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 GÔKAN: A STUDY AND TRANSLATION OF IKAZUCHI TARÔ
GÔAKU 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

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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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I would like to thank my thesis chair, Stephen Forrest, for very productive and thoughtful guidance and encouragement throughout my thesis writing process. I would also like to thank my thesis committee member, Bruce Baird, for his helpful comments and suggestions. Additionally, I am grateful to East Asian Studies Librarian Sharon Domier, for her knowledgeable assistance with my research. Completing this work would not have been possible without their guidance and insight.

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ABSTRACT

AN ARCHETYPE OF GŌKAN: A STUDY AND TRANSLATION OF IKAZUCHI TARÔ 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
d[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

\(^1\) Berry, Mary Elizabeth. “Cultural Custody, Cultural Literacy.” Japan in Print: Information and Nation in
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* (紫田舎源氏, Bunsei 文政 12 / 1829 – Tenpō 天保 13 / 1842) by Ryūtei Tanehiko 柳亭種彦 (Tenmei 天明 3 / 1783 – Tenpō 天保 13 / 1842). In this thesis, I will translate and examine the *gōkan* narrative, *Ikazuchi tārō 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 tārō 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- chō, 1-chōme) 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 goaku 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* 鬼霊 (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.*

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. 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.” 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

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

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 翳月堂 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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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.\(^{16}\) 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 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.\(^{17}\) 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.\(^\text{18}\) 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\(^\text{19}\) 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_,\(^\text{20}\) he starts to call himself Ikazuchitarō.\(^\text{21}\) 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,

\(^\text{18}\) Musashi Province was a province of Japan, which is located in Saitama Prefecture and part of Kanagawa Prefecture.

\(^\text{19}\) The son of Dainoshin who is the friend of Bun’emon’s cousin.

\(^\text{20}\) The beast which descends from the sky with a thunderbolt.

\(^\text{21}\) _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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22 Kantei Denshō 関亭伝笑, Shinshū Togakushi Gorishō Kidan 信州戸隠御擁護奇談 [The strange story of divine favor in Shinshū Togakushi]. (Edo: Kinshindō, 1815).

23 The Edo pictorial writer. His dates are unknown.
based on the legend of a giant flying squirrel in Shinsyū Togakushi at Shinano province.\textsuperscript{24}

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.”\textsuperscript{25}

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.\textsuperscript{26} Therefore, the characteristics of the format might not have been established at that time. The style of summarizing in the

\textsuperscript{24} It is an old province that is located as Nagano Prefecture now.

\textsuperscript{25} katakiuchi no okori kuwashi kuwari omoshiroki gosatsu mono nari.

\textsuperscript{26} Honda, Yasuo 本田康雄. “Kaisetsu” 解説 [Commentary]. Ikazuchi Tarō Gōaku Monogatari 雷太郎強悪物語 [The Story of Devilish Ikazuchi Tarō]. (Kinsei Fūzoku Kenkyūkai 近世風俗研究会, 1967), 66.
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 Raitarō, 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 Raitarō 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 Raitarō 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, Raitarō, 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\(^\text{27}\) is referred to by his full name three

\(^{27}\) Attractive Toraemon. *Kaguhana* means favorable or attractive and *tora* from Toraemon means a tiger.
times, and Koyurugi Isoemon\textsuperscript{28} and Aranada Rōzō\textsuperscript{29} full names are repeated twice. Moreover, Tetsunobō Ryūzaemon’s\textsuperscript{30}, Chinoike no Kumazō’s\textsuperscript{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 \textit{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 \textit{symmetrical} to the text and simply visualize the actions narrated in it.”\textsuperscript{32} Moreover, she states, “[t]he illustrations thus \textit{complement} and \textit{enhance} the verbal text in creating the setting, in offering characterization and in suggesting relocation in time and

\footnotesize{\textsuperscript{28} Koyurugi is the name of the seashore in Kanagawa Prefecture and \textit{iso} means a shore.}

\footnotesize{\textsuperscript{29} Rough Rōzō. \textit{Aranada} means rough or violent and \textit{rō} from Rōzō means a wave.}

\footnotesize{\textsuperscript{30} Iron bar Ryūzaemon. \textit{Tetsunobō} means an iron bar and \textit{ryū} from Ryūzaemon means a dragon.}

\footnotesize{\textsuperscript{31} Blood pond Kumazō. Chinoike means blood pond and \textit{kuma} from Kumazō means a bear.}

\footnotesize{\textsuperscript{32} Moretti, Laura. \textit{Recasting the Past: An Early Modern Tales of Ise for Children}. (Leiden: Brill, 2016), 24.
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

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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).
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.

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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 tamatori* 春の海月玉取 (Bunsei 2 / 1819) by Kyokutei Bakin 曲亭馬琴 (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 tamator* 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.shikoku-np.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, 亀 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 亀次良うしろにてやうすかづふ 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\(^{48}\) were published. The famous collections are *Shokoku hyaku monogatari* 諸国百物語 (Enpō 延宝 5 / 1677)\(^{49}\) and *Otogi hyaku monogatari* 御伽百物語 (Hōei 宝永 3 / 1706) by Hakubaiken Rosui 百梅園鷺水.\(^{50}\) 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*. Hakubaiken Rousi is known as Aoki Rosui (1658-1733). He was a *haiku* poet and also a writer.
4.2 The Representation of Ōrei in Woodblock Printing and Pictorial Fiction

A common image of ōrei, 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 ōrei were depicted as humans with feet, but in the woodblock prints from the mid-seventeenth century ōrei 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 ōrei formed the footless human and it became the copy of ōrei.

Edo period customs also influenced the creation of the iconic image of ōrei 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 ōrei. Another feature of ōrei is long black hair, especially for female ōrei. 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

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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.\(^{56}\) He uses the illustrations from *Sorori monogatari*\(^ {57}\) 曾呂利物語 (Kanbun 3 / 1663) and *Shokoku hyaku monogatari*\(^ {58}\) 諸国百物語 (Enpô 5


\(^{57}\) 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
/ 1677) as examples. In both stories, yūrei appear as a human head similar to Muritarō’s illustration. In Sorori monogatari and Shokoku hyaku monogatari, 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 Shokoku hyaku monogatari, 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, Sōdayû and his wife appear in front of Ikazuchitarō to distress him. In the left page, many heads start talking to Muritaô.
(Waseda University)
(Left: *Shokoku hyaku monogatari*, NIJL)
(Right: *Sorori monogatari*, Waseda University)
Image 10. The illustration of hand standing yūrei.  
*(Shokoku hyaku monogatari, NIJL)*

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62 National Institute of Japanese Literature, *Shokoku Hyaku Monogatari* (vol.4)  
CHAPTER 5

CONCLUSION

The ōkan 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. Ōaku monogatari is the earliest publication in the ōkan genre so it is worth studying as an archetype of the genre. This thesis analyzes the structure of Ōaku monogatari as well as its content.

An interesting feature of Ōaku monogatari is the two different titles. It was published twice by different publishers and the title and illustrations were changed under the Tempō 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 Ōaku Monogatari as might be expected. This begs the question, how was retelling standardized throughout the development of ōkan 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, Ōaku Monogatari has very narrow margins between text and illustrations, whereas typical ōkan have larger gaps. It would seem that Sanba employs these small gaps to entertain his readers. Thus, Ōaku monogatari’s position at the early stage of ōkan, is evidence that its distinctive features served to enhanced the ōkan 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)
六百年前のむかし（むかし）武蔵の国　調布里に住慣れて　酒質物をはじめて　すべて万の物を商ふものあり　何にかぎらず事のといふをはめて　彼が渾名を萬よ（萬よ）と呼びしを　いつとなく家名となりて　万屋文右衛門と云ひけり　手代武右衛門といふもの　もつばら篤実にして忠義をつくし　能くかせきて主の心をたすけけるにぞ家は日に（日に）栄へる　文右衛門に二人の子ありて　姉お鶴時に十七才容色艶麗　意態妖麗いろどらずしておのずから　国色あり　こゝばせ優にやさしく女の業殊にすぐれて　又両親に変ることまめやかなれば　父母もたなびらの玉のごとく深窓にそだてて寵愛限てうあいかぎり　二男亀治郎は十五才　姉におとらぬ美少年にして生質すぐれて勇あり　又算術に委しく　七十の翁も恥るばかりのふるまひ　あつばれたざなき兄弟よと聴く人見る人　ほめざるはなかりけり　さるほどに近辺の有徳なる人（有徳なる人）よりお鶴を嫁にもとむる

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. 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.

63 Refers to Confucius at 70.
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."

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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).
こゝに又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んと男だてのあぶれものをしたがへ 人じれず悪事をはたらき けんくはをわざとしてやもしればこうろんに及ぶ 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 ふた親もてあまし近隣の者もおそれをなし したをまきして居たりる 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ものを買いあるひは酒さかなをもって万屋が見世に時をうつし ひまあらばいひよらんとまいにち（まいにち）かよつめけり （来太郎母）「三千せかいにもひとりとない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しめら こまごとぬかすとつかみころすそ（吾妻武蔵）「おのれ親をてごめにしてなんとしるぞ あのこゝなばちあたりめが そこになしおらぬかやい

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）万屋へ立ち入れけれど 手代武右衛門は老功といひ万事にさとけれど此のごろ来太郎がしけ（しげ）出入るをいぶかしく思い心を付けて居たりけりある事例のごとく店さきにて酒のみ四方のものがたりして時をうつし居るがあるじの文右衛門常にうっしげ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べんぜつさはやかなるものなれば文章右衛門がこのむ所へつけこみてついに将墓のあいてとなり かちをゆずりておのれはまけあるひはおもはずかちたるふりして心にかなふを専一门としてとりいりければなん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 猿したしくぞ出入しけ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はりてかたちはあしくも心はすなほなる男なり かんなの者もすいぶんて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おつるにも詞をかはすほどになりしかばをり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ぞ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
門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 て居るるを 来太郎はしりよりうしろよりいだきけつをつくりしてとびのくを しかと引きとめ ふところより一通の文をとり出し思ひのたけをかきくどき何と ぞ此恋かなへくれよひたすらにつきまとへば おつるは大きにおどろきて一 つうをなげて すかさずおつるがたよりにすかり こはさけなきことをきくものか たへおやのゆるさぬことにとりかれもかく まではぐをふりすてたのみかりし 男のいきちかなはねばたてうちすてがた しこ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 で このうらはまちほかはもろりにあやまちあらば不孝のつみくゆるるとかひなきことな り 此ばはしばらく来太良心をはやらげこのふみをおさめんにはしかじとて 詩にいろをふくみやさしきこたへをなして 来太良はわかれり
(来太郎)「おれも名をうる来太郎にさりてはなさけない コレサおつるどの （コレサおつるどの）
（お鶴）「誰やら見てぢはいな マア（マア）はなして下さんせ 「亀次良うしろにてやうすかふ

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 Rairarō. 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. Rairarō ran over to her and embraced her from behind, whereupon O-Tsuru, startled, leaped away -- but Rairarō 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 Rairarō 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 Rairarō, 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 Sensōji 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 しかも手跡つ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 ひと夜のさけにもい夜もかへんもしやすくし絵はく 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ぞりき文章に猶さきころのがん
しよく思ひ出られ 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き
くもかなしくおぼへて しうんとほんに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き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やがなんとせふ 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き たづた
おやのお身がたいせつゆゑ さうちや（さうちや）
あひ見てののちの心にくらぶれば　むかしはものを思はぎりし来太良ひと夜のちぎりいやして　よしさばこのようなへはすゑ（ずゑ）かはらぬがつまなり　もしもきりは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あげて　あひ見るたびにくどくにぞおつるも今はむねにすへかね　来太良にむかひてさん（さん）にはづかしめければ　さしもの悪人利にてまわ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そつの無理太郎といへり　来太良が同気もとむる命しらずの友にしておひはぎ夜盗をわざとなし　ごうりきはやわざのあくとなれば　かれをたのみておもて向よりものむへけんとまづむり　来太良が方へ行　いちぶしじうをものがたれば元来悪事に耐えたるごくそつが事なれば　是なにより心やすき事也とてすみやかにぞうけひきける
（来太郎）「わぬしを見こんで来太良が一生のたのみぢや　しゆひよくもらひうけてくりやれ
（手下一）「はやくおつるを引とつておめでた酒をふるまはしやれ　かしら（かしら）
（無理太郎）「ごくそつがうけこむからは大ざうぶでごんすぞ　とらのかはのふんどしぶさかりとしめてかいるぢやまで　
（手下二）「ざいしよかゝのきものにふんぱりめがしごきをしめたらきうつでならぬは　
（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 tiger-skin loincloth.”
(Subordinate 2) “A man can get strangled if his woman keeps him on a short leash.”
(Muritarō) “Excellent, excellent.”
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.”
かくて武右衛門はむり太良が無道のふるまひをいきどほと かね（がね）来太良が立入りしばはおつるをもらひはんはかりことをさとり 今かく表だちて いび入れたればお鬍どのとくしんと見えて わく としりつも染りやすきは色の道也とたんぞくしてみたりしが 母親弟も是をきゝあぐみはてゝ居る所へあるじ文右衛門かへりければ 右のしまつを一（いち）かたるに文右衛門げうてんし 娘お鶴をまねきて段（だん）子細をたづぬるに ふたおやの身にあやまちあらん 事をおそれ ひとよぎりのせいごんにて来太良がおそろしうしんをなだめ申せし いつときのがれ女心のあさはかなるたくみにて 今かく大事をひきおこしめんぼくもなきし あはせとなみをふくみてかたるにぞはじめてしりし 来太良が悪心みな（みな）大きにいまきてかくるうへはぜひもなし このある 么 来太良来るときもきびしくことばはおひかへすべし 幸ひすみだ川に住む牛島武太夫といへるいとこの方へおつるをあづけ 人しらずかくし置わるもの両人今は 来るとまちみたり （亀次郎）「あね様のせつないやうわしがこかげできました」 （文右衛門）「にくいしかたちや」 （武右衛門）「てつきりかいふ事であろうと思つた ハテこまったことちや」 （母）「今さらいふてかへらぬ事 トリやしたくしてすみだ川へ行きませう」 （お鶴）「おふたり様 いひわけもない今のなりゆき ごゆるされてくださりません」

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, Bunemon 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きおひぼれめがあいさつかな　此うへは身をすていも本もうとぐるはかねてのかくごと居丈高になりてせきたつれば　ごくそつのが無理太良もたのまれたる－ぶんにたゝず　さらば両人つれ立て文右衛門にたいめんし　せひ（せひ）もひられるとすでに両人万屋へいたるにかねてごしたる事となれば　文右衛門主従出向ひたいめんしてひけるは　此方大せつのが娘にきづつけられしつ事今さらふてせんなれけば　そこもとののぞみにまかせじんじたくは思へども娘おつるいかなることにやとしこそ　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ひつめ一門うちへにげ行って　あまとならねば宿へてもかへらざるこゝれをうけとるば　文右衛門主従出向ひたいめんしていひけるは　此方大せつのが娘にきづつけられし　しと理をせめてときければ　鬼神をあざみく両人もいちごにのことばなくあきれて詞もなかりしかからばふともかひなき事も　もしも我（われ）をあざむきて外へ縁組すると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ゝむべしとて證文をうけとり両人その座を立けるが　これ文右衛門があつはじ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らぬふとるばあまになっていござる（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もらひたい　どうやらうそらしい事であるはい　「むり太郎　もんごんのぞむ（来太郎） 「ゑんぐみさせぬといふせうもん今こでかいた（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.
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.”
[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!”
(Page 20 and 21)
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 よしあのものい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）にうやまはれいへとみくらしけり 恃大之丞時乙廿二才すなほにして勇あり ことにすぐれしおき男なりしがある時あき士（し）へさんけいかへるさ角田川へさかへり かの牛嶋武太夫がもとにありしみおつつのがすがたを見そめてよりしむよりがたくひをうかぎひ親に此よしねがひければ幸ひの事とて 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）「かあらいむすめちや 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をかくもはからんはんと綾瀬をばかへしきり 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 つよさをくちきよさを助るの大りき士なり 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かさ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らば大之進とまじわりあつくる一門にひとしき信友なりき
（権太左衛門）「うしじまどのがよろしくおたのみ申ス」
（茂太夫）「おせはの段（だん）こいろえてござる あやせどののなかだちならばなにかざてのみこませませんう」
牛島はあやせがいひ込たる子細をたつくりのりものがたれは文右衛門ふうふの大さきにおろこび是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當分めしつかひのごとくなしのちのにいたらば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でかの縁をまねき右のしまつをものがたれれば権太左衛門はをきって法外なる来太良がふるまひかなこのいちきやうの事あらばいち（いち）にくびを引きぬきくれんものをしやばふさげのざい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ひろめはしばらくおくして内こんれいをぞいはひけるす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ふ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ふはさらなりおつるも大之丞がはづかしかからぬまれつきを悦ひ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）「此ゑゑとまじよさいはごんせぬ
この来太良は大之丞方へおつるかよめりしときき、一心もゆるがごとくひかれ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おくべきおつるもわが目にさえざりばずだ（ずだ）に切りさいなみなうつぶんをさんすべしとはがみをなしてありしが、このごろはなはだひんぐにせまり親武蔵がわづかのたくはへをもぬすみだし、わるものの仲間をあるきてくらしゐるに、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、あくじき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。こゝに又万屋文右衛門はおつるをとめいらせてより日々にむつましとききい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、か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こなはだ川なる牛島茂太夫か家にも立ちよるる日にかやへかへらんとすたづみへさしかるに、折あしく来太郎ごつめづの金八方より用談はて、おなじくすたづみを通かほり、とうにはたと行合たり、来太良はひごろうしみある文右衛門こゝにてあひしばけつとうらるきと二王立に立はだかり文右衛門がむなもをとらへすでにふじんにぞおよびける。（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ございます。」
文右衛門大さ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
笑ひをふくみあいさつすれば 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つうらみおもひし
れと いひわけをするをもみゝにもかけず 片手なぎりに切付けはひはらをよこに
切はなされ ヤレ人ころしとよばりてにぐるを猶もたゝみかけ又うちかくるを
文右衛門今はかなはじ死にもののぐるひと先祖よりつたはりし正宗の短刀ぬきはな
しつつかと受けとめ あとしきり身をのがれんとあせれどもたれ落ち合て助んもの
のなく ごうりきぶそうの来太良鼠を猫の追ふがごとく たちまちたんとううち
おとしなぶり切にさいなはを片きになりて 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すからんとや
思ひけん かたはらなるいなむらをたてとなしうろたへまはるを いなむらごし
にうちかくればかしらよりのんどの下まできりわられ 血けふりばつとりあうれ
れうんでひさま いきたえ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と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さ寺のもどり道すだ堤にさしかりゅのに むなさはぎしきりなればいぶかしき事に思ひ小てうちにあたりを見れば 血にまみれたるしがいあり 揍こそと押うごかしいづくの人ぞとさしのぞけば こはいかに文右衛門あけにそみて死居たり 茂太夫大きにげうてんしこはもととうぞくのわざなるかどしか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）手紙いつ通りあり あて名は来太良急用事ごづめづの金八とするしあれば くつけうのせうことときつつぞく代官所へうつたへ 玉川とかつしかへ手わけしてしらにするに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 此ていを見てあきれははうたんすこくに及びしがけんしの役人にいさめられなたをはらひむねねをしのびしがひを引きとり帰りけり（役人）「なげひはどても今さら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）「ふびんなさいごちや（亀次郎）「ばんじょ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うこ（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悴なれ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もはやくも此地をちくてんしたればてがいりは手紙のあて名ごづめづの金八こそりつらめとこれをもめとり水火のせめにてきびしくごうもんありけり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よはりくるしめ死にぞ死したりけるは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ろしのつみつい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ゐまへかけ入見ればむざんなるかな
おつるは左ちの手に書置をにぎり右の手なる懐剣をふえのくさりにつ
き立てはや事切れし体なれば これはいかげして此ありさまで家内のそうどう大方
ならず 途左衛門はいふに及はず玉川のは روはじめ亀次良武右衛門もとしや
おそとかけ來り 此体を見るよりもあきはててたるばかり也 とかくありて書
置をひらき見るにいさいのやうをかまやかにしれてせんせのしゆくうがあれば
らめ給ひ さきだつ不孝をうらみ給はずかままなる御ゑこをくさばのかげ
より悦びてはちのうてなにとくだつとのちの事までかず（かず）をふでにのか
せし ふみのあや見る人きく人みなにむせびとし わがの身のひとすぢに思ひ
つめたるぢがいとははやまりしこしなしたりをしやかあひやあはかなやとかさ
なるなげきにとりみだし くりことのかずいひつくし跡はなみだにくらるる心
ぞ思いやられける
（大之進）「どいふわけか其かきおきをはぐよくんだ（よんだ）
（母親）「かなしぎのうへの又かなしみ ホヲイ（ホヲイ）
（亀次郎）「といさまとあね様とのかたき すこしもはやく来太良めをうちう
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ちずの半座をわけかはらぬめ
うとトそれのみなのしびみまゐらせ候
（武右衛門）「ハテこまったものではある
こゝ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ぶれ者をたのみてしばらく忍び居たりしが此銅八はかの絹瀬權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おむき家出して猶（なお）ぼうあくを働けり 来太良は此銅八がしゆつしよをしらず銅八も又權太左衛門がねらう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といせあまりもすごしけ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いみに出て待ゐる所へ荷物つけたる馬二疋に飛脚両人つきそひて小うたうたふて来かゝりしを 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でィげゆきけり これを見て二人のさいりやう心得たりとぬきつれて判時ばかりもさゝえけるが こうりきたぐいなき両ぞくなればいかでかあらそひかつべき ついに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）「こしやくなかでだてひとぐやつ 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）「やれいたや 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ければふたつにわけてくはいろいろ
両人打つれて立変えるによしんいたきなく来太良思ひけるはかね金五百両
得たれども銅八なくば千両皆ながら一人のもの何さま銅八を失ひてか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ひためひるなりしがすきをうかひ来太良やりすごして切かくるを銅八少しもゆだんせざれば同くてうど抜合せ双方ひるまずたかふたり　折ふしつ大あめぐだりいなびかりますしくいかづちしきりになりはためきけるが両人命のきはめと切むす　雨ははげしき風につれ射る矢のごとくものすごきに雷霊いつせいみをつらぬき天地にひきて落ちれば銅八うんともんせつするを来太良はしりよりさしころさんとせし所に立ちまち四方くもにとどられて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とびかければ　かのけだものうしろよりむづとくみしばらきどめてもあやとくかしか　来太良をかれむしりひかりをはなちてとびきりね　かくしてあめやみ雷おさまりけれ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いかずちとあらそひしは来太良一人也　とて此後来の一宇を改いてかたちの文字にしけるがらたい太良ははいはずしてみな人いかづち太郎とよひけるとかや
こゝに髙の大之丞並ニ亀治良は来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かりしが亀治良は商人の事なれば髙じゆつに心なし 幸ひ大之丞が師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と是もおなじく武術のけいこをはげみて二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なしとて まづふたおや井二文右衛門が妻あまとなて妙浄右三人へいよ
（いよ）はつそ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ちきけり 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らみ 四人たびよそひ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ろろざしり
（大之進）「ずいぶんたつしやだたよりをまつぞや
（亀次郎）「ごきげんようござります
（芝太夫）「いさましいかどいでぢや あやせどのがき（よきに）たのみます すぞ
（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）「今にきつさえらすますぞ さらばでござる
挾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ろいへどもほどなくのこりすくなについやして
猶又あくじをねらひゐけるが千⾥を⾛るの道理たれいふとなく 領主の用金千両ならびに銅八をせつがいしたる事あらばれ
又銅八は綾瀬もの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すほのかにきこえれば うち（うち）と熊⾕にもすまゐがたく病気全快のむ理太
良をもなひ 夜のうちにくまがやをたびこてでたびこむ僧とすがたをかへてなすのし原なるゑんま庄兵衛が方へとぞこいろざしける
（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はさ
（無理太郎）「とかくにたとった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ら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）としご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がきはやくあかは
だかとなりて ろぎんをわたせよ左なくば此ざつじんぼうをもって立所にちごく
へおちるべしとおほかみののほるがごとくのしりけば 両人大きにいかたりた
がびに悪いひつのり双方ぬき合せてた かひしか かの大男二人をあひてにさら
にひるまずうち合ければ両人此はたたらきにあき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 かひしか かの大男両人が詞をきいていそがは
しく身をひるがへし しばらくたてよいかづちが名はかねてしり無理太良とは
ごくそつが事ならず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ならびの両人げ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び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
ざとしけれど三人心をひとつにして常に悪事をはたらきしかや  こゝに又なる
のゝはとく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言う
での帰るさをちらと見るより 又（また）例の悪心きざし折よくばかの女うばは
るとある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 無理太良と両人にて手下をしたがへ夜中に押入りむり太
良と手下の者は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
良はかの女をうあぶく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
のびたいまてんでにふりたて時に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を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）のたからをうばひりておの（おの）手下にもたせやりぬ いかづち太良はかの妻がなへをときすで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おかさんとしてりふじんをふるまひければ つまはなきさけびて太良をはらひのけ夫トのそばへかけよりてすでになるばをとかんとする いかづち太良はこれをててつての外ふんげきし女がたぶさを取て引ずえ宗太夫あるゆへに道だてしていたがはず さあらばうきめを見すべきぞとてむざるなるかな宗太夫をたづ一刀に切たふし 女を小わきにかいていざ（いざ）むり太郎欲心もはやよくほどもて手下をひいて出行しはたくひまれなるせきあくなり（手下１）「しめたぞ はやくふける事だ（雷太郎）「われうつくしいからや（や）の思ひでおしみにきたは ナントしんずものか 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せなりと夫をたすけてくださりませ おなさでござります おがみます（おがみます）（無理太郎）「声をたてるがさいごこれだぞ（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うからう（宗太夫）モウたいせつなものはござりますぬ あやまります（あやまります）（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山中へ女をつれて行さま（ざま）と詠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くるゝのみならず道ならぬ事にはだ身はけがさじはやく命をとり給へといふをしめしくなきるふにこそ雷太郎こらへかねかったらなる大木にしぼりつけ赤はつかとしてむたいおかさんと立か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かたさきにくひ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にくき女めかいないで（めかないで）思いふらさんと二尺八寸をぬきはなしのんどをく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らしつつてんはつとうくるひ死にししたりしはむざんといふおろかなり雷太郎此かたちを見て少しば思いもはれたりと刀を納て立れんとしたりしか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にちはのとくとめきたまとひおぞろしき顔色して雷太郎をにらみ居たり不敵の者なれども雪氷をあびるがごとく身の毛よだちて覚へしが隠りのままで刀をぬいて切はらふにほうこんいよ（いよ）つきまとひしはおぞろしきもうねんなり（雷太郎）「はつけあまめくたばりやアがれ」
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てゐ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ゐしきり 元来生れ付かこそく此夜も物音の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ぃげて内のやうすをうかべひらたりしがやししづまりしをして家内の者なはをとき主人ふう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こつじきのすがたにいつはり 大ざいのあと一丁ほどはなれてきたひゆくに なすのち原のわき道より山中に入れ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きさにあらはれ出て道しるべするていちかるきもふとき小者なれば少しもおどろかず 猶したがひて数十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まくし居るていなり 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ごきのこさんて かたはらのどろをつかんで門ト口へいとはの三字をかきしるしけり 忠之助いよのは文字を後日の目しるしにかきのこもし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 充ま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せうらみをはらすなるべし
さても忠之助がいろはの目しるしをせるこ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 きこゆるてきひの庄兵へなれはこをせんどいたかひしが 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しよ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られ一人せいばに行はれてあまたの人をたすけし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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