

2017年 社団法人 昭和会館 研究助成 共同研究 「伝承物語の東西比較 一妖怪・妖精・英雄一」

“A Comparative Approach between the East and the West on *Yōkai*, Fairies, and Heroes in Folklore Stories”

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## Adapted versions of the *Gazu hyakki yakou*: Technical errata and Memorandum

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In recent years, there is an active resurgence of re-evaluations of Toriyama Sekien's *Yōkai* drawings. Since the 90's, the opportunities for creators of novels, manga and games to use these have been increasing. This may be greatly attributable to the *Kokusho kankokai bon* published in 1992, the Kadokawa Sofia Bunko that have been reprinted many times since 2005, and Wikipedia.

However, when we investigate the main text carefully, there are many errors, some which are permissible errors of translation, and others which are errors of content that cannot be overlooked. In my personal view, I noticed required revisions to 23 images, which will be explained in detail below.

Tanaka = Edited by Hatsuo Tanaka: *Gazu hyakki yakou*, Watanabe Shoten, 1967

Kokusho = Edited by Atsunobu Inada and Naohi Tanaka: *Gazu hyakki yakou*,  
Kokushokankokai, 1992

Kadokawa = Toriyama Sekien *Gazu hyakki yakou Complete Collection* 鳥山石燕画  
図百鬼夜行全画集, Kadokawa Sofia Bunko, 2005

English translation = Hiroko Yoda, Matt Alt. *Japandemonium illustrated: The Yokai  
Encyclopedias of Toriyama Sekien*. Dover Publications, INC.  
2016

\*Tanaka bon is not recorded since 13 (*Gazu hyakki tsurezure bukuro* 画図百器徒然  
袋).

### 1 Hitodama 人魂 (Tanaka 105 / Kokusho 139 / Kadokawa 99)

魂氣こんきの如きはゆかざることなし。



Fig. 1a



Fig. 1b

(Konki no gotoki wa yukazaru koto nashi: Something like a soul does not go.)

魂<sup>こん</sup>氣<sup>き</sup>の如きはゆかざる事<sup>こと</sup>なし

(Konki no gotoki wa yukazaru koto nashi: Something like a soul does not go)

The part “koto” is missing and is hard to decipher (Fig. 1a), but with correction, it is evident that it is the deformed style of the character “koto 事” (Fig. 1b).

## 2 Ōkubi 大首 (Tanaka 130 / Kokusho 168 / Kadokawa 124)

おそろし。な<sup>ん</sup>と<sup>も</sup>おろか也。

(Osoroshi. Nantomo oroka nari: Horrific. Oh how ridiculous.)

おそろしな<sup>ん</sup>ど<sup>も</sup>おろか也。

(Osoroshi nandomo oroka nari: There are no words to describe how horrific it is.)

In the interpretation, there is a period after osoroshi おそろし. And this is a problem. Take the example below.

凡そあたりをはらつてぞ見えたりける。おそろしな<sup>ん</sup>ど<sup>も</sup>を<sup>ろ</sup>か也。(『平家物語』卷十一「能登殿最期」)

Oyoso atari wo haratte zo mietari keru. Osoroshi nandomo woroka nari. (Heike Monogatari, Book 10 “Notodono saigo”)

いとゞ恐しな<sup>ん</sup>ど<sup>も</sup>云ばかりなし。(『源平盛衰記』卷六「丹波少将被<sup>レ</sup>召捕<sup>レ</sup>附謀叛人被<sup>レ</sup>召捕<sup>レ</sup>事」)

Itodo osoroshi nandomo iu bakari nashi. (Genpei jousui ki, Book 6 “Tanba no shoushou meshitoraru. Tsuketari, muhonnin meshitoraruru koto”)

As seen here, “oroka” is not a word of insult on the other party. If so, who is Sekien seeking to insult? Is it the Ōkubi or the person who unfortunately came across it? It is neither. Across from the Ōkubi that suddenly appeared in the night, the person is so frightened that he cannot even mouth the word “horrific.” This type of misinterpretation is what caused the incorrect English translation of “How ridiculous!” (146).

### 3 Momonji 百々爺 (Tanaka 131 / Kokusho 169 / Kadokawa 125)

もゝんぐはとがごしとふたつのものを合せて、  
 Momonga to Gagoshi to futatsu no mono wo awasete,  
 もゝんぐはとがごじとふたつのものを合せて、  
 Momonga to Gagoji to futatsu no mono wo awasete,

### 4 Amanozako 天逆毎 (Tanaka 133 / Kokusho 171 / Kadokawa 127)

或書ニ云フ。(下略)  
 Aru sho ni iu. [...]  
 或書ニ云、素盞烏尊猛氣満、胸吐為一神。人身獸首鼻高耳長。(下略)  
 Aru sho ni iu. Susanoonomikoto takekiki mune ni mitashi hakite hitotsu no kami  
 wo nasu. Ninjin-juushu hana takaku mimi nagashi.[...]

The general stance in interpretation is the lead text in the original kanbun. However, there seems to be some rewriting in the translation from Chinese to Japanese below.

### 5 Houkou 彭侯 (Tanaka 154 / Kokusho 194 / Kadokawa 142)

千歳の木には精あり。  
 Senzai no ki ni wa sei ari: A thousand-year-old tree has a spirit.  
 千歳の木には精あり。  
 Senzai no ki ni wa sei ari: A thousand-year-old tree has a spirit.

Very simply, the furigana has been removed here.

### 6 Oshiroi baba 白粉婆 (Tanaka 160 / Kokusho 200 / Kadokawa 148)

おしろいばは此神の侍女なるべし。  
 Oshiroi baha wa kono kami no jijio naru beshi: Oshiroi baha is the waiting maid of  
 this god.

おしろいばゞは此神の侍ぢ女ぢよなるべし。

Oshiroi baba wa kono kami no jijio naru beshi: Oshiroi baba is the waiting maid of this god.

In the interpretation, there is a distinction between the voiced and non-voiced pronunciations, but there is no distinction here.

## 7 Jakotsubaba 蛇骨婆 (Tanaka 161 / Kokusho 201 / Kadokawa 149)

蛇骨婆じやくつばは此の国の人か。(中略)訛あやまりりて蛇骨婆じやくつばといふと。

Jakotsubaha wa kono kuni no hito ka. [...] Ayamarite jakotsubaha to iu to: Is the jakotsubaha someone from this country? [...] If in error, if it is called jakotsubaha.

蛇骨婆じやくつばは此の国の人か。(中略)訛あやまりりて蛇骨婆じやくつばといふと。

Jakotsubaba wa kono kuni no hito ka. [...] Ayamarite jakotsubaba to iu to: Is the jakotsubaba someone from this country? [...] If in error, if it is called jakotsubaba.

Similarly to the Oshiroi baba, the sonant mark is removed.

## 8 Kerakera onna 情兮女 (Tanaka 163 / Kokusho 203 / Kadokawa 151)

一ひとたび笑わらへば、(Kadokawa)

Hitotabi waraeba, : once she laughs,

一ひとたび笑わらへば、(Tanaka · Kokusho)

Hitotabi waraeba, : once she laughs,

In Tanaka and Kokusho, furigana are applied to this sentence as in the original, but they have been removed in the Kadokawa version.

## 9 Byobu nozoki 屏風闕 (Tanaka 190 / Kokusho 238 / Kadokawa 178)

枝えだをつらね

Eda wo tsurane: line up the branches

枝えだをつらね

Eda wo tsurane: line up the branches

In the original, the furigana for eda is in the old hiragana letter we ゑ.

## 10 Mekurabe 目競 (Tanaka 194 / Kokusho 242 / Kadokawa 182)

だいぜうにうだうきよもり  
大政入道清盛 (Kadokawa)

Daijou nyudou Kiyomori

だいぜうにうだうきよもり  
大政入道清盛 (Tanaka · Kokusho)

Daijou nyudou Kiyomori

Tanaka and Kokusho have printed it as Daijou nyudou Kiyomori だいぜうにうだうきよもり 大政入道清盛 loyal to the original, but Kadokawa has made a typographic error and printed “入” (enter) as “人” (person).

## 11 Iyaya 否哉 (Tanaka 196 / Kokusho 244 / Kadokawa 184)

くはいさい (中略) 今この否哉も (Kadokawa)

Kaisai [...] ima kono iyaya mo: How monstorous! [...] Now Iyaya was

くはいさい (中略) 今この否哉も (Tanaka · Kokusho)

Kaisai [...] ima kono iyaya mo: How monstorous! [...] Now Iyaya was

In Tanaka and Kokusho, it has been printed accurately to the original as “くはいさい 否哉 (中略) 今この否哉も,” but Kadokawa has printed kusaihai “怪哉” as “怪我,” and has also dropped the furigana for “今” (now).

## 12 Takireiou 滝霊王 (Tanaka 198 / Kokusho 246 / Kadokawa 186)

たき  
滝つぼより

Takitsubo yori: In the waterfall

滝つぼより

Takitsubo yori: In the waterfall

In the original, there is no furigana but in the reprint, it has been added.

## 13 Fuguruma youbi 文車妖妃 (Kokusho 266 / Kadokawa 198 / English 244)

ふぐうまようひ  
文車妖妃

Fuguruma youhi

ふぐうまようひ  
文車妖妃

Fuguruma youbi

In Kokusho, the beginning of the interpretation is written as Fuguruma youbi 文車妖妃<sup>ふぐるまようひ</sup>, accurate to the original, but made a typographical error in the beginning of the page in which it was printed as Fuguuma youhi 文車妖妃<sup>ふぐるまようひ</sup>. Presumably, Kadokawa considered the latter as inherited, and printed it as Fuguruma youhi 文車妖妃<sup>ふぐるまようひ</sup>, which has resulted in its Romanization in the English translation without the sonant mark.

#### 14 Osakouburi 長冠 (Kokusho 268 / Kadokawa 200)

このてがしはの  
Kono te ga shihano  
この手がしはの  
Kono te ga shihano

The original uses the kanji for te (hand: “手”), but this has been reprinted in hiragana.

#### 15 Kutsutsura 沓類 (Kokusho 269 / Kadokawa 201 / English 247)

瓜を喰ふ靈隠寺の僧 (中略) 瓜田にかくに  
Uri wo kurou Reiinji no sou [...] urita ni kaku ni  
瓜をふ。靈隠寺の僧 (中略) 瓜田におくに  
Uri wo kurou. Reiinji no sou [...] urita ni oku ni

This can be broken down into four sentences: “There is mystery in the gourd fields of 鄭瓜州,” “eat the gourd,” “monks of Reiinji Temple,” and “hear this and give a talisman.” The problem is the part “eat the gourd.” In the interpretation, this modifies “the monk of Reiinji Temple,” for the subject “the monk of Reiinji Temple who is eating gourd.” However, in that case, it means that the monk of Reiinji Temple gave a talisman while eating the gourd without explaining the “mystery” in the part “Mystery in the gourd fields of 鄭瓜州. This is strange. The mystery must lie in that somebody came to eat gourd stolen from the gourd field, and it must be interpreted that the monk from Reiinji Temple who was consulted about preventing that gave a talisman. Therefore, it should be more correctly indicated as

There is mystery in the gourd field of 鄭瓜州, eating gourd.  
The monk of Reiinji Temple heard this, and gave a talisman.

Furthermore, it is an error that the talisman was “written on the gourd field 瓜田にかくに,” which is probably an error for “placed on the gourd field 瓜田におくに.” In terms of meaning as well, it is clear that the talisman was left in the gourd field, not written on

the gourd field. Moreover if 書くに should be interpreted as 掛(懸)くに, then it should be 掛(懸)くるに for it to be grammatically correct. It is a bit forced to assume that Sekien who always wrote in literary Japanese made such an elementary error in writing sentences.

The English translation that followed these mistakes resulted in writing the parts around 瓜を喰ふ as

A monk from Lingyin Temple who partook of his gourds heard this, and further translated 置く as hung.

## 16 Hossumori 仏子守 (Kokusho 277 / Kadokawa 209 / English 255)

仏性ありけり。

Busshou ari keru.

仏性ありやと。

Busshou ari ya to.

A “則” is a koan, or a zen conundrum. Therefore, this sentence is in the form of a question. If it is written, “Kouchi ni sae busshou arikeri, 狗子にさへ仏性ありけり,” then it simply states that a dog has Buddha-nature as a fact, and fails to be a question. This is a result of the end of the sentence “keri けり” which should have been printed as “yato やと.” Again, this should be a question, “Does a dog have Buddha-nature? 狗子にさへ仏性ありや.”

Indeed, it is written in the English translation as  
even a dog has a Buddha-nature.

Rather than taking the interrogative form

Even does a dog have a Buddha-nature?

Presumably, this is a result of error followed by Kokusho and Kadokawa of the incorrect reading.

## 17 Zenbushou 禅釜尚 (Kokusho 285 / Kadokawa 212)

文福茶釜のためしもや、 ※Kadokawa only

Bunboku chagama no tameshimo ya,

文福茶釜のためしもと、

Bunboku chagama no tameshimo to,

As with 16, it is an error of “to と” for “ya や.” Although reprinted correctly in the

Kokusho version, Kadokawa worsened it.

## 18 Kurayarou 鞍野郎 (Kokusho 286 / Kadokawa 214)

おしみて  
Oshimite  
おしかへして  
Oshikaeshite

Both Kokusho and Kadokawa and Wikipedia has reproduced this as 「『保元の夜軍に（中略）気も魂もきへぎへとなりし』とおしみて唄ふ声」. Kurayarou is illustrated as a yokai that sings story songs, based on *The Tale of Hogen* 保元物語. It is possible that the lute priest tells the Heike story, or it may also be possible to visualize a joururi reciter. This singing was skillful, and moved the listener. Then what does it mean, a voice that sings “regretfully oshimite 惜しみて”? Here, it does not mean that the singer is singing regretfully, but that it is singing “repetitively おしかへして”— that is, the voice that sings the episode of Kamata Masakiyo over and over is very moving. The part that is interpreted as “mi み” in oshimite おしみて is formed of the continuation to “か（可）へ” and “shi し.”

## 19 Biwabokuboku 琵琶牧々 (Kokusho 295 / Kadokawa 223)

そのぼく馬のびはの転にして  
Sono bokuba no biwa no ten ni shite  
そのぼく馬のびはの精にして  
Sono bokuba no biwa no sei ni shite

This was most likely a misreading of 精 in the original as 轉(転). The same kanji can be seen, for example, in 三味長老. There, its reading is even indicated as “sei” with furigana, 精, so it is unmistakable.

In the English translation (273), there is no note of the part corresponding to “sei 精,” and is simply written as  
it is the Bokuba lute

## 20 Eritate goromo 襟立衣 (Kokusho 297 / Kadokawa 225)

彦山の豊前坊  
Hikosan no Buzen bou  
彦山の豊前坊  
Hikosan no Buzen bou

As a historical usage of kana, 坊 is correctly written in hiragana as bau ぼう here. However, in the example below, it is written as bou ぼう. At a quite glance, it is possible that it is baば, but at a second glance, it is a deformed kana based on the vowel of not 者, but on 本. That is, if it is a kana based on the vowel of 者, it would simply go down on the right, but if it is based on 本, then the brush tip would be lifted once in the upper right, after which it would be brought back to the bottom right. Here, the brushstroke of the former can be confirmed.

## 21 Nyubachibou 乳鉢坊 (Kokusho 299 / Kadokawa 227)

乳ばち坊の泉ばちのおと

Nyubachi bou no izumibachi no oto

乳ばち坊の乳ばちのおと

Nyubachi bou no nyubachi no oto

The original corresponding to this part is extremely unclear, so it is unmistakably very hard to decipher. The word senbachi is not found in other documents as well. Furthermore, the meaning of the sentence is suspended and to make matters worse, the deformed character for 泉 is very similar to that of 乳, so it was interpreted as best to write it straight-forwardly as 乳. This assumption became confirmed when the sophisticated techniques by Smithsonian Museum released this online, and the English translation conforms to this version as well.

The important thing here is that correcting the erroneous letter gave birth to a new interpretation of the content. That is, it is calling out,

乳ばちぼうの乳<sup>(夕だち)</sup>ばちのおとにゆめさめぬ

Nyubachibou no nyubachi(yuudachi) no oto ni yume samenu

According to this interpretation, this sentence can be translated as “woken up from dreams by the sudden sound of evening showers 乳鉢(夕立)の大きな音に驚いて夢から覚めた。”

## 22 Seto Daishou 瀬戸大將 (Kokusho 317 / Kadokawa 241)

からつやき

Karatsuyaki

から津やき

Karatsuyaki

Tsu here should be read as the kanji rather than the hiragana つ. There is a place

name called Otsu 大津 in Abura akago 油赤子. The character 津 seen here is even more deformed than the 津 seen in Seto Daishou. It is nonetheless indicated as kanji. Since there are other instances when the character is written more closely resembling the original form, it is appropriate to write it as 津.

## 23 Yamaoroshi 山嵐 (Kokusho 320 / Kadokawa 244 / English 298)

山おやじ (中略) はりめぐらし、(Kokusyo · Kadokawa)

the yama-oroshi (中略) its fur is like needle. (English)

山おろし (中略) はりのごとし。

The yama-oroshi [...] is like a needle.

There are two problems in this item. First is yamaoyaji 山おやじ and the other is sou shin no ke harimegurashi そう身の毛はりめぐらし. The images on the left are magnifications of these parts.

First, let's look at the part that was reprinted as 山おやじ. There is no problem with 山, nor with the お that follows it. However, the next part that was read as や also looks like ろ connected to し. The examples of や in this book can be found everywhere, so please take a look (e.g., Ōkubi and Mekurabe). However, the letter in Yamaoroshi 山嵐 is different. First, the brush is entered from the left side, and moved towards the right. The last stroke is normally pulled straight leftward from the bottom right, but here, it forms a mild curve from the top of the horizontal line to the bottom. In contrast to that, the example of 山おろし does not apply to either one. First of all, the first stroke is not started from the left edge, but it is started from the top of the horizontal line as an extension of the point of the letter お. This is equal to the position from which the brush stroke is entered in the letter ろ. Please see “Tenjokudari 天井下” for other similar examples. This should be read as “osoroshikime wo おそろしきめを.” Please compare the first stroke of the ろ in the 3rd and 4th letters of it ろし, and that in the word 山おろし. Clearly, the brushstroke entry is made in the same way. Furthermore, it is also similar in that the し is noted as a straight line dragged downward from the inner curve of ろ.

Given the above, it was transliterated as 山おやし so it is incorrect to reprint it as 山おやじ, and it is clear that it should correctly be written as 山おろし. Semantically as well, the Yokai called Yamaoroshi was named as such after its resemblance to the yamaarashi (porcupine), which is why there is a line at the top that starts with “there is a beast called the yamaarashi.”

However, this is not the only problem. Suppose this was rewritten as 山おろしと言ひて、そう身の毛はりめぐらし、此妖怪も名とかたちの似たるゆへにかく言ふならん — the meaning is still unclear. The part そう身の毛はりめぐらし、此妖怪も名とかたちの似たるゆへ (this sentence meaning is unknown) is unnatural. It is because

there is believed to be another typographical error here. There is no problem with the part “its fur on the body そう身の毛.” The following “needle はり” can be read as anything but. However, the part “megurashi めぐらし” is clearly unnatural. Please see “Honekarakasa 骨傘,” in which a similar phrase “no gotoku のごとく” can be found.

Before that however, the “me め” in the Kadokawa version was judged to have an illisible first stroke, due to missing pieces of the original paper or of the woodblock. That was why it was printed as め, but the め written in this document has a small loop. As obvious from the め in “おろそしきめを” in the abovementioned Tenjoukudari 天井下, the loop part is very thin. In contrast, the loop of a “no の” is a half-moon shaped like in the letter の from Honekarakasa. Now to Yamaoroshi, the letter at the bottom of “はり” is clearly a half-moon shape, similar to の. Therefore, this letter should be read as a の instead of a め.

The part under that should be interpreted as the same ligature for ごと as that found under の of Honekarakasa. The position of the sonant mark is the same as well.

What about the content? In decoding it as “like a needle 針のごとし,” the contextual meaning makes sense. That is, “the fur of the body are like needles 総身の毛、針のごとし” are followed by the name “此の妖怪も名とかたちの似たるゆへ.” The この of the subject “this yokai 此の妖怪” is affected by the sentence above, so it is more appropriate to stop the sentence at ごとし.

Given the above, the next revision must be made to the interpretation.

山嵐やまおろし  
がらう豪猪といへるけもの獣あり。山おろしと言ひて、そう身の毛、針のごとし。此妖怪ようくわい  
 も名とかたちの似たるゆへにかく言ふならんと、夢心におもひぬ。

Both the Kokusho kankokai bon (1992) and Kadokawa Sofia Bunko bon (2005) are highly distributed. Therefore, in a very short time, the wrong name of 山おやじ came to spread. Wikipedia can be edited later, but what was distributed in published works cannot be revised. For example, in Mizuki Shigeru’s Zusetsu Nihon Yokai Taikan 図説 日本妖怪大鑑 describes that it is also known as 山おやじ, and live in herds in the deep mountains, and may cause harm. There are other literary references that also give similar explanations. Of these, the English translation book was not affected by these instances of misreading, and have translated it correctly<sup>(\*)</sup>.

Gazu hyakki yakou Foreword (Tanaka 205 / Kokusho 24-25)

己に前編三冊成ぬ。(中略) いさ > 睽かを避るのおもひなきにしも  
 己に前編三冊成ぬ。(中略) いさ > か睽を避るのおもひなきにしも

The Kokusho book notes both 己に and 睽 correctly.

## Konjaku gazuzoku hyakki Introduction 1 (Tanaka 206 / Kokusho 101-103)

- ① 書ト画トハ厥ノ体ヲ同フシテ  
夫レ書ト画トハ厥ノ体ヲ同フシテ
- ② 余ト詮虎ト善シ。  
余ト詮虎ト善シ。
- ③ 筆ヲ誤リテ牛ヲ成ス。  
筆ヲ誤テ牛ヲ成ス。
- ④ 然リト雖、  
然リト雖ドモ、
- ⑤ 惟レ肖タリ。  
惟レ肖リ。
- ⑥ 此ノ芸ニ於ケル、  
此ノ芸ニ於ル、
- ⑦ 精シキ輩ラ  
精キ輩ラ

① is printed correctly in the Kokusho, but ② is misprinted in both Tanaka and Kokusho as 善シ. This means 善からん here. Both versinos added リ to ③ which does not exist in the original. For ④, the okurigana has been removed by Tanaka only. For ⑤, both versions have added a タ that does not exist in the original, for ⑥, a ケ is added, and for ⑦, シ is added.

## Konjaku gazuzoku hyakki Introduction 2 (Tanaka 207 / Kokusho 105-106)

- ① たわぶれのてに又かきこゝろみ侍ぬ。  
たはぶれのてう又かきこゝろみ侍ぬ。
- ② これを上るといふことを鳥山石燕みづから毫を月窗のもとにとる。  
これをくるといふ事を鳥山石燕みづから毫を月窗のもとにとる。

① was interpreted by both Tanaka and Kokusho “to the hand 手に,” but since に was a misprint for う, it should have been 帖<sup>てつ</sup>, and would be better revised as done in the sequel Konjaku gazuzoku hyakki in which a re-attempt is made to draw a caricature folding book. たはぶれ is written as たわぶれ in Tanaka only. Raise 上る in ② is selected both by Tanaka and Kokusho, but these are misreadings of the odoriji 上 and 下 as the kanji 上. Sekien did not “raise 上げた” the manuscript on the bookshop, but rather sent 送った it. 事 is written in hiragana as こと for both. みづから is written as みつから in the original. Both versions have made an error in the use of kana.

## Konjaku Hyakki Shūi, Introduction 1 (Tanaka 208 / 181-183)

- ①此ノ樂事ニ耽ツテ  
此ノ樂事ニ耽テ
- ②此ニ由ッテ  
此ニ由テ
- ③成編モ且ツ多シ、  
成編モ且ツ多シ、
- ④又来ッテ幽冥ノ凶ヲ請フ、  
又来テ幽冥ノ凶ヲ請フ。
- ⑤陰老笑ッテ曰ク、  
陰老笑ツテ曰ク、
- ⑥千載ニ取ラン、  
千載ニ取ル。
- ⑦無類ノ心ヲ尽シ  
無類ノ心ヲ尽ス。
- ⑧三卷ト為シ、  
三卷ト為ス。
- ⑨不才ヲ以テ辞ス、  
不才ヲ以テ辞ス。

For ①②④, Tanaka only adds a ツ that does not exist in the original, and in addition, ② is written in the small form. ③ is also an error in Tanaka's version only. In ④, the sentence is finished with 請ふ, so a period, not a comma is appropriate. Kokusho uses a period, but Tanaka uses a comma. ⑤ adds a ツ to the original, but using the small form of the letter is not consistent as a method of kana use. ⑥ is an error found in Tanaka only. For ⑦⑧, the conclusive base ス is added to 尽 and 為. Both are errors in Tanaka only. ⑨, too, is an error in Tanaka only, while Kokusho adds a period appropriately.

#### Konjaku Hyakki Shūi, Introduction 2 (Tanaka 208 / 196)

- ①嬰兒のむつかるを止んは<sup>(知)</sup>しるよりはなし。  
嬰兒のむつかるを止んはしかよりはなし。
- ②估めや / \ とやら、桜木にのする事とはなりぬ。  
估めや / \ と、や > 桜木にのする事とはなりぬ。

① しか is misread as 知る by Tanaka only. In ②, it may be read as ら, but it is modestly interpreted as the odoriji >. It can be interpreted that the adverb やや is added as a sign of modesty of writing out some part of the manuscript.

As such, I have corrected what are believed to be errors after verifying the captions for drawings and prescript and postscript of the Yokaizu. As it will be read increasingly

widely, notes are required in addition to correct reprinting.

(Note) After completing this manuscript, I acquired the Spanish translated version *Guía ilustrada de monstruos y fantasmas de Japón*, 2014. In this document, it is noted as Yamaoyaji (el padre de la montaña). That is, it follows Yamaoyaji 山おやじ (father of the mountain 山の父).