

Cultural Messages from 1885 [1885年の文化発信] *Chirimen* Books that Spread to Europe: *Japanese Fairy Tales Series*

Held from September 27th to October 9th, 2016

Crosscurrents Gallery [文化交流ギャラリー], Gakushuin Women's College

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Gakushuin Women's College established the Gakushuin Women's College Institute of International Studies (GIIS) in April 2013. GIIS is an affiliated organization that promotes the guiding principle of the Department of Intercultural Communication and the Graduate School of International Cultural Relations: "Helping People Flourish in the World through Education and Research".

GIIS's activities are developed by full-time faculty and external researchers engaged in specialized research in the following five fields.

- (1) Intercultural Exchange [国際文化交流]
- (2) International Affairs [国際問題]
- (3) Comparative Cultures [比較文化]
- (4) Studies of Asia-Pacific Region [アジア・太平洋研究]
- (5) Supporting of Japanese Studies Outside Japan [外国における日本研究支援]

In the three years leading up to March 2017, these are some of GIIS's accomplishments: holding eight East Asia Inter-University Academic Exchange [東アジア大学間学術交流] international symposia, publishing bulletins in English, holding GIIS seminars, and hosting visiting researchers. We extend our humblest gratitude for the aid granted to GIIS thus far by the Gakushuin Incorporated Educational Foundation [Gakushuin Koku-saikoryu Kikin] [学習院国際交流基金], and the One Asia Foundation Grant-in-Aid [ワンアジア財団研究助成].

In autumn, GIIS collaborated with the Gakushuin incorporated educational institution Dean's Discretionary Framework Budget [学校長裁量枠予算] (formerly the Strategic Framework Budget [戦略枠予算]) in the project of Japanese Cultural Studies and

Intercultural Exchange [日本文化研究と国際文化交流]. The international workshop “Yōkai of the East, Monsters of the West [東の妖怪・西のモンスター]” was a testament to this success. Please see the website <http://giis.jp/> for details. We thank everyone for their understanding and cooperation, which have helped GIIS grow into one of the faces of this college.

As we enter our fourth year this year (academic year 2016), we have already held two international symposia and published *Chowateki Chitsujo Keisei no Kadai* [Topics in the Formation of Harmonious Order] [調和的秩序形成の課題] (compiled by Jun Konno [金野純]) as a series on new international studies research. Further, in cooperation with the aforementioned budget project, we have organized the international workshops “Today in Japanese Studies [日本研究の現在]: ‘Contexts for Historical Studies of Japan [日本史研究のコンテクスト]” “Japanese Literature as World Literature [世界文学としての日本文学]” and “International Study Meeting on Japanese Art of the late 20th Century [20世紀後半の日本美術を語る]”, to be held in March 2017.

GIIS has also successfully held its first special exhibition, titled “Cultural Messages from 1885: *Chirimen Books* (Crepe Paper Books) [ちりめん本(縮緬本)] that Spread to Europe: *Japanese Fairy Tales Series* [日本昔噺シリーズ]”. As it welcomes its fourth and transitional year, GIIS reflects on the history of intercultural exchange to serve both comparative cultural studies and to support Japanese studies. We hope that the enthusiasm of early modern civilians toward cultural transmissions becomes an opportunity for us to contemplate our present and future state.

Most of the exhibits are from a series of English versions of Japanese fairy tales from



the Gakushuin Women's College Library. To carry out the College's education and research mission of international cultural exchange, what is needed is cultural communication through the collection, study, and exhibition of precious Japanese cultural artifacts. As a reference, we also display visual cultural texts related to folklore. In holding this exhibition, we owe our thanks to the 2016 Museum Management Practicum [博物館実習] I and IIA students (Professor Toshio Shimizu [清水敏男]) and the library (Director Kenichi Nejime [根占猷一]). We are deeply grateful. We also appreciate the cooperation of the curator course and graduate office assistant Etsuko Oyamada [小山田江津子] and GIIS assistant Momoyo Seto [瀬戸百代]. Thank you both.

The exhibition was up for two weeks. According to the registry book, it received about 250 visitors. There was a wide range of visitors, including Gakushuin president Masatake Naito [内藤政武], Gakushuin Women's College president Yasuharu Ishizawa [石澤靖治], many undergraduate and graduate students, full-time faculty and part-time lecturers, assistants, administrative staff, parents and relatives visiting for the Yawaragisai [和祭] college festival, external researchers participating in the international academic conference, and students taking the Yōkai Stories [妖怪説話] and Visual Texts course in Waseda University's Multicultural Comprehensive Curriculum.

Below is a commentary and overview of the exhibit, written by Kazuo Tokuda.

1 Exhibit Commentary

In 1885, Japanese began to export their culture to Europe and to work on international cultural exchange. At the time, small picture books, called *chirimen-bon*, were sent to the West. Over there, these books on Japanese traditional stories (legends, old tales, and folklore) were translated into English and other western languages, to be read and admired by foreign readers.

Chirimen books used a special process of woodblock printing on multicolor-printed *washi* [和紙] (Japanese paper), which had many tiny wrinkles, and were especially bound as if using silk crepe (*chirimen*) fabric, giving rise to this name. Such printed materials were unique to Japan. Books that were bound without this *chirimen* process are called *hiragami-bon* [平紙本] (flat paper books), which are a size larger than *chirimen* books. The beautiful illustrations show stunning and delicate craftsmanship, as they should; original illustrations were painted by Eitaku Kobayashi [小林永濯] and Kason Suzuki [鈴木華邨], who had inherited the techniques of Edo-period *nishiki-e* [錦絵] (color woodblock prints).

Chirimen books were published by Takejirō Hasegawa [長谷川武次郎] (1853–1938). His father ran a food import business of wine and tobacco (the predecessor to the present-day import grocery store Meiji-Ya [明治屋]). Takejirō was raised in an environment in contact with English. He later worked as an interpreter and ran a private English school, and also worked in importing Western wine and spirits, foreign language textbooks, sta-

tionery, and other items.

Among the English teachers and missionaries with whom Takejirō associated was Basil Hall Chamberlain, the celebrated British linguist and Japan scholar. Takejirō proposed the idea of *chirimen* books at Chamberlain's suggestion. He learned that so-called foreign experts from the West wanted flowery picture books instead of color woodblock prints, and then produced them for the latter's appreciation and as souvenirs.

Takejirō's masterpiece was the 20-volume, 21-book *Japanese Fairy Tales* series. In 1885, he published *hiragami-bon* [平紙本] versions of *The Old Man and the Devils* [こぶ取り爺], *The Cut-Tongue Sparrow* [舌切り雀], and other books as textbooks for Japanese students learning foreign languages. Subsequently, he produced them as *chirimen* books for resident Europeans, who took these picture books back to their home countries. Japan's sophisticated printing techniques and traditional storytelling culture thus came to be widely known. The use of myths and folktales for content was likely the result of discussions with Chamberlain.

English translations were undertaken by Chamberlain, Koizumi Yakumo [小泉八雲] (Lafcadio Hearn), and James Curtis Hepburn, originator of the Hepburn system of *romaji* [ローマ字] (Romanization of Japanese). These translations were the basis for a wide range of translations into French, German, Spanish, Dutch, Portuguese, and Danish, and subsequently, international collaborative publications were also made. This case is the picture of modern Japanese cultural exchange, and a fine example for present-day cultural exchange.

2 *Japanese Fairy Tales Series*

Central Case (Numbering in parentheses below is for the *Japanese Fairy Tales* series)



2.1 *The Old Man and The Devils* [こぶ取り爺]¹

This is the only story in the *Japanese Fairy Tales* series translated by James Hepburn. The devils are described as beings that “had only one eye; others had no mouth”. Notable scenes include that in which they drink wine and sing and dance; their expressions are interesting. This story is recorded in the *Uji Shui Monogatari* [宇治拾遺物語] and *Gojō Naigi Shō* [五常内儀抄] from the Kamakura period. Similar stories have been handed down in Ireland and South Korea as well. This exhibit also includes the *hiragami bon* [平紙本] on which the *chirimen bon* was based. It is one size larger. A personal collection copy is also displayed so that the front cover can be seen. *See the picture page 38.*

Right Side Exhibition Table → Interior Exhibition Table

2.2 *Momotaro* [桃太郎]²

This is the tale of a hero chasing out devils. The scene of Momotarō’s birth is drawn as if he himself is born out of a peach. In the popular tale and in picture books from the late Edo period, it is said that an old couple ate a peach and regained their youth, and then gave birth to Momotarō, or that Momotarō’s youthful days produced a strongman. What can be said is that there was such a story in the old tales. Incidentally, *oni* (鬼) is translated as “devil”, and their chief, *akandoji* [赤ん童子] is translated as “chief of the devils”. These stories numbered (1) to (5) (Kachi Kachi Mountain [勝々山]) are known as the Five Great Folktales [こゝだいむかしばなし].

2.3 *The Cut-Tongue Sparrow* [舌切り雀]³

A kind old couple keeps a sparrow as a pet. One day, a mean old woman cut the sparrow’s tongue. The couple set out to find the sparrow, who invites them into his home and repays them for their kindness. The mean old woman receives retribution. The front cover illustration shows the mean old woman carrying a wicker clothes hamper home, and the *yōkai* [妖怪] that come out of the hamper are translated as “frightful devils”. In folktales, the old man must complete several tests on his way to the sparrow’s country. In the color woodblock print [錦絵], “*The Old Tale of the Cut-Tongue Sparrow*” [昔ばなし舌切雀] is included (mentioned later).

2.4 *Battle of the Monkey and the Crab* [さるかにかけせん 猿蟹合戦]⁴

This is a revenge story of animals and anthropomorphized tools and objects. In the classification of folktales, this falls under animal stories. These tales tell of animal society, and even if humans make an entrance, it is only in supporting roles. The most widely

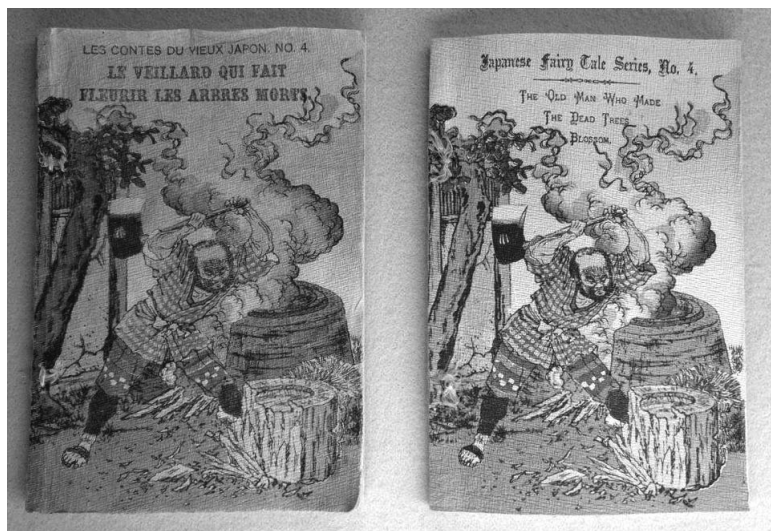
known story is of a crab getting help from a mortar, a chestnut, and a bee to punish a monkey, but in this version, an egg takes the place of the chestnut (as in mid-Meiji period elementary school textbooks and educational picture books (*Tsunajimaban* [綱嶋版], posted later). In the folktale, other versions also include a rope, *arame* kelp [荒布], and a kitchen knife (the 19th-century *Battle of the Monkey and the Crab* scroll in the Tōno City [遠野市] museum collection has this lineage). Similar stories have also been passed down in the Southeast Asia region, and while the story differs, the motifs (main scenes) are consistent with a story passed down in southwestern China.

2.5 *The Old Man Who Made the Dead Trees Blossom* [はなさかじい 花咲翁]⁵

Stories of the success of an old man and “the old man next door [隣となりの翁じい型がた]” have been disseminated throughout East Asia and Eurasia, and “*The Old Man Who Made the Dead Trees Blossom*” is one such story. One version of the cover illustration shows a scene in which an honest old man scatters ashes on a dead tree, making its flowers blossom, and another, as the one in the collection of this College’s library, shows a scene in which a greedy old man gets angry and splits and burns a mortar. A French translation (private collection) and *Educational Folktales of Japan: Blossoming Flowers* [きょうい くわかしぼなし 日本一花さき] (published 1894, *Tsunajimaban* [綱嶋版] version) are also displayed.

2.6 *Kachi-Kachi Mountain* [勝々山]⁶

This story would be classified as an animal folktale [動物昔話]. This story was formerly called “The Great Deeds of the Rabbit” [うさぎ てがら 兎の手柄]. The translator Thompson translated the title to “Kachi-Kachi Mountain”. This translation comes from when the rab-



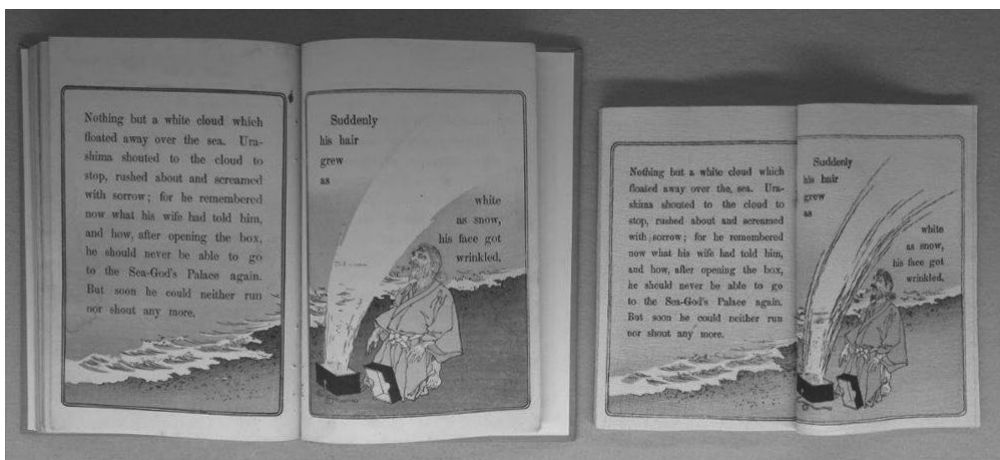
bit strikes a flint to light the firewood that the badger is carrying on its back, making a clicking sound (*kachikachi*); the expression “Kachi-Kachi Mountain” took hold because it showed the rabbit’s victory. *Educational Folktale Kachi-Kachi Mountain* [教育昔咄かちかち山] (published 1894, Tsunajima version) is also displayed.

2.7 *The Mouse’s Wedding* [鼠嫁入]⁷

The Mouse’s Wedding [鼠の嫁入り] is known as the story of a father mouse trying to marry his daughter to the strongest being; he negotiates with the sun, clouds, wind, and walls, and finally marries her to a mouse (mentioned in the 13th-century *Shasekishū* [沙石集] and 16th-century *Tōdengyōhitsu* [榻鳴暁筆]). This picture book tells the tale of Fututaro [福太郎], the son of father mouse Kanemochi [金持] and mother mouse Onaga [尾長?], up to his marriage to Hatsuka [二十日], the daughter of Chūdayu [忠太夫]. The marriage negotiations, betrothal, transfer of the bride to her new home, and finally, the human child etiquette folk custom for shrine visits, are all illustrated. A private collection copy is also displayed.

2.8 *Urashima* [浦島]⁸

The tale of Urashima has been passed down from ancient times. The name Urashima Taro [浦島太郎] was used beginning in the 16th-century *Otogizōshi* (お伽草子) (a Muromachi period story). Taro helps a tortoise, and is warmly welcomed at the paradise of Mount Horai [蓬莱] beyond the sea. When Taro returns home, there is no one there he knows, and when he opens the treasure chest given to him as a souvenir, he becomes an old man. He is later reincarnated as a crane, and is worshipped along with the Princess of the Dragon Palace and the tortoise as a god of long life. The book displayed depicts the



same folktale as that which has been handed down. The *hiragami bon* [平紙本] (single-volume collection 合冊本の内) version is also displayed.

2.9 *The Serpent with Eight Heads* [八頭の大蛇]⁹

This is a retelling of the *Eight-Headed Serpent* [八岐大蛇] myth told in the Izumo lineage of the *Kojiki* [古事記] and *Nihonshoki* [日本書紀] (a written record of oral folklore). The translator B. H. Chamberlain suggested adding this story to the *Japanese Fairy Tales* series. The tale of a brave hero saving a girl offered as a sacrifice to a monster originated in the ancient Greek legend of the hero Perseus and the princess Andromeda, and spread to the rest of the world.

2.10 *The Matsuyama Mirror* [松山鏡]¹⁰

This is a story of a devoted daughter set in Matsuyama in Echigo Prefecture. Every day, the daughter looks into a mirror, a memento from her mother, and speaks to the young image of her mother that is reflected there. Translated by Kate James (wife of T. H. James), who worked the most on the English translations of the later *Japanese Fairy Tales* series, this is a humorous story about people who do not know about mirrors (it is classified in folktales as the amusing story *The Nun's Intercession* [尼の仲裁] and was also made into a *rakugo* story (*The Matsuyama Mirror* [松山鏡]). Further, it is also included in the Nanboku-cho period *Shintōshu* [神道集] (volume 8, 45) and Muromachi period *Otogizōshi* [お伽草子] as *Kagamiwari Okina Ekotoba* [鏡破翁絵詞]. In China, it was made into a funny story early on (*Shōrin* [笑林], *Shōfu* [笑府]), and in the United Kingdom, it became the folktale (*The Farmer and His Wife and the Mirror* [農夫と女房と鏡], English Folklore Collection [イギリス民話集], Iwanami Publishing). Similar stories can be seen in the sutra *Zatsuiyu Gyō* [雑譬喻經] and Kamakura period story collection *Hōbutsushu* [宝物集].

2.11 *The Hare of Inaba* [因幡の白兔]¹¹

This is a story from the *Kojiki* [古事記] and *Nihonshoki* [日本書紀] in which a rabbit and a crocodile compare wits. The god Ōkuninushi no Mikoto [大国主命] is not mentioned by name, but the story mentions the malicious older brothers and their rivalry over taking a wife with the tender-hearted younger brother they walk all over, and it summarizes the story of the rabbit that played a trick on the crocodiles, ending with the youngest brother having a happy marriage and reigning over the land. There is debate as to identifying the kind of animal meant by *wani* [鰐] in this story, but here it is translated as “crocodile”.

2.12 *The Cub's Triumph* [野干の手柄]¹²

Yakan is a fox, the cub of a wild animal. Based on the tale of a fox and a badger outwitting each other, here it becomes a serious story of revenge. The dutiful and strong-willed fox cub takes aim at the old badger as a rival because the badger maliciously took the life of the fox's mother. The cub devises a devious strategy for making the badger lose face, changing into a *daimyo's* procession [大名行列] and joyously carrying out his revenge. In the old tales, there is *The Fox and the Badger's Battle of Wits* [狐と狸の化け比べ], and there is a picture scroll of *The Shape-Shifting Battle* [変化あらそひ] in the *Otogizōshi* [お伽草子].¹³

2.13 *The Silly Jelly-Fish* [海月]¹⁴

This is an old tale known by such titles as *The Boneless Jellyfish* [くらげ骨なし], *The Jellyfish Messenger* [くらげのお使い], and *A Live Monkey's Liver* [猿の生き肝]. The wife of the Dragon King of the sea falls ill, and finding out that a live monkey's liver would be a good medicine, the Dragon King sends a jellyfish out to bring back a monkey. The jellyfish finds a monkey and begins to take him back to the dragon's castle, but accidentally reveals the true plan along the way, causing the monkey to run away. The king gets angry at the jellyfish's failure, and removes all of its bones. For this reason, the jellyfish has no bones to this day. This story's moral is "Out of the mouth comes evil [口は禍の元]".¹⁵

2.14 *The Prince's Fire-Flash and Fire-Fade* [玉ノ井]¹⁶

This is a retelling of the tale of brothers in the *Kojiki* [古事記] and *Nihonshoki* [日本書紀] myths known as *Umisachi and Yamasachi* [海幸山幸]. The Japanese title is listed in the publisher's notes as *Tamanoi* [玉ノ井], but early publications did not list it or listed it as *Hikohohodemi no Mikoto* [彦火火出見尊]. Similar stories can be found in the tale of Urashima [浦島] and in stories handed down in the Malay Peninsula. The original manuscript of the old picture scroll mentions the *Hikohohodemi no Mikoto Scroll* [彦火々出見尊絵巻], whereas the *Otogizōshi* [お伽草子] includes the *Tale of Tamanoi (The Tale of Kamiyo) Scroll* [玉井物語<神代物語>絵巻].

2.15 *My Lord Bag-o'-Rice* [俵藤太]¹⁷

The origin of this story is in the heroic saga from the Middle Ages of Fujiwara no Tōda Hidesato [藤原秀郷(俵藤太)]. The translator, Chamberlain, probably took interest in its commonalities with European heroic legendary tales. One day, an enormous centipede appeared at Lake Biwa. A family of serpents loses to this centipede, and asks Tōda

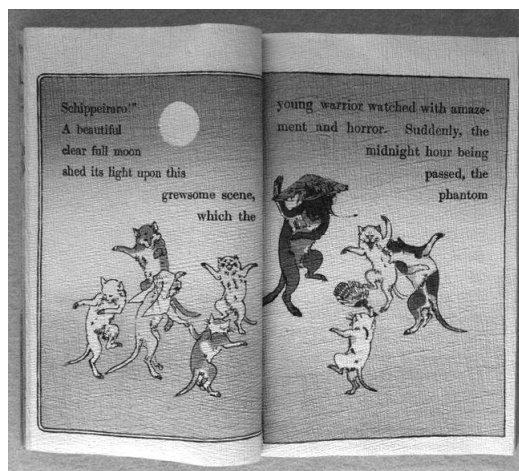
to exterminate it. Tōda succeeds in killing the centipede, and is invited to the Palace of the Dragon King, where he receives various rewards. Among them is the rice sack, which, no matter how much rice is taken from it, would never run empty. From this, he came to be called Tōda Bag-o'-Rice. There is a scroll with the same title in the *Otogizōshi*.

2.16 *The Wonderful Tea-Kettle* [文福茶釜<分福茶釜>]¹⁸

This story uses the tale of the miraculous teakettle that the high priest Shukaku [守鶴] (a badger) left behind at Morin-ji Temple (Tatebayashi City [館林市], Gunma Prefecture) that never ran out of water no matter how much was drawn from it. This tale is reworked by Sazanami Iwaya for children using the motif of the folktale *The Fox's Repayment* [狐の恩返し]. Number 16 of the *Japanese Fairy Tales* series was *The Wooden Bowl* [鉢かづき], but because the long version's details were complicated, it was replaced with this story. This display includes eight fragments from the *Otogizōshi* picture scroll story *The Wooden Bowl* in the left window of the central case.

2.17 *Schipeitaro* [竹篋太郎]¹⁹

This is a story about eradicating a monster. When a samurai goes into the mountains, a monster (illustrated as a cat) is dancing under a full moon. In the village, the evil spirit of the mountain is searching for a human victim, and a couple is lamenting having to sacrifice their daughter. The samurai kills the monster with the help of the great dog Schipeitarō, and the daughter is saved. Schipeitarō is enshrined at Mitsuke Tenjin [見付天神] in Iwata City [磐田市] (Shizuoka Prefecture). The dog's name is "Hayataro [早太郎]" in the Iida City [飯田市] and Komagane [駒ヶ根] areas (Nagano Prefecture). English and French versions from a private collection are also on display.



2.18 *The Ogre's Arm* [羅生門]²⁰

This is a story about Watanabe no Tsuna [渡辺綱], one of Minamoto no Yorimitsu [源頼光]'s four great generals. Ogres were frequently appearing in the city of Kyoto, repeatedly robbing and murdering people, so Tsuna sets out to kill them. He cuts off an ogre's arm, and when he delivers it to Yorimitsu, he is told to watch over it carefully for seven days and seven nights. On the seventh day, an old woman comes to Tsuna's estate and begs him to let her see the arm. When he lets her take a glance at it, the old woman reveals her true identity as the ogre, running off and taking the arm back to Ōyeyama [大江山]. It is very interesting that *oni* [鬼] is translated here as "ogre". *Recapturing the Wife* [妻女奪還] and *Chasing out the Ogres* has been passed down as a folktale, and the story *Rashōmon* [羅生門] in the *Otogizōshi* [お伽草子] has the same elements.

2.19 *The Ogres of Oyeyama* [大江山]²¹

This story tells the legend of a hero chasing off ogres [鬼退治譚] that follows *The Ogre's Arm* [羅生門]. A rumor spread that the ogre Shutendōji [酒呑童子] was in Ōyeyama (northern Kyoto Prefecture). The ogre had run away from Watanabe no Tsuna [渡辺綱] at Rashōmon [羅生門]. Tsuna is encouraged by this news more than anyone. The warrior Minamoto no Yorimitsu [源頼光] then takes his four great generals Tsuna, Sakata no Kintoki [坂田金時], Usui Sadamitsu [碓井貞光], and Urabe Suetake [卜部季武], and the five of them head for Ōyeyama. They meet Shutendōji and his followers, ply them with alcohol at their evening meal, and the ogres fall asleep. At the critical moment, Yorimitsu's party beheads Shutendōji, releases the noble daughters who had been held captive, and makes a triumphant return to the capital. *Ōyeyama Scroll* [大江山絵巻] and *Shutendōji* [酒呑童子] are stories with the same elements in the *Otogizōshi* [お伽草子].



Picture of Shutendōji [酒呑童子絵] (folding book [折本], early 18th century) is displayed in the left window.

2.20 *The Enchanted Waterfall* [養老乃瀧]²²

The final volume of the *Japanese Fairy Tales* series is this tale of the miracle of the dutiful son. In Minonokuni [美濃国] (present-day southern Gifu Prefecture), there was a poor but hard-working and dutiful son. One day, as he was chopping trees, he discovered a waterfall, and when he scooped a handful of liquid and drank it, he found out that it was sake. He brought some home for his father to drink, and his father was delighted. It is said that in the year 717, the era name for this period was changed to Yōrō [養老] owing to this miracle. This folktale is called *The Sake of Filial Piety* [孝行酒] and *The Spring of the Filial Son* [孝子泉], and the same story appears in the medieval story collection *Kokon Chomonjū* [古今著聞集], and Noh song *Yōrō* [養老], whereas a similar story called the *Sake Spring* [酒の泉] is in the *Otogizōshi* [お伽草子].

3 Five Volumes of *Japanese Fairy Tales* Translated by Lafcadio Hearn (Koizumi Yakumo [小泉八雲])²³

The following five stories and volumes were collected and bound in cloth dust jackets and put on the market: *The Boy Who Drew Cats* [猫を描いた少年], *The Goblin Spider* [化け蜘蛛], *The Old Woman Who Lost Her Dumpling* [団子をなくしたおばあさん], *Chin-Chin Kobakama* [ちんちん小袴], and *The Fountain of Youth* [不老の泉]. *The Fountain of Youth* was published after Hearn's death.

3.1 *The Boy Who Drew Cats* [猫を描いた少年]²⁴

This is a story associated with the legend *The Picture of Sesshu and the Mouse* [雪舟と鼠の絵]. A young temple priest who loved to draw pictures loses his way one day and ends up at an old temple. He draws cats in different places, like the paper sliding doors, and then grows tired and falls asleep. In the middle of the night, a goblin-rat that had taken over the temple arrives, but the boy is saved by the cats in the pictures he had drawn. Stories of people and animals coming out of pictures and saving artists have been passed down in many countries and tribes, starting with ancient Greece. There are stories about cats and mice worldwide; the *Otogizōshi* [お伽草子] contains *The Cat Story* [猫の草子] and *The Mouse Story and Picture Scroll* [鼠の草子絵巻<鼠の権頭>].

3.2 *The Goblin Spider* [化け蜘蛛]²⁵

This is a tale of a hero vanquishing a goblin. The folktale *Spider-Woman* [蜘蛛女(蜘蛛)]

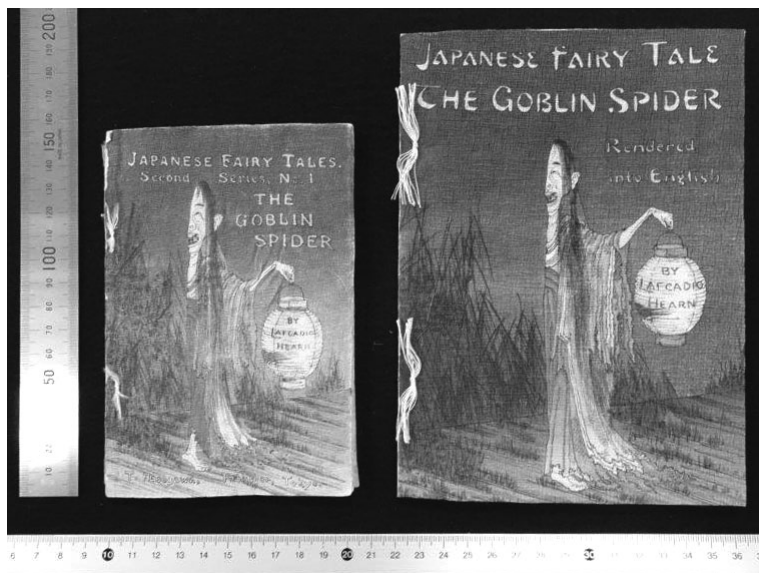
蜘蛛おなご)] is translated into English. It is based on, and close to, stories that have been passed down in Okayama and Tottori Prefectures. It is along the same lines as the Minamoto no Yorimitsu [源頼光] legend *Earth Spider* [土蜘蛛], but Yorimitsu does not appear in this story. Many of the goblins illustrated in this story are based on the goblin drawings of Toriyama Sekien [鳥山石燕], who was active in the mid-18th century, and going further back, on the *Earth Spider Story and Picture Scroll* [土蜘蛛草紙絵巻] in the *Otogizōshi* [お伽草子] scrolls (15th century). The illustration of a half-spider female goblin on the cover is unique.

3.3 *The Old Woman Who Lost Her Dumpling* [団子をなくしたおばあさん]²⁶

This is an adventure story about an old woman who ends up in another world all of a sudden when she goes after a dumpling she had dropped. The well-known stories *The Rolling Rice Ball* [おむすびころりん] and *The Mouse Pure Land* [ねずみ浄土] are similar to this one, but in this story, the old woman snatches a magic rice paddle from the Oni [鬼]. This is thought to be a story from the Izumo [出雲] or Kumamoto [熊本] folklore that Hearn collected with help from his wife Setsuko, but it has similarities to a story passed down in Okayama Prefecture, and needs to be further investigated.

3.4 *Chin-Chin Kobakama* [ちんちん小袴]²⁷

This is an instructive story that warns against idleness. One night, a lazy princess awakes surrounded by tiny men in government garb, dancing and singing, saying “We are



the Chin-Chin Kobakama, the hour is late; sleep, honorable noble darling!” She has her husband check the true nature of those tiny men, and he finds that they are the spirits of the toothpicks she had hidden under the tatami mat rather than throw away properly. These are so-called Tsukumogami [付喪神] (tools that acquire a living spirit). Hearn is well known for ghost stories, but this is a more humorous kind of ghost story. The folktale *Chii-Chii Kohakama* has been told in Oita, Okayama, and Niigata, and of those, the story from Okayama is the closest.

3.5 *The Fountain of Youth* [不老の泉]²⁸

An old couple drinks water from a fountain, becomes energized and feels that they had become young again. Since the husband is rejuvenated, the wife also drinks more of the water to become young again, too. When she does, she becomes too young, returned to infancy. This story contains the lesson, “Less is more [過ぎたるは及ばざるがごとし]”. In folklore, there is the story *The Waters of Rejuvenation* [若返りの水]. Hearn passed away in 1904, and of the five books he translated in *Japanese Fairy Tales*, this is the only one that was published 18 years after his death.

4 Single-Volume Picture Books²⁹

4.1 *The Rat's Plaint: An Old Legend* [老鼠告状] *The Rat's Plaint: An Old Legend, Reprint* [老鼠告状 再版]

This is the only *chirimen* book printed in landscape orientation. The publisher's notes says it is “translated by British citizen Little”. The manuscript is thought to have been brought to Takejirō's Kōbunsha [弘文社] through the Shanghai publishing house Kelly & Welsh. It is a first edition copy, which was extremely seldom brought to market, and is a valuable copy.

Compiled and translated based on Chinese legends, the story tells of the gray rat who lodges its complaint of being subjected to cruelty by a cat to the king of hell (the underworld), Enma-ō [閻魔王]. The king orders the immediate capture of the black cat. The captured black cat advocates for its innocence, saying that it is upsetting that cats are always thought to be villains. This excuse is successful, and the cat is released. Similar stories in Japan include *The Snake and Mouse of Shinano* [信濃国の蛇と鼠] (125) in the *Dainihonkoku Hokke Genki* [大日本国法華験記] (similar stories in *Konjaku Monogatari* [今昔物語集] 14.2, *Zōtanshū* [雑談集] 7), and *The Story of the Cat* [猫の草子] in the *Otogizōshi* [お伽草子]³⁰.

5 Related Works

5.1 Color Woodblock Print Folktale: *The Cut-Tongue Sparrow Triptych*

にしき え むかし したまりすめ つづき³¹
 [錦絵昔ばなし舌切雀 三枚続]³¹

Right: 34.9 cm (h), 23.9 cm (w); Center: 35.2 cm (h), 23.8 cm (w); Left: 35.0 cm (h), 23.7 cm (w)

The folktale *The Cut-Tongue Sparrow* was well known in the late Edo period from the *kusazōshi* [草双紙] (small picture books in which the story unfolds in the pictures and the speech inside the pictures). Based on this, the woodblock is outfitted as the battle of the sparrow army on one side and the *yōkai* [妖怪] army on the other. *Igyō* [異形] (animal demons) modeled after animals and *tsukumogami* [付喪神], in which tools and objects transform, dominate the scene. The image of a collection of treasures is included in the picture of the sparrow army. Incidentally, in this folktale, when the old man is on his way to the sparrow's home, he is given a number of tests (such as drinking three bucketsful of horse and cow washing water). The journey to the underworld reflects the concept of being followed by hardship. This scene is omitted in modern children's books.

Window Interiors

5.2 *Hachikazuki Scroll* [鉢かづき絵巻]³²

Two pieces (top to bottom) are displayed in the center case, and three pieces (top to bottom) each are displayed on the right and left sides of the window. This is a narrative storytelling version of a Muromachi period folklore on a stepchild. *Hachigazuki* is also a folktale that could be considered the Japanese version of Cinderella. It is a legend passed down in Neyagawa City [寝屋川市] (Ōsaka Prefecture).

5.3 *Shutendōji Scroll* [酒呑童子絵]³³

This is the story that serves as the basis for *Ōyeyama* [大江山], number 19 in the *Japanese Fairy Tales* series. The *Rashōmon* [羅生門] story of Watanabe no Tsuna [渡辺綱] is also depicted, and this is thought to be based on texts in the traditional book group, *Shutendōji* [酒呑童子]. The first scroll includes *Baishun* [梅春] (Kanō Sadanobu [狩野貞信]), and the case lid has a seal that says “Settan” [雪潭] (the name or seal of the writer). Eight beautiful pictures of the *Eight Views of Ōmi* [近江八景] are affixed to the back.

5.4 *Night Parade of One Hundred Demons (Yōkai) Scroll* [百鬼夜行絵巻]³⁴

Many scrolls of demons with the same name have been handed down from the 16th century, and while this work was made in the modern era, its form and content are original. This is a small picture (small-size scroll) [小絵] on silk fabric. An old temple is depicted at the end, and some of the demons depicted are unique to this piece. This piece is valuable as a new legend volume.

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