderbolt.

21 *Ikazuchi* means a “thunderbolt.” Raitarō killed the monster “*raijū*” so he was proud of it.
Ikazuchitarō murder Sōdayū and abduct his wife. However, since the wife did not obey him, he tied her onto a tree and slashed her. At that moment, Sōdayū’s ghost appears and stares at him. As the story unfolds, people who were killed by Ikazuchitarō appear as ghosts and distress him. The Sōdayū’s ghost emerges and guides his adopted son, Chūnosuke, in finding Ikazuchitarō and Muritarō. Also, people who are trying to take revenge on Ikazuchitarō are guided by the ghosts. When they are praying at Sensō-ji Temple, they heard where Ikazuchitarō is hiding from Buddha, and they follow the teaching. Due to the ghosts and the Buddha’s support, the story ends with them enacting their revenge on Ikazuchitarō.

4.2 Retelling

As gōkan is a genre which includes several chapters (kan 巻) and volumes (hen 編) the summaries of the story are often retold between chapters and volumes. Generally, gōkan are composed of several chapters and each chapter has five pages. Sometimes, gōkan were sold separately, so the authors retold the story at the beginning of each volume to help the reader recollect what happened in the previous volume. Similarly, TV drama series in modern times retell the summary of the previous episode beginning of each episode. *Shinshū togakushi gorishō kidan 信州戸隠御擁護奇談* 22 (Bunka 12 / 1815) by Kantei Denshō 関亭伝笑23 exemplifies this style of retelling. This gōkan has three chapters bound in to one volume. It is a vendetta narrative which was

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23 The Edo pictorial writer. His dates are unknown.
based on the legend of a giant flying squirrel in Shinsyū Togakushi at Shinano province. In the province, people were frightened by the giant flying squirrel so the main character, Gunnai, stood for beating the squirrel but it ended in failed. Next, a man named, Yajūrō, went to kill the flying squirrel and he succeed, so he became a hero. Gunnai was displeased with this so he killed Yajūrō. Therefore, Yajūrō’s wife and daughter started traveling to find Gunnai to take the revenge on him. The event which leads up the revenge is explained in the first chapter.

Before Yajūrō’s wife and daughter begin traveling to take revenge, the author uses two full pages to retell the summary of the previous story in the second chapter. This retelling allows the readers to begin reading the book from the second chapter. However, in comparing the retellings in Shinshū togakushi gorishō kidan and Gōaku monogatari, Sanba does not retell the story in as much detail. Even in the beginning of the second volume, there are no retellings of the previous story. However, he introduces the first volume, saying, “The five interesting booklets will explain the reason why they are trying to take revenge.”

The possible cause of the retelling differences is the publication time and the sales of the book. First, Gōaku monogatari is an early publication in the gōkan genre, so Gōaku monogatari became a model of the genre. Therefore, the characteristics of the format might not have been established at that time. The style of summarizing in the

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24 It is an old province that is located as Nagano Prefecture now.

25 かたきうちのおこりくわしくわかりおもしろき五冊ものなり katakiuchi no okori kuwasiku wakari omoshiroki gosatsu mono nari.

beginning to introduce the previous story may have become standard later through the
development of gōkan. Furthermore, the sales of the book would affect the retelling. If
the first booklet did not sell well, giving the summary of the story may increase the
numbers of the readers, and it would raise the sales. Therefore, the retelling can be the
technique for the authors to obtain the new readers because they can follow the plot
despite not having read earlier volumes in the series.

Sanba does not retell the story in Gōaku monogatari but many character’s
names were retold in full-names. In Gōaku monogatari, most of the characters have two
parts in their names. For example, Yorozuya Bun’emon, Abumishi Agatsuma Rairarō, and
Gokusotsu no Muritarō. Usually, the first part of the name is a place names or some sort
of description of the character. As for Bun’emon, the first part is “Yorozuya,” which
means a “general store.” Therefore, we can know that Bun’emon is a master of the
general store. Similarly, Abumishi Agatsuma Rairarō has an occupation and place name
in his first part. “Abumishi” means a “horseshoe maker” and “Agatsuma” is a place’s
name. Therefore, the reader knows that Rairarō is from a family of horse shoe makers in
Agatsuma. In addition, because “Gokusotsu” means “a person who does not have human
sympathy” the reader can image that Gokusotsu no Muritarō is a villain just from name.
Usually, once a character is introduced by their full name, they are then referred to by the
last part of their names, such as Bun’emon, Rairarō, and Muritarō. However, in Gōaku
monogatari, Sanba uses the full-names of certain characters, especially in the second
volume. A character called Kaguhana no Toraemon is referred to by his full name three

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27 Attractive Toraemon. Kaguhana means favorable or attractive and tora from Toraemon means a tiger.
times, and Koyurugi Isoemon\(^{28}\) and Aranada Rōzō\(^{29}\) full names are repeated twice. Moreover, Tetsunobō Ryūzaemon’s\(^{30}\), Chinoike no Kumazō’s\(^{31}\), and Gokusotsuno Muritarō’s names are restated once after they were introduced. To clarify and define the uses of the name retelling, it is necessary to compare many sorties, authors, and genres. As I discussed the texts of retelling in Gōaku monogatari, I will now examine the combination of the illustrations and texts.

4.3 Texts and Illustrations

The texts and the illustrations are integrated and the combination is important to entertain the readers. The illustrations provide extra information about the texts and it enables the readers to understand the background more easily through elaborate illustrations. Laura Moretti, the scholar of Japanese studies, explains the interplay between texts and images in pictorial fictions. She said, “[i]n terms of storyline the pictures are *symmetrical* to the text and simply visualize the actions narrated in it.”\(^{32}\) Moreover, she states, “[t]he illustrations thus *complement* and *enhance* the verbal text in creating the setting, in offering characterization and in suggesting relocation in time and

\(^{28}\) Koyurugi is the name of the seashore in Kanagawa Prefecture and *iso* means a shore.

\(^{29}\) Rough Rōzō. *Aranada* means rough or violent and *rō* from Rōzō means a wave.

\(^{30}\) Iron bar Ryūzaemon. *Tetsunobō* means an iron bar and *ryū* from Ryūzaemon means a dragon.

\(^{31}\) Blood pond Kumazō. Chinoike means blood pond and *kuma* from Kumazō means a bear.

space, but they add little to the actual narration of the tale.”

Based on Moretti’s idea, I will examine how the texts and illustrations interact in Gōaku monogatari in below.

3.3.1 Supplying Information on the Texts

The first page of illustration in the first volume, demonstrates the idea that the illustrations show detailed information of the background setting. The story starts from the first page, followed by the introduction of the characters. It states that “600 years ago, there was a liquor store. The owner of the store was Yorozuya Bun’emon and he had an employee named Takeemon. Bun’emon had two children, O-Tsuru and Ginjirō, they were both beautiful and handsome, respectively. The people who lived around the store wanted to get married to O-Tsuru.” The illustrations start on the next page, which depicts the liquor store (Image 5). The texts continue that “even though O-Tsuru was beautiful, people just watched her, rather than asking her for her hand in marriage. Some men wrote love letters to get close to her, but when they found out O-Tsuru had a clever mind, they gave up in the end.” Since the texts do not explain about the liquor store in detail, the illustrations provide this information; such as, by viewing the sign boards, it is possible to infer that the store sells soba (buckwheat noodles), tea, papers, pipes and


34 The sign board niroku (二六) means they are selling soba for twelve mon.

35 In the middle of the illustration there are three sign boards. The right side of the board says dōchū kutabirenu cha (道中くたびれぬ茶). It means that the tea which you will not get tired while you are traveling.

36 The box which is in the left side of the illustration says kamirui, abe kawakami (紙類, 阿部川上).
medicines. The sign boards do not only provide extra information but also, we can see the interior of the store from the illustration. In addition, there is a man who is sitting in the right corner shows that there is a space to eat in the store. He is drinking tea and there are a plate and chopsticks beside him. Moreover, all the characters who are introduced in the first page are depicted in the illustration. The texts explain that O-Tsuru is beautiful. From the illustration, we can know that O-Tsuru is seen wearing an elegant kimono and she has various accessories in her hair. Therefore, this illustration provides detailed information about the store and the characters. This will allow the readers to understand the setting of the story more easily.

![Image 5. Illustration of Yorozuya's liquor store.](image)

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37 The two sign boards in the middle says ikkakugan (一角丸) and akadama sinkyōgan (あか玉神教丸).
The sign boards explain what they are selling and there is an eat-in space inside the store (the man in the right page is eating soba).

(National Diet Library)

Moreover, the illustrations play a role in solving the vagueness of the texts. The illustration coincides with the scene where the main character, Raitarō, asked his friend to go to O-Tsuru’s house to get permission to marry her from her father (Image 6). The text states that Muritarō brought two followers who carried barrels of fish to visit Bun’emon. However, unfortunately, Bun’emon was not in his store so Takeemon was tending the store. Later in the story, Muritarō started to explain the reason why he came to visit Bun’emon and how much Raitarō wants to get married to O-Tsuru. In the text, the size of the barrels and the amount of fish are not mentioned. Some readers might picture small fish in small barrels, but the illustration clarifies this vagueness. In the middle of the illustration, it shows that Mutitarō brought two barrels with two huge fishes. This will help the readers to understand how Raitarō is serious about marrying O-Tsuru. As this example shows, the illustrations supply the texts with a visual to make the story itself clearer.
Adding contextual information is one of the significant roles for the illustrations. The illustrations provide details to the setting, and also it solves the vagueness of the texts. Collecting the hidden information from the illustrations is the real pleasure for the gōkan readers.

3.3.2 The Gaps in the Texts and the Illustrations

The illustrations in gōkan are not only to the supplement of the texts but also, they play a significant role to entertain the readers. In Gōaku monogatari, the main scene
in the texts are usually depicted in the illustrations on the same page but it does not always correspond in *gōkan*. In *Gōaku monogatari*, the main scene in the texts are usually depicted in the illustrations on the same page. The readers can compare the illustrations with the texts easily to understand the story. However, the texts and the illustrations in *gōkan* do not always correspond to each other. *Haru no umi tsuki no tamatorī* (春の海月玉取) by Kyokutei Bakin (Meiwa 4 / 1767 – Kōka 5 / 1848) is a good example of the gaps between the text and the illustrations. The story is based on legend from late 600s. In the legend, the son of Fujiwara no Kamatari traveled to find the missing jewel, *menkō fuhai no tama* (面向不敗の珠), which was taken over by a dragon king. Therefore, the story of *Haru no umi tsuki no tamatorī* is about the missing jewel which the main character travels to find it.

The book starts from introducing the characters and the next four pages are the illustrations of them (*kuchie* 口絵). When the story begins, the text talks about the scene in which the main character, Shimagorō, starts traveling to send the jewel from Sankuki province to the capital. Also, the jewel and Shimagorō are depicted in the illustration. However, the scene of the explanation continues to the next page. More than

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38 He is an author from the late Edo period and he is famous for the series of *Nansōsatomi Hakkenden*. He is known as the first writer who earn a livelihood only by writing.

39 When the Fujiwara no Kamatari (614 – 669) died, his daughter, who got married with the emperor of Tang Dynasty, gifted three treasures. One of the treasure was the jewel called *menkō fuhai no tama* (a flawless jewel).

40 Fukuoka Shigeki 福岡茂樹. “*Ama no Tamatori Densetsu* (Shido Chō) 海女の玉取り伝説（志度町）” [The legend of a woman diver who takes the jewel].https://www.shikokunp.co.jp/feature/nokoshitai/densetsu/1/ (accessed December 12, 2017)

41 It is an old province on the island of Shikoku and now, it is located as Kanagawa Prefecture.

42 In the Edo period, the capital was in Kyoto.
three-quarters of the texts are about the scene which is illustrated in the previous page. Furthermore, as the story continues, the gap between the text and the illustrations becomes wider, and in the middle of the second volume, the text does not explain the illustration at all. Compared to this book, the text and the illustrations in Gōaku monogaari do not have huge gaps. The readers can understand and enjoy the illustrations while they are reading the text. Although, the text and the illustrations are well organized, Sanba sometimes creates a small gap between the text and the illustrations to entertain the readers.

The text and the illustrations’ differences provide humor to make the story more interesting. Through this, the readers can enjoy both reading the texts and looking at the illustrations. The illustration from the scene where Raitarō declares his love for O-Tsuru shows that the illustration adds interest to the story (Image. 7). The text explains that Raitarō went to see O-Tsuru and he gave a letter to tell her how much he likes her. O-Tsuru was surprised and she threw the letter away. Raitarō got very upset and he became angry with her. He told her that he will kill her family. When you look at the illustration of this scene, you will know that the character on the right side is Raitarō and the woman in the left is O-Tsuru. Also, there is one more character in the left side behind the tree. He does not appear in the narrative texts. However, he has a name tag, 龟 kame, so we can know that he is O-Tsuru’s brother Kamejirō. The explanatory note above him says “Kamejirō is watching the scene while remaining hidden from the others.”43 On the next page, O-Tsuru worries that Kamejirō might have known what happened to her. Therefore,

43 龟次良うしろにてやうすかづぶ kamejirō ushiro nite yōsu ukagau.
if you recognized Kamejirō from the previous illustration, you will understand why O-Tsuru is feeling this way, while enjoying both the illustration and the text.

To sum up, Gōaku monogatari is organized clearly by Sanba and the small gaps between the text and the illustrations bring humor to the story. In gōkan, the texts and the illustrations are mutually related and the relationship between them affect the readers’ experience. Therefore, we cannot look at the text and the illustrations individually.

Image 7. Illustration of Raitarō’s confession. Raitarō is giving the love letter to O-Tsuru and Kamejirō is looking at them from behind the tree on the left page. (National Diet Library)
CHAPTER 4

YŪREI

In Gōaku monogatari, ghosts play an important role in taking the revenge on Ikazuchitarō. The ghosts provide Chūnosuke with clues to find the place where Ikazuchitarō is hiding. The origin of the ghost stories is from the Edo period and when the publishing business flourished the concept of ghosts evolved. However, the English translation of yūrei is very controversial because the word “ghost” is not equal to yūrei and it does not fully explain the concept of yūrei. Also, the Japanese language separates these two words as yūrei 幽霊 and gōsuto ゴースト. Yūrei uses kanji 幽霊, but gōsuto is written in katakana which is used for foreign words. Scholar of Japanese folklore and ghosts, Zack Davisson, states in his book that “[t]ranslating yūrei as ‘Japanese ghost’ is equally imprecise. Yūrei are entirely different creatures than what Western world knows as ghosts.” Furthermore, Davisson explains that yūrei and Western ghosts both associated with the same symbols; they are cold, dead, and unwelcome to the physical world. However, he states “[w]estern ghosts are more of a storytelling device. They are an amorphous thing that suits the needs of the moment and can be used to incite fear or humor. Or even romance and healing.” This begs the question, what are the defining


characteristics of yūrei aside from for the aforementioned symbols that link with Western
ghosts? In this chapter, I will consider the origin of yūrei and how the image was formed
in order to examine how they are illustrated in the Gōaku monogatari.

4.1 A Brief History of Yūrei

Stories of yūrei were popularized in the Edo period, but the concept of yūrei has
existed from ancient times. Even though religious memorial services evolved over time,
the Japanese people has always expressed the wish to rest in peace. Scholar of history and
religion, Sato Hiroo explains the background of yūrei stories. He says that in ancient
times, people thought the spirit of a deceased person would depart from the body
immediately after they died. Therefore, purification of the floating spirit was the most
important way to make the spirit harmless to the present world. Thereafter, in the
medieval period, the concept of the Pure Land became popular. The goal of the memorial
service was sending the spirit to the Pure Land, as a spirit who remained in the present
world was unwelcome for any reason. Furthermore, family lines became established in
early modern times so the idea was the same as in ancient times that the spirit remains in
the present world. At that time, Buddhism was the common religion in Japan, so family
graves were set up in the temples and spirits remained there. However, he points out that
the number of homicides increased and many dead bodies were abandoned in early
modern times. If a memorial service for a body was not held appropriately, the spirit was
not able to rest in the grave. The spirits then became yūrei and floated in the present
world with the aim taking revenge. Based on this background, yūrei stories became

popular in the Edo period and the collections of supernatural tales, *kaidan-shū* 怪談集, were published. The famous collections are *Shokoku hyaku monogatari* 諸国百物語 (Enpō 延宝 5 / 1677) and *Otogi hyaku monogatari* 御伽百物語 (Hōei 宝永 3 / 1706) by Hakubaïen Rosui 百梅園鷺水. Those books contain stories of *yūrei* and *yōkai* 妖怪 (monsters) and were the popular entertainment for people in the Edo period.

The concept of *yūrei*, whose ultimate goal is to take revenge, is represented in *Gōaku monogatari*. In the story, Ikazuchitarō bugled Sōdayū’s house with Muritarō and Ikazuchitarō killed Sōdayū and his wife. After Sōdayū and his wife were killed they became ghosts and lead their adopted son, Chūnosuke, to take revenge on Ikazuchitarō. Furthermore, while Ikazuchitarō and Muritarō were sleeping, other people who were killed by them appeared in their dreams and tortured them. However, even though Bun’emon was killed by Ikazuchitarō, his dead body was treated appropriately and a memorial service was held by his family, so he did not appear as a *yūrei*. As seen in these examples from the *Gōaku monogatari*, the general concept of *yūrei* was recognized among the people and the appearance of *yūrei* is one of the ideas that Sanba uses to entertain his readers. Based on this general concept of *yūrei*, I will now discuss how the icon of *yūrei* was formed and how it is depicted in *Gōaku monogatari*.

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48 *Kaidan* means “ghost story” and *shū* means “collection”.

49 *One-hundred Stories in Various Regions*. The writer is unknown. It has five volumes and each volume contains twenty stories.

50 *One-hundred Stories of Fairy Tales*. Hakubaïen Rousi is known as Aoki Rosui (1658-1733). He was a *haiku* poet and also a writer.
4.2 The Representation of Yūrei in Woodblock Printing and Pictorial Fiction

A common image of yūrei, illustrated as a footless human; wearing a white kimono and with long black hair, was formed in the Edo period due to the development of woodblock printing and the popularity of pictorial fiction. Scholar of art history, Kajiya Kenji, explains that originally yūrei were depicted as humans with feet, but in the woodblock prints from the mid-seventeenth century yūrei became footless. He explains this transformation by saying, “[t]he footless ghost is such a vividly pictorial invention that the absence of feet must be explained as a visual solution to the problem of representing the sequence of ghostly appearance and disappearance.” In other words, illustrating the moment of appearance and disappearance of yūrei formed the footless human and it became the copy of yūrei.

Edo period customs also influenced the creation of the iconic image of yūrei clothing—a white kimono. Dead bodies were buried in white kimono, and women intending to commit suicide also wore white or very light blue kimono. Therefore, the white kimono became the symbol of a dead person and has been related to the concept of yūrei. Another feature of yūrei is long black hair, especially for female yūrei. Long black hair was the common style of the Heian period court women, but the elaborate updo


hairstyle emerged in the Edo period. Moreover, scholar of art history, Sara Sumpter explains that “long dark hair symbolizes a cessation of the woman’s natural life cycle, not her sexuality. Had she lived to be an old woman and died naturally, her hair would inevitably have turned white.” Cutting her life short leads to her reappearance in the present world to seek her vengeance. Therefore, unbound long black hair became a symbol of yūrei and distinguished them from living women.

These features of yūrei were formed through the development of the woodblock printing and various kind of books were published when yūrei and yōkai became popular. The popularity of pictorial fiction spread the idea of yūrei and the iconic image was formed among the people.

4.3 Yūrei in Gōaku monogatari

How are yūrei illustrated in Gōaku monogatari? The illustrations are based on the aforementioned iconic image of yūrei but also show other features of yūrei. First, Utagawa Toyokuni illustrates the transition from human to yūrei. Sōdayū appears as yūrei for the first time when his wife is in danger, not long after he was killed by Ikazuchitarō. In that scene, the yūrei of Sōdayū is illustrated as a living human who wears an ordinary kimono with a common men’s hairstyle. However, readers can recognize him as yūrei because he only has an upper body. When he appears again on the next page, in which


Sōdayū assists Chūnosuke to find Ikazuchitarō, his appearance changes into the typical yūrei shape with a simple white kimono and disheveled hair. The different illustrations might be indicative of Toyokuni’s artistic technique to assist in the natural flow of the story by showing how Sōdayū became yūrei. However, considering the image of yūrei based on these two illustrations, it seems that the image of yūrei is not exclusively portrayed in the typical fashion. It is changeable and flexible.

Another example of a distinctive yūrei appears in the second volume. When Ikazuchitarō and Muritarō were hiding at Toraemon’s place, both of them had a nightmare. Ikazuchitarō saw Sōdayū and his wife’s yūrei, and they distressed him. Also, in Muritarō’s dream the heads of many people who he had killed appeared and were either angry or laughing at him. Others were weeping and shouting at him. In this illustration, the yūrei of Sōdayū and his wife were illustrated as footless with the iconic white kimono and long black hair. On the other hand, the scene of Muritarō’s dream is illustrated with many people’s heads which are rolling all over the room (Image 8). Even though the illustration of the heads does not look like standard yūrei, they are still recognized as yūrei. Scholar of Japanese modern literature, Mamoru Takada 高田衛 states that yūrei had to be illustrated by a decisive difference between the person who lived not only the corpse’s kimono. He uses the illustrations from Sorori monogatari57 曾呂利物語 (Kanbun 3 / 1663) and Shokoku hyaku monogatari58 諸国百物語 (Enpō 5

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57 It is the collection of strange tales and the author is unknown. It has five volume.

58 One-hundred Stories in Various Regions. It is the collection of yūrei, monsters, and strange animals. The
as examples. In both stories, yūrei appear as a human head similar to Muritarō’s illustration. In Sororimonogetari and Shokukuhakyomonogatari, both yūrei are women’s heads and they are flying in the air, whereas many men and women’s heads are illustrated on the same page in Gōaku monogatari (Image 9). Furthermore, in Shokukuhakyomonogatari, Takada points out that there is a female yūrei who appears upside-down. She is illustrated standing on the edge of a boat and has long black hair with a white kimono (Image 10). From these examples, it is evident that even though a common image of yūrei existed, it was not necessary to follow the common depiction.

The appearance of yūrei is adaptable if it is illustrated differently from a living person. The common image of yūrei was formed through the development of woodblock printing but the exception was recognized too. Therefore, there are various depictions of yūrei in pictorial fiction as well as Gōaku monogatari.

writer is unknown. It has five volumes and each volume contains twenty stories.

Image 8. Illustration of yūrei at night.
In the right page, Sōdayū and his wife appear in front of Ikazuchitarō to distress him. In the left page, many heads start talking to Muritaō.
(Waseda University)
(Left: *Shokoku hyaku monogatari*, NIJL)\(^{60}\)
(Right: *Sorori monogatari*, Waseda University)\(^{61}\)

\(^{60}\) National Institute of Japanese Literature, *Shokoku Hyaku Monogatari* (vol.2)
http://base1.nijl.ac.jp/iview/FrameList.jsp?DB_ID=G0003917KTM&C_CODE=096-1098&PROC_TYPE=ON&SHOMEI=諸国百物語&REQUEST_MARK=96 - 1 0 9 8 - 1 ～ 5
&OWNER=国文研鵜飼 (accessed February 17, 2018).

\(^{61}\) Waseda University, *Sorori Monogatari* (vol. 1)
http://archive.wul.waseda.ac.jp/kosho/he13/he13_01313/he13_01313_0001/he13_01313_0001.html
(accessed February 17, 2018).
Image 10. The illustration of hand standing yūrei. 
(Shokoku hyaku monogatari, NIJL)\(^{62}\)

\(^{62}\) National Institute of Japanese Literature, Shokoku Hyaku Monogatari (vol.4) 
CHAPTER 5

CONCLUSION

The gōkan genre is not yet widely studied by researchers of the history of Japanese literature, but it is a helpful source from which to learn more about the history of books, art, and life in the Edo period. Gōaku monogatari is the earliest publication in the gōkan genre so it is worth studying as an archetype of the genre. This thesis analyzes the structure of Gōaku monogatari as well as its content.

An interesting feature of Gōaku monogatari is the two different titles. It was published twice by different publishers and the title and illustrations were changed under the Tempo Reform. However, there is a remained copy which contains a different set of revisions. A certain number of case studies are necessary to clarify the differences between the remaining copies and the relationship between the two publishers, Nishimiya and Moriya. Other interesting features are the retelling of the character’s full-names throughout the text and the combination of the text and illustrations. Although, retelling the previous narrative is one of the characteristics in the genre, Sanba retells as often in Gōaku Monogatari as might be expected. This begs the question, how was retelling standardized throughout the development of gōkan and does Samba employed retelling as a device in his later works? To answer these questions, further studies are needed to compare several works chronologically. Moreover, Gōaku Monogatari has very narrow margins between text and illustrations, whereas typical gōkan have larger gaps. It would seem that Sanba employs these small gaps to entertain his readers. Thus, Gōaku monogatari’s position at the early stage of gōkan, is evidence that its distinctive features served to enhanced the gōkan genre.
Yūrei was a popular topic in the Edo period and it takes a central role in the narrative of Gōaku Monogatari. The iconic yet changeable image of yūrei evolved over hundred years of woodblock printing. Distinguishing a yūrei character from a living one in illustrations was primary importance. In Gōaku monogatari, Toyokuni portrays yūrei in both; typical and atypical fashion. Furthermore, it seems yūrei have a connection to religion as Sensōji Temple appears in the Gōaku Monogatari. Some scenes are depicted where yūrei visit Sensoji Temple to pray. Further research is needed but I believe Sensōji Temple and yūrei have some relationship and may also have a strong connection with contemporary people.

Examining gōkan not only helps us to better understand Japanese literature, it also teaches us about the history of the publication industry, traditional arts, culture, and many other fields of study. Even without a large case study, a single gōkan exposes a lot of hitherto unknown facts that have not yet been studied indepth. Therefore, gōkan studies are approachable by many different disciplines. The second part of the thesis is the English translation of Gōaku monogatari. I hope my translation will encourage people to approach the study of gōkan using a variety of methodologies and enjoy reading gōkan for its own sake.
CHAPTER 6

TRANSLATION

(Preface)
Six hundred years ago there was a man who, after settling in Tatsukuri village in Musashi province, started a liquor store that was also a pawn shop and general merchant. He sold everything, so people made this virtue into a nickname, calling, "Hey, Yorozu (which means "everything")!" and in no time the nickname became his family name: he was called Yorozuya Bun'emon. Bun'emon had one assistant, Take'emon: he was steadfastly honest, infinitely loyal, and worked very hard, helping with whatever his master wanted. The business prospered day by day. Bun'emon had two children, O-Tsuru and Kamejirō. O-Tsuru was seventeen, charming and lovely; with her alluring but unpretentious manner she was naturally one of the most beautiful women in the land. She was gentle and kind, most accomplished in womanly ways, and also served her parents diligently: thus both her parents treasured her like a precious gem and brought her up with infinite care and favor. The second child, Kamejirō was fifteen years old and he was as beautiful as his sister; he also excelled at calculation. Their behavior was so good it would put a wise old man to shame.63 Every single person who saw or heard about them would say, "Ah, what admirable siblings!" In due course the wealthy young men of the region began to seek O-Tsuru for a wife.

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63 Refers to Confucius at 70.
といへども とかくに 心にかなへる好縁もなくて むなしく月日をおくりしは 今をさかりのさくらばな みやまにさけるごとくにて ながむる人はおぼくとも たれ折とらんものもなく たまさか文して いひよるも手にかへふれず なげかへす心は かたき岩はしのわたるてだてもあらざれば おつるが賢なる心をかんじ そのちたえて いひよる人もかりしとかや
(お鶴)「おかといさ まいあがりませ
(文右衛門)「武右衛門 この帳合はわからぬぞや
(武右衛門)「その帳合わしむしまする
(母)「これしまふておきや
(亀治郎)「かしこまりました

看板： 道中くだびれぬくすり 二六そば・にうめ[ん]
あか玉 神教丸 阿部川上
一角丸 紙類・茶しな（じな）

Nevertheless, there were still no suitors that matched up to expectations, and the months and days passed without result. It was like a branch of sakura flowers at its best blooming deep in the mountains: though many people viewed it, there was none who might break it and bring it home. Occasionally one would write a love letters to get close to her, but she would send it back without even touching it: her heart was firm as a rock, and since there was no way for this "stone bridge" to be completed, people became aware of O-Tsuru's sagaciousness and thereafter suitors stopped approaching her, it seems.

(O-Tsuru) “Mom, you can go inside.” [OR: "Please come and eat"]
(Bun'emon) “Take'emon, I can’t figure out these accounts.”
(Take'emon) “I'll take care of it.”
(Mother) “Let's put these things away.”
(Kamejirō) "Certainly."

64 "Stone bridge (iwahashii)" is a proverbial reference to relationships not succeeding, based on an incident in the life of En no Gyōja (634-701).
こそにちかきあたりにあぶみ師吾妻武蔵といふものあり もとはゆゑあるものゝふのはてなるが浪（浪）の身のたつきの名産のあぶみをつくりてその日をやう（やう）すごしけり 一人の枠来太郎とてとしすでに廿四才 うまれつ
きはつめいにして色白くせたかく 人がらいやしからず万能にたつしたり 殊に剣術やはらに妙を得て 力量ばつくんきもふとく こうまんにておのれが大りきをたのしみぜんと男だてのあぶれものをしたがへ 人しれず悪事をはたらき けんくはをわざとしてやうすすればこうらんに及ぶ ふたおやに不孝いはん方なくつね（づね）じやけんほういつをふるまひ かりそめの事にもてうちやくして無道をはたらきければ ふた親のもてあまし近隣の者もおそれをなし したをまきて居たりする この来太郎かの万屋のおつるがようしよくをしたひさま（ざま）と心をなやまし いかにもしてわが手にいれんと入用にもあらぬ小まものを買いあるひは酒さかなをもとめて万屋が見世に時をうつし ひまあらばひよらんとまいにち（まいにち）かよつめけり
（来太郎母）「三千せかいにしてもひとりないとあくとうめ おやぢどのをなんとするのぢや
（来太郎）「死そこなひのごくつぶしめら こまごとぬかすとつかみころすぞ
（吾妻武蔵）「おのれ親をてごめにしてなんとしあるぞ あのこゝなばちあたりめが そこはなしおらぬかやい

Now, there was also a man named Abumishi Agatsuma Musashi who lived close by. He was originally of distinguished warrior pedigree but to help himself through a time of unemployment he made stirrups, which the region was famed for, and earned enough money in order to live from day to day. He had a son called Raitarō who was already twenty-four years old. Raitarō was by nature intelligent; he was fair-skinned, tall, and not uncouth in his manner. He was competent in all things, and had a special talent for sword fighting and grappling. His strength was extraordinary and his boldness and pride were very great: relying on his own might, he naturally came to lead a band of toughs and ruffians. They did evil deeds in places where people could not see, provoked fights, and looked for arguments over the slightest thing. He was of course also unfilial to his parents, and he constantly behaved with wanton impropriety: he would thrash someone for the most trivial reason, acting quite inhumanely, and so his parents gave up trying to control him. Their neighbors too were scared to approach him and were astonished as his misdeeds.

This Raitarō was smitten with Yorozuya's beautiful daughter, O-Tsuru and he suffered all the pangs of love: intent on possessing her at any cost, he would spend time at the store, buying little things he did not need, or requesting fish or saké. Every single day, whenever he had a free moment he would make his way there to try and win her favor.
(Raitarō’s mother) “No one in all the Buddha's three thousand worlds is as wicked as you! What are you doing to your father?”
(Raitarō) “You doddering good-for-nothings! If I hear any more whining, I'll grab you and kill you.”
(Agatsuma Musashi: Raitarō’s father) “What are you doing manhandling your parents!? You twisted miscreant! You'd better let me go!”
かくて来太郎はおつるに心をかけて日（日）万屋へ立ち入れれば 手代武右衛門は老功といひ万事にさとけれども 此のごろ来太郎がしげ（しげ）出入るをいぶかしく思ひ心を付て居たりけり ある事例のごとく店さきにて酒のみ四方山のものがたりして時をうつし居けるが あるもこの文右衛門常にせうぎをこのみて近辺のいんきよなど友としてこの日も中の間にせうぎをさし居たり かの来太郎は世事にかしこくれんぜつさはやなるものなれば 文右衛門がこの所へつけこみてつついに将基のあいてとなり かちをゆずりておのれはまけ あるはおもはずかちたるふりして心にかなふを専一として とりいりなければなんてなく文右衛門とねんごろになり まづはかりことなかばはなれると心のうちひそかによろこび 猶したしくぞ出入りする 文右衛門もはじめのほどは来太郎をいみはいかりしが 人のうはさとかばりてかたちはあしきも心はすなほなる男なり かないの者もすいぶんでいねいにはからふべしと心をゆるしければ いつとなくこひしきときににも詞をかすほほどになりしかば それを見て思ひをとかんとしばらくちせつをまちゐたり
（お鶴）「お茶をあがりませ
（来太郎）「そこでお手には
（近辺の隠居）「香佳さきにたゝずぢや
（文右衛門）「さうござる かうくる しりがらびたりか

And so Raitarō, his mind set on O-Tsuru, came into Yorozuya's store day after day. Therefore, the clerk Take'emon, a veteran of the trade alert to everything, thought Raitarō’s recent habit of coming in and out of the store was suspicious and began to take notice. According to his custom Raitarō was passing the time drinking saké in the store and chatting about this and that, and the owner Bun'emon -- who enjoyed playing Japanese chess with the gentlemen of leisure from the neighborhood -- was that day too having a game in the main room. Raitarō could talk with ease and intelligence about worldly affairs, so he brought topics that Bun'emon was fond of into the conversation, and eventually became close enough to play chess with him. Raitarō would hold himself back and let Bun'emon win, though sometimes he pretended to stumble to a victory: completely intent on achieving his goal, he curried favor with Bun'emon and with little effort he became his close companion. Raitarō rejoiced secretly that his scheme was now half-way completed, and he came and went with all the more familiarity. At first, Bun'emon was hesitant to become friends, but he came to trust him, thinking, "He's quite different from the rumors people spread, and though he's not good looking, Raitarō is an honest man: my family too surely considers him quite respectfully." In next to no time Raitarō found himself permitted to have a conversation with his beloved O-Tsuru, and so he waited a while for his opportunity, thinking that when the moment came he would achieve his goal.

(O-Tsuru) “Please have some tea.”
(Raitarō) “Do you really want to put the piece there?”
(Retired gentleman from neighborhood) “If you don't lead with your knights and lances...”
(Bun'emon) “That's right. This is how it goes -- right by the book!”
かの文右衛門はひごろあさくさでらのくはんぜおんをしんじければゑんにちを幸ひるすは武右衛門にあづけてふう婦もろともさんけいのあと武右衛
囲は見世のさばきにとりまぎれゐるこそくつきようのじせつなれと 来太郎はひそかにせどぐちよりはたけへ行見れば 娘おつるたぐひとり何心なく張りものして居たるを 来太郎はしりよりうしろよりいだきつけばつくるしてとびのくをしかと引きとめ ふところより一通の文をとり出し思いのたけをかきくどき何とぞ此恋かなへてくれよとひたすらにつきまとへば おつるは大きにおどろきて一ッつうをなげすて袖をはらつてたちさるを すかさずおつるがたもとにすかりこはなさけなきことをとくものか 姉へおやのゆるさぬことになりともかくまではげをふりすていたのみかいりし 男のいきぢかなはねばてうちすてがたしのうへはばひに及はずわれらもきんごくにきこえし 来太良なりいのちをすててこのうらみはふたおやにはもちろ われらが死てとりころすよりてみぢかに家のこらずなでぎりにしてくれれんと顔色かはつてのしるにぞ娘心きみわるく もしこの親にあやまちあらば不孝のつみくゆるともかひなきことなり 此ばはしばらく来太良が心をはらげぬこのふみをおきえんにほかひて 詞にいをふくみきしきこたへをなしなければ かならずしのぶあいづをまつて来太良はかわれけり
（来太郎）「おれも名をうる来太郎に さりてはしなさけない コレサおつるどの（コレサおつるどの）
（お鶴）「誰やら見てちばはいな マア（マア）はなしで下さんせ 亀次良うしろにてやうすかうふ

Bun'emon had recently become a devotee of the Asakusa Kanzeon65 so fortunately, on the temple's festival day, he left Take'emon in charge. "After Bun'emon and his wife go off together to pray, when Take'emon is fully occupied handling the store -- that'll be the perfect moment!" thought Raitarō. He entered the backyard stealthily through the side entrance and found Bun'emon's daughter O-Tsuru all alone, hanging laundry to dry without a care in the world. Raitarō ran over to her and embraced her from behind, whereupon O-Tsuru, startled, leaped away -- but Raitarō held her fast. He drew from his breast a letter which he had written to plead his love for her: "I beg you please let my wish for love come true!" he said repeatedly, clinging tight to her. O-Tsuru was absolutely taken aback: she cast the letter aside and waving her sleeves she made to leave, but Raitarō immediately grabbed her by the wrists. "Do you think I'll accept such a heartless response? Even though it's something your parents might not permit, I have come this far to make my plea, putting aside all shame -- it's not good when a determined man doesn't get what he wants, so you can't cast me aside so easily. You leave me with no choice. You know I'm Raitarō, famous throughout the neighboring provinces: I could end our lives and wreak revenge on your parents, but rather than us dying and haunting them into their graves, let me just cut everyone in the house into little bits!" His face

65 I.e. Kannon at Sensō-ji in Asakusa, one of the most famous Edo sites associated with the compassionate Bodhisattva Avalokitasvara.
changed color and he cursed and yelled, so the young woman felt sick at heart: if harm were to come to her parents she would be unfilial. Though she was seething there was nothing for it: she realized it would be best to spend some time soothing Raitarō's feelings, and put the letter away with her things. She replied with soothing words, employing all her charm, and Raitarō promised he would keep his feelings in check and await her signal -- and then he departed.

(Raitarō) “So heartless, to be like that to me, the famous Raitarō! Right, O-Tsuru? Right?”

(O-Tsuru) “I hope noone is watching. Come on, please let me go.”

**Kamejirō in the background watching what went on.**
ねいあくの来太郎におもひこまれて ぜひなくともおつるは玉づきひら
き見るに しかも手跡うつくしく文体もしはらしく筆のいのちのつづくたけいひ
つくされぬおもひの山 恋のおも荷にせめられても君ゆゑならばいのちもいとは
じ ひと夜のさけにも と夜もかへんもしやすくし絵は も そなたはいはず
ふたおや迄ひとかたに思ひしらせんとあるおそろしき文章に猶さきころのがん
しよく思い出され われゆゑにふたおやのいかなるうきめか見給はんとおそろし
くもかなしくおぼへて しあんとほんにくくれるがひとよのさけといふはさい
はひよし さらばせめてひとと夜は身をけがし ふたびゑん切るけいやくして来
太良をしのばせばやとをりを見合せかへしのふみをぞつかはしける
（お鶴）「亀二良がうしろでやうすを見たやうががなんとせふ ぜひがない
（お鶴）「男ぶりはいやみがなくてきにいったが心だてがおそろしい たぐふた
おやのお身がたいせつゆゑ さうちや（さうちや）
あひ見てのにちの心にくらぶれば むかしはものを思はざりし来太良ひと夜のちぎりいやまして よしさらば此うへはすゑ（ずゑ）かはらぬがつまなり もしもきらはげふたおややはじめ兄弟にいたるまで此うらみむくふべしとおそろしき事かぞへあげて あひ見るたびにくどにぞつけもる今はむねにすべかね 来太良にむかひてさん（さん）にはづかしめなければ さしもの悪人利にせまりいひよらんじゆつきて 又（また）ひとつのばかりことをぞめぐらしける
●こゝに又一人のあくとうあり その名をよんでごくぞつの無理太郎といへり来太良が同気もとる命しらずの友にしておひばぎ夜盗をわざとなす ごうりきはやわざのあくとなれば かれをのみておもて向よりもらひうけんとまづむり 太良が方へ行 いちぶしじうをものがたれば元来悪事がねたるごくぞつなれば とるかはのふんどししつかりとしめかゝるぢやまで
（無理太郎）「うまい（うまい）」

He had never previously been in love, and after Raitarō spent that one night together with his lover his feelings became even more intense, and so he decided he would make her his partner for life. He made an awful promise that if she rejected him then in return for his broken heart he would kill her parents and siblings, and each time he saw O-Tsuru he tried to win her heart. O-Tsuru in turn could hardly contain her frustration, and when she was with him she tried her utmost to make him ashamed of his behavior. Even such a wicked a man could not come up with any more arguments against her, and he turned his mind to a different scheme.

§ Meanwhile, there was another villain who was known as Demon Muritarō, who was a friend of Raitarō's. A kindred spirit with Raitarō, he was a fearless thug who he robbed and intimidated people. Raitarō went to visit Muritarō to ask his advice about O-Tsuru. He explained the details of what had happened to him, and Muritarō, who was accustomed to evil deeds, willingly consented easily to help Raitarō.
(Raitarō) “This is a once in a lifetime favor I'm asking. I’m sure you will help me.”
(Subordinate 1) “Please hurry and get O-Tsuru back here so we can celebrate with a drink! Right?”
(Muritarō) “I am going to help you out, so it'll all be fine. You'd better put on your tigerskin loincloth.”
(Subordinate 2) “A man can get strangled if his woman keeps him on a short leash.”
(Muritarō) “Excellent, excellent.”
挙えもこくそつのむり太良は来太良がたのみをうけひき 手下の者に樽肴をもたせて文右衛門が方へ入り来り直談すべしといひ入れれば 折りあしく文右衛門は他出にて武右衛門一人居合せけるが 大の男の樽肴をもたせて子細ありげん体を見てまづ事のやうをたづぬるに かの来太良がこんもうおつるがとくしんの趣をつぶさにかたり 表向よりいひこまば夫婦にならんとある詞にすがり則ちごくそつのむり太郎なかだち申さんために参つたり ぜひもらひうけざれば 命をすてても男道の義理たゝずとまなこをいかからしいひけるにぞ 武右衛門はおどろきながら心をしづめこは思ひよらざるむりなる仰をきくものかな おつるどの所在はしばずあるじ文右衛門はとくしんなくては事といのはず 殊に今日文右衛門他行ならば帰宅の後談合いたしあいさつに及ぶべしたとひ命にかけてなかだちあるもおやのもくしんなければ代官所へうつたへ申ておたゞしうけてはか らふべし まづ此品はもちかへられよとにがりきいていひはなぜば悪事になれたるむり太良 こやつ手ごはきしれもの也とわざとことばをやはらげて さま（さま）としたをまはせど武右衛門にうけけはねばむり太良もせん方なく胸の内にしあんを定め さらば両三日の内又（また）われら来るべしと樽肴を手下にたせあたりをにらんでかへりけり（手下）「ナントしぶといやらうではないか チョツけちいま（いま）しい（無理太郎）'ぜひ（ぜひ）もはねば男がたゝぬぞ（武右衛門）'いかやうにおつやるとも此たる肴はうけませぬ サア（サア）もつてお帰りなされ

Now, after Muritarō had agreed to Raitarō’s request, he went to visit Bun'emon, bringing along some of his followers carrying barrels of fish. Unfortunately, Bun'emon was not in his store but Take'emon was tending it. Take'emon wondered why an important man was bringing barrels of fish, and when he asked, Muritarō started to explain how much Raitarō liked O-Tsuru, and that he had come to visit Bun'emon as a matchmaker to arrange the marriage. He added with a fierce glare that if Raitarō’s offer was not accepted he would throw away his life to keep his promise to his friend. Take'emon was astonished, but he stayed calm, and said he did not think he could consider such an unexpected request. He told Muritarō that he did not know where O-Tsuru was and that nothing could be decided without his master, Bun'emon, who was away at present. He added that Muritarō that he should come back again to talk to Bun'emon directly: no matter how desperate Muritarō's plea, the magistrate’s office would not accept the marriage registration without the parents’ agreement. Therefore, Take'emon told them to take back with gifts they had brought. Muritarō had experienced many worse situations in his career of misdeeds, so he tried to soften his voice and to flatter Take'emon, but it was to no avail. Reluctantly, Muritarō told Take'emon that he would come to visit again in two or three days. Then having his men gather up the fish barrels, he glared all around and departed.
(Subordinate) “What a stubborn fellow he is! Ah, it makes me so mad.”
(Muritarō) “If we cannot arrange this marriage it will be a grave slight to his manhood.”
(Takeemon) “Whatever you say I cannot take these barrels. Please take them away with you.”
Thus Take'emon was provoked by Muritarō’s outrageous behavior, and he also understood the reason why Raitarō was visiting the store frequently nowadays. However, he thought that a formal proposal of marriage meant that O-Tsuru had consented to marry Raitarō. He sighed that it was that way of love for her to lose her heart even knowing he was a bad person. O-Tsuru’s mother and brother heard from Take'emon about Muritarō’s visit, and as all of them were wondering what to do, Bun’emon himself came back home. When Take'emon told him about Muritarō, he was taken aback: he called his daughter in and asked for a detailed explanation. O-Tsuru told them she had been threatened by Raitarō and had therefore accepted Raitarō’s offer only for one night to prevent Raitarō from killing her parents. She was in tears as she told her story and she apologized for her weakness of mind as a woman. Everyone thus learned her story for the first time. However, a second visit from Muritarō was unavoidable so they decided to refuse him at his next visit. Fortunately, Bun’emon had a cousin named Ushijima Takedayū who lived near the Sumida river: he asked him to take O-Tsuru in, and having hidden her there secretly he awaited the arrival of the two villains.

(Kamejirō) “I heard about my sister’s sorry situation from behind a tree.”

(Bun’emon) “They are detestable!”

(Take'emon) “I thought so. Well, what should we do?”

(Mother) “It’s already happened. We can’t change it. Let’s get ready to go to the Sumida river.”
(O-Tsuru) “Father and mother, please forgive me. I have no excuse for what has happened.”
来太良はごくそつがしゆびをするをまちゐたるに　思ひの外とくしんせざるやうをきゝ
にくおいびれがあいさつかな　此うへは身をすてても本もうとぐるはかねでのかくごと居丈高になってせきたつれば　ごくそつの無理太良もたのまれたる一ぶんにたづ　さらば両人つれ立て文右衛門にたいめんし　ぜひ（ぜひ）もらひ来らんとすでに両人万屋へいたるにかねてごしたる事なれば
文右衛門主従出向ひたいめんしてひきげるは　此方大せつの娘にきづつけられし事今さらいふてせんなれけば　そこもとののぞみにまかせしんじたくは思へども娘おつるにいかなることにやとしろ　とんせいの心ふかく縁組もせずうちすぎしが此ほどはます（ます）しゆつけせんことを思いつめ一門うちへにげ行て　あまとならば宿へときてもかへらざるこゝろざし親の身にてもせんかたなくかれが願ひにまかせたり　とうしんはうれしくも今かくの体なれば思ひとまり給はるへしと想ててときければ　鬼神をあざむく両人もいちごんのことはなくあきて詰もかなりしかばらともかきなき事も　もしも我（われ）をあざむきたきかばそのまゝにはておかじ　さらば他人へゑんぐみせぬせうこの一札したいむべとて証文をうけとり両人その座を立けるが　これ文右衛門がいつはりなる事をさとりおのれお鶴を見出しなば　此うつぶんをさんぜんと心の内にふくみける
「文右衛門　娘お鶴はゑんぐみさせぬとある一札をかく　（武右衛門）「なか（なか）いつはりなど申すことではござりませぬ　しんじつあまになつてゝござる　
（無理太郎）「おつるがまことにあまどうしんになるならば　他人へやらぬせうもんをらひたい　どうやらうそらしい事であるはい　「むり太郎　もんのぞむ　
（来太郎）「ゑんぐみさせぬといふせうもん今こてかいた（かいた）」

Raitarō was waiting when Muritarō and his men came back. He heard from Muritarō that O-Tsuru’s family seemed not to want to accept his offer. He decided he needed to visit the store, becoming quite agitated and overbearing. Muritarō also wanted to go so they decided to visit Bun’emon together. When they arrived Bun’emon came out to meet them: he said he felt there was no use in holding Raitarō accountable for what he did to O-Tsuru, but that his daughter had decided to follow her desire to become a nun and was determined leave the world behind. Also, he said Raitarō’s offer is favorable but Bun’emon asked him to give up her, explaining that it was for the best. Raitarō and Muritarō, who would not hesitate to betray demons or gods, were both at a loss for words, but then Raitarō told Bun’emon that if he betrayed Raitarō and let another marry O-Tsuru there would be dire consequences. He asked Bun’emon to write a pledge stating he would never arrange a marriage for O-Tsuru with anyone else, and then the two villains departed, but Raitarō knew this document of Bun’emon's was a lie, and he told himself that if he were to find O-Tsuru then he would wreak his revenge.
[caption] Bun'emon writes a note stating that he would not let his daughter O-Tsuru marry another.

(Bun’emon) “I am indeed not lying. It’s true that she became a nun.”

(Muritarō) “If she really became a nun I want you to sign a pledge. It seems to me like a made-up story.”

[caption] Muritarō wants to have a discussion.

(Raitarō) “Ah, he's signed a pledge here and now that he's not going to let her marry anyone else!”
かつしかやまゝのてこなとよみたるかつしかのほとりに高の大之進といふものあり よしあるものゝふのはてなるが今三代にいたりて大庄屋をつとめれんちよくにして仁心ふかく よく百性をあはれみければ人（ひと）にうやまはれろとみくらしける 怖大之丞時ニ廿二才すなはにして勇あり こととにすぐれしやさ男ありし時おさ神寺へさんけいのかへるさ指角田川へさしかり かの牛嶋武太夫がもとにありしおつるがすかたを見そめてよりしき思いたへがたくひまをうかぎつひ親に此よしねがひければ幸ひの事也とて ふたおやさつそくとくしんにておなじさとにすむ綾瀬権太左衛門をなかだちにたのみて牛島方へいひ入れけり
（大之丞）「かあいらしいむすめぢや 見事（みごと）」

綾瀬権太左衛門は牛島茂太夫にたいめんし 高大之進よりたのまれたるむねをかたり 大之丞が思ひのふちにしづみたるふかき心をときければ 茂太夫もひとかたならずよろこび まづ玉川の里へさうだんしもかくもはからんはんと綾瀬をばかへしり 此綾瀬権太左衛門は武功の者なりしが浪人して二君につかへずもつばら男をみがき つよきをくちきよわきを助の大りき士なり 身のたけ六尺二寸おもてあかく鬼神のごとくとらひげ左右にわれきながらいける仁王に似たり されば心やさしくたのもしきものなれば大之進とまじわりあつく一門にひとしき信友なりき
（権太左衛門）「うしじまどの よろしくおたのみ申ス
（茂太夫）「おせはの段（だん）こゝろえてござる あやせどののなかだちならばなにかさてのみこませませんう
揺も牛島はあやせがいひ込たる子細をたつくりの里ものがたれは 文右衛門ふうぶ大きにおろこびしひとへにくはんざおんのみちびき給はる幸縁也 されどもすぎし頃来太良がしまつ外（ほか）へゑん組せぬ一札をわたしたれば のちのなんぎもはかりがたし まづ著分めしけひのごとくなし のちのにいたらぼともかくもあるべし 大之進方へそのむねをかたりていと（いよ）とくしんならばゑん組すべき返答なれば牛島もげにもつともなりとて かの縁せをまねき右のしまつをものがたれは 権太左衛門戸をきいて法外なる来太良がふるまひかなこのいちさやの事あらばいち（いち）にくびを引きぬきくれんものを しゃばふさげのぎにんなり さからば我ら立ちかへりそのおもむきをものかたらんと大之進夫婦に子細をいふにもちろんなつとくにて そのいち吉日をえらみめてたく盃取かはしひふのにろめはしばらくかくして内こんれいをぞいはひける されば大之丞は権太左衛門がしんせつによりておつるとふうぶになりしを悦び ふたおやはおつるがきりやうはつめいをうれしく思い文右衛門ふうぶはさらなりおつるも大之丞がはづかからぬうまれつきを悦びてむつましくらしけり （大之丞）「これといふもみなあやせどのいしんせつからぢや めでたい（めでたい）」 （お鶴）「ほんにうれしうござります」 （大之進）「めでたく一つすごしめされ」 （権太左衛門）「此ゑゑんとてもじよさいはごんせぬ」
こゝに来太良は大之丞方へおつるかよめりしときゝ 一心もゆるがごとくいかにしておのれ文右衛門われをはかりて外（ほか）へこんれいさするうらみいつかははらさでおくべきかおつるもわが目にさえざらばずだ（ずだ）に切りさいなみうつぶんをさんべしぶはがみをなしてみたりしがこのごろははなはだひんくにせまり親武蔵がわづかのたくほへをもぬすみいだし わるものゝ仲間をあるきてくらしるに折ふかしかつしかにすむ牛頭馬頭の金八といへる手下のもとよりあくじさうだんの手紙来るにぞ仕合よき事もやあらんとしたくして出
行けりこゝに万屋文右衛門はおつるをとめいさてより日ましにむつましきときひて悦びいはんたなくひさ（ひさ）うちたへたれば娘のかほをも見たしとてつつしかの大之丞かたへいたりて二三日とうりうのかへりあしすみだ川なる牛島茂太夫か家にも立よりあくる日わかやへかへらんとすたづいみへさしかるに折あしく来太郎ごつめづの金八方より用談はておなじくすたづいみを通りかゝりとうにはたと行合たり来太良はひごろうみみある文右衛門こゝにてあひしほせつとうふらいて王立に立はだかたり文右衛門がむなもとをとらへすでにふじんにぞおおよける（来太郎）たしかにあいつは文右衛門めおのれ今に思ひしらせてこますぞ
(Page 26 and 27)
文右衛門大きにおそれわなゝきてゐたりしにさすがは老功とりなほして笑ひをふくみあいときすれば 来太良くはつとねめつけいつはりかざるかすおやぢめ われをきらひて娘をくれぬそのうへに外へゑんぐみしたうらみおもひしきれと いひわけをするもみゝにもかけず 片手なぐりに切付けはひはらをよこに切はなされ やれ人ころしとよばりてにぐるを猶もたいみかけ又うちにくるを 文右衛門今はかなはじ死にものぐるひと先祖よりつたはりし正宗の短刀ぬきはなししあつと受けとめ あとしきり身をのがれんとあせれどもため落ち合て助んものなく ごうりきぶそうの来太良鼠を猫の追ふごとくたちまちたんとううちおとしなぶり切にさいなたは片いきになりて 文右衛門来太良がしらはをにぎりかほをにらんで身ぶるひしむねん（むねん）と立よればちよこざいすなといふまゝに刀をひけば両手のゆびばらりとおちるを猶はひまはり命たからんとや思いけん かたはならるぬなむらをたてとなしうろたへまはるを いなむらぎしにうちかくればかしらよりのんどの下まできりかれたれうんといひさま いきたえしはむざんといふもあはれなり （文右衛門）「むらさとに人はないか 人ごろし（人ごろし）
ごうあくの来太良なんなく文右衛門をせつがいし正宗のたんとうをうばひとり今はうらみもはれたりと小うたうたふて行過けりかゝる所へ⽜島茂太夫ちすぢのゑんにひかれてやあさく寺のもどり道すだ堤にさしかりるにむなさはぎしきりなればいぶかしき事に思ひ小うたうたふて行過けり

かゝる所へ⽜島茂太夫ちすぢのゑんにひかれてやあさく寺のもどり道すだ堤にさしかりるに

茂太夫大きにげうてんしこはそもそもうぞくのわざなるかどしがいを改あたりを見るに落ちりたる紙いれ有うちをさがせば金少（しょう）手紙いつ通あり　あて名は来太良急用事ごづめづの金八としるしあればくつけうのせうこ也とさつそく代官所へうつたへ　玉川とかつしかへ手わけしてしらすにそ大之丞父子源太左衛門武右衛門亀次郎いきをもつがずかけ来り　此ていを見てあきははしづくすこに及びしがしんしの役人にいさめられたをはらひむねんをのびしがひを引きとり帰りけり（役人）「なげいはどても今さらひふてかへらぬ事ぢやけんぶんすめば此しがいはへんしもはやく引きつてよからう（役人の手下）「むごたらしい事の（役人）「ふびんなさいごぢや（亀次郎）「ばんじよろしくねがひ上ます（茂太夫）「せひに及はぬひごのありさま　コリヤなげく所でない　この手がみがたしかなせいこ（武右衛門）「くちをしい事でござる
かくて文右衛門がしがいはぼだい寺へはうむりけるが領主より人ごろしのせんぎきびしく 来太良がおや武蔵夫婦をめしとりごうもんして来太良がありかをたづねけれども もとより不孝の伴ならばゆき方をしるべきやうなく 又来 太良はむり太郎ともとともはやくも此地をちくてんしたれば てがりは手紙のあて名どめのの金八こそりつらめとこれをもめしとり 水火のせめにてきびしくもんありけれも もとよりしらぬ事なれば白状にもおよばずついに三 人かしやくにによってりくるしま死にぞ死したりける 是みな来太郎がなすわざいて おのれが手紙おろさずといへどもおやこしのうみつつきにはむくふべき事にこそ（武蔵ら）「ひと思ひにころして下され ア、くるしや（くるしや）（役人）「くるしくは来太良がありかをかくしやういたきぬか
高大之丞はこの物おとにおどろきておつるがあまへかけ入見ればむざんなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるかなるか

（大之進）「どいふわけか其かきおきをはやくよんだ（よんだ）」
（母親）「かなしひうへの又かなしホヲイホヲイ」
（亀次郎）「といさまあね様とのかたきすこしもはやく来太良めをうちたうござりまする」
（大之丞）「このよのゑんはうすくともみらいははちすの半座をわけかはらぬめうとれののみたのしみまゐらせ候」
（武右衛門）「ハテこまつたものではある」
ここに来太良むり太良両人はせんぎのきびしいきニおそれ熊谷の方へに
げ行 せうづかの銅八といふあふれ者をたのみてしばらく忍び居たりしが此銅八
はかの縄瀬権太左衛門が肉身の弟也 されども心よこしまならば兄が気にそむき
家出して猶（なお）ほうあくを働けり 来太良は此銅八がしゆつしよをしらず銅
八も又権太左衛門がねらふ敵来太良なる事をしらず心をひとつにして  熊谷堤に
はいくはいし金銀をうばひ人をあやめてひとづまちせあまりもすごしきり ある夏の
事なりしむり太良は病にかゝりゐるゆゑ両人例の如くつまれて待ゐる所へ荷
物つけたる馬二疋に飛脚両人つきてそひて小うたうたつて来かゝりしを  よき仕合
すべしとてこかげよりをどり出さきに立たる馬かたをどうぎりに切はなせば 今
一人の馬士はきもをけし馬をすてにげゆきけり これをみて二人のさいりやう
心得たりとぬきつれて判断ばかりもさゝえげるが  こうりきたぐまいき両ぞくか
ればいかでかあらそひかつべき ついては左右へきりふせられ荷物は両人が手に
うばひとられぬ
（銅八）「こしやくなくでだてひとぐやつ おれがこうぞりいたいでおほかみ
のいんどうまちおれ
（宰領１）「ヤレいたや ゆるせ（ゆるせ）
（来太郎）「うでなしのふりずんばい ねんぶつばざいで早くくだばれ
（宰領２）「ヤレとうぞくにころされるは すくはぬか人ごろし ではへ（では
へ）
かくて荷物をひらき見るに金千両有ればふたつにわけてくはいちうし
両人打つれて立変えるによくしんいたきなく来太良思ひけるはわれ金五百両
得たれども銅八なくば千両皆ながら一人のもの也何さま銅八を失ひてかれが五百両をうばはんと心をつけてあゆみけるが銅八が心の内もおなじく此事を思へばあとになり先となりたがひためひあたりしがすきをうかひ来太良やりすこして切かくくるを銅八少しもゆだんせざれば同くてうどう抜合せ両方ひるまずたかふたり
折ふし大あめぐりいなびかりすさましくいかづちしきりになりはためきけるか両人命のきはめと切むすべ雨ははげしき風につれ射る矢のごとくものすごきに雷霆いつせいみをつらぬき天地にひきて落ちば銅八うんともんせつずを来太良はしりよりさしころさんとせし所にてちまち四方くもにとちられひとつの火の玉とび来ると見し内よりあやしきけだもの来太良にとりかよればかのけだものいしろよりむづとくみしばらくいどみてもみ合ひしが来太良をかきむしりひかりをはなれてとびきりぬかくしてあめやみ雷おさまりけば銅八をしめころし五百両をうばひとりて雷死のていにもてなせしとかや此けだ物はらいじうなるべしきつちとあらそしひは来太良一人也にて此後来の一字を改ていかつちの文字ニしいるがちい太良とはいえはずしてみんないかつち太郎とよひけるとかや
こんにちは高の大之丞並び亀治良は來太良がためにふたり迄死うせしをくちをしく思ひいかにもしてこのうらみをはらさんとちうやかたきうちの事をはらしが亀治良は商人の事なれば剣じゆつに心なし幸ひ大之丞が師とたのみし権太左衛門にしたがひてしんしよくをわすれて武術をぞはげみける手代武右衛門も主人のあたかきといひ又若年の両人手ばなしやりては心元なしたとひかたきのために返りうちにあふとも御ともいたすべしごもおなじく武術のけいらげみて二人とせあまりへだてしがぐふさい天のかたきむなしく月日をおくらんはせんしせてまづふたおや亀並二文右衛門が妻あまとなって妙浄右三人へいよ（いよ）はつぞくの趣をかたり領主へかたき打のねがぎをたつしければいづくにても見あたりしばしよにて打とるべしとあるごめんの御書をいたぐきけりべつしてすけだち権太座衛門が義心をごほうびありてさま（ざま）の引出ものを給はり吉日をふりし四人たびよそほびして立出るがあさくさでらくはんぜ音はつね（づね）しんじんふかければまづ門出にさんろうしていづくをそれと定めなく少しのしるべたよりにてしもつけの国へとこゝろざしけり（大之進）「ずいぶんたつしやでたよりをまつぞや（亀次郎）「ごきげんようござりませい（芝太夫）「いさましいかどいでぢやあやせどのよきに（よきに）たのみまするぞ（芝太夫）「めでたい（めでたい）（武右衛門）「おさらばでござりまするやがてめでたう（権太座衛門）「今にきつそうしらせまするぞさらばでござる
拝もいかづち太良はせうづかの銅八をうつて千両うばひとるろいへども
ほどなくのこりすくなついて
猶又あくじをねらひといしれども
銅八は稲瀬氏の弟にて兄権太座衛門此のごろかたき打に出てつねねらふやうす
ほのかにきこえれば うか（うか）と熊谷にもすまゐがたく病気全快のむ理太
良をともなひ 夜のうちにくまがやをたちいでたびこも僧とすがたをかへてなす
のと原なるゑんま庄兵衛が方へとぞこひろざしける
（雷太郎）「もくがわれたらずいとくじとして又ほかをもきくがいいはさ
（無理太郎）「とにかたくとつたものは見につかぬけりいま（いま）しい

かくて両人は世をしのぶ身なければひるの内は一目をはじかりける もう
（もう）たる野原なれば左右にまなこをくばりあゆみゆくに草ぼう（ぼう）とし
げりしこかげより小山のごとき大男をどり出命しらずのうざいがきはやくあかは
dかとなれて ろぎんをわたせよ左なくば此ぎつじんぼうをもつて立所に立ち
へおちるべしとおほかみのほゆるかごとくのしりければ 両人大きにいかりた
がひに悪いひつのがり両方ぬき合せてたかひしが かの大男二人をあひいてさら
にひるまずうち合ければ両人はたたらきにあきれはていかづち太良ゆだんなせそ
無理太良心得よと詞をかけ合たいかひしが かの大男二人が詞をきていそがは
しく身をひるがへし しばらくってよいかづちが名はかねてしけり無理太良とは
ごくぞつなばややみの夜にてあやまちたり かくいふはゑんま庄兵衛なる
ぞと大音に声かけければここれの両人がうてんして刀を納め やがてすり火打に
て顔見合せたがひに無事をぞ悦びける
（庄兵衛）「両人ともに刀をひけ
夫より三人身の上をかたりあひ両人ともにゑんまが方におちつきけり
此ゑんま庄兵へは顔すぐれて赤くひげ黒くはへてきながらゑんまの像に似たりと
てあだ名によびけるとかや これもおなじくあくとう手下にしたがへ夜盗をわ
ざとしければ三人心をひとつにして常に悪事をはたらきしこや こゝに又なるす
の日々りに川合宗太夫とてうとくにくらす一人の郷士あり かれがつまはすぐ
れてみめかたちよく近郷にかくれなき美人なり 好色の雷太郎かの妻がもののまう
での帰るさをさらと見るより 又（また）例の悪心きざし折よくばかの女うばは
ひとなら時ゑんまに此事をかたらば庄兵へは見覚へあるゆゑ かれが家へゆかば
身のためあしかるべし 無理太良と二人にて手下をしたがへ夜中に押入りむり太
良と手下の者川合が家のぞうもつ金銀をうばひとり そのまぎれにいかづち太
良はかの女をうあふべしとひやうぎいつけつして半夜のかねひぐころ ほひし
のびたいまつてんでにふりたて時こそよけれと出行けり
（手下）「おかしらまつてくだあれ
（雷太郎）「しづかに（しづかに）
さても川合宗太夫が門内へしのび入りおの（おの）刀をひらめかして
おののれら声をたてなばで切也とて宗太夫はじめ家内のこらずしばりあげ
四面を守てひかへたり ごくそつのむり太良は宗太夫とらへてかね蔵のあんないさせ
こそばくの金子かず（かず）のたかもうばひりておの（おの）手にたせ
やりぬ いかづち太良はかの妻がなはめをときてあるひはなだめつあるひはす
かしつ宗太夫をそばにすえおきむたいにおかさんとしてりふじんをふるまひけりば
つなはなきさけびて太良をはらひのけ夫トのそばへかけよれてすでになはをとからとる
いかづち太良はこれを見てつての外ふんげきし女がたぶさを取
て引すえ宗太夫あるゆへに道だてしてしたがはず よおらばうきめを見すべきぞ
とてむざんなるかな宗太夫をたげ一刀に切たふし 女を小わきにかいていざ
（いざ）むり太郎欲心もはやよきほどもて手毎をひいて出はげはぐれませ
るせきあくくなり
（手下1）「しめたぞはやくふける事だ
（雷太郎）「われがうつくしいからやう（やう）の思ひでおしこみにきたはナ
ントしんずかうものか コレサうんといへ（うんといへ）
（宗太夫妻）「いつぞわたしをこらしてなりと夫トをたすけきださりませ お
なさけでござります おがみます（おがみます）
（無理太郎）「声をたてがさいござれだぞ
（手下2）「おやかた（おやかた） こいつかたつばしからばらしてしまふがよ
からう
（宗太夫）もなたいせつなものはござりますせぬ あやります（あやります）
（家内の者1）「ハイ（ハイ） おじひに（おじひに） どうぞおじひに（おじ
ひに）
（家内の者2）「ハイ（ハイ） 命を（命を）
かくてむり太良に手下をそへてゑんまが家へおくりいかづち太良たゞ一
人中へ女をつれて行さま（ざま）と詞をつくし心にしたがへんとすれども 女
は声のかぎりとなきさけび夫トにおくるゝのみならず 道ならぬ事にだ身にはけ
がさじはやく命をとり給へといはげしくなさくるふにぞ雷太郎こらへかね
かたはらなる大木にしばりつけ赤はだかとなしてむたいにおかさんと立かゝれば
女はむねんのはがみをなしあらうらめしやむりひどうのぬす人よといひさまで
さきにくひつついたり 元よりたんきの雷太郎いかりしんとうにおこりてくき女
めかかいで（めかかいで）思ひしらさんはと二尺八寸をぬきはなしのうどをぐさと
つらぬきれつばも通れとゑんぐりければ 今迄うるはしき顔色たちまち悪鬼のご
とくにかはり目玉とび出 髪さかだちしつてんはつとうくるひ死にし とりしば
むざんといふおろかなり 雷太郎此かたちを見て少しは思いもはれたりと刀を納
て立れんとしたりしが うしろの方にてあつとさけぶ声するにぞいぶかしとか
へり見れば さいぜん手にかけし宗太夫もくぜんころせし女がぼうこんまぼろし
のごとくつきまとひおぞしき顔色して雷太郎をにらみ居たり 不敵の者なるとど
も雪氷をあびるがごとく身の毛よだちて覚へしがむひるままず刀をぬいて切はらふ
に ぼうこんいよ（いよ）つきまとひしはおぞしきもうねんなり
（雷太郎）「はつづけあめめ くたぱりやアがれ

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こゝに又一つのふしぎあり 川井宗太夫が家に忠之介といへる小もの一
人ありしがおきなきよりふたおやにはなれたるをあはれみてことし十三になるま
で夫婦やしなひて子のごとくてうあひしきり 元来生れ付かしこく此夜も物音に
おどろきてめざましるが才智ある者なれば庭なる大かまの内に忍びて中よりふ
たをさげて内のやうすをうかべひあたりしが やゝしぼまりしを見て家内の者
なはをとき主人ふふの敵なればとうぞくの行かたをしたはんと身にはこもをま
とひてこつじきのすがたにいつはり 大せいのあと一丁ほどはなれていたひゆく
に なすのゝ原のわき道より山中に入て道をうしなひはるかの谷の水音をしるべ
にたどりゆけば 主人宗太夫がすがたこつぜんと行さきにあらはれ出て道しるべ
するていも かるるきもふときに小者ならば少しもおどろかず 猶したがひて数
町行く所にのきかたぶきたる小家の内に今見しとうぞく大せいかしかに住
るていなり かの宗太夫がほうこん此家をゆびざしれはしかと見定めのちのし
やうにこのさんとて かたはらのどろをつかんで門と口へいとはの三字をかき
しるしきり 忠之助いろはの文字を後日の目しるしにかきのこしもとの道へ出ん
とするに 宗太夫がかたち又（また）あらはれ来り山口までおくりてものをもい
はずいらへもなさずきえうせけり 是まつたく宗太夫がほうこん小ものをみちび
きてぬす人のありかをしらうらみをはらするべし
さても忠之助がいろはの目しるしをせることとしてゑんまかかくれかへとりての人（ひと）はせむかひ上意也とよばはれてかけ入れば きこゆるてきゝの庄兵へなれはこゝをせんだいたかひしが 雷太良むり太良その外の手下みな（みな）折あしく居合せず鬼神をあざむく勇あれども思ひまうけぬ事なれはつひにとりことなりにけり 元来此事はゑんまがわざにあらずといへども旧悪のがれざるをしつてつみをおのれに引きうけわれ一人せいばに行はれてあまたの人をたすけは悪人ながらもいさぎよきふるまひなり 豊国画 三馬作（印）


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