"HACHIKAZUKI," A COMPANION STORY

by

CHIGUSA STEVEN

B.A., University of British Columbia, 1972

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS in the Department of ASIAN STUDIES

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

September, 1974
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Asian Studies

The University of British Columbia
Vancouver 8, Canada

Date September 1974.
ABSTRACT

This thesis is chiefly a translation of and commentary on a medieval Japanese short story, "Hachikazuki," or "The Bowl Girl," which tells of a stepchild's suffering after her dying mother places a bowl on her head in obedience to a divine command. The bowl becomes attached to the girl's head and only falls off when her lover's fidelity requires him to leave home on account of her. The goddess' mercy is revealed when he, the youngest son, is made the family heir, because he is loved by such a beautiful woman.

The first three chapters provide historical background and develop the criteria for evaluating the story. They also show why it belongs to a genre different from other literary traditions.

The traditional term, *otogi zōshi*, or "companion stories," is argued for as the most appropriate for the entire genre, because the stories were probably read by one person to provide another with companionship, entertainment, and instruction, a function commonly performed by professional storytellers. The characteristics of the *otogi zōshi* are then analyzed and seen to be well suited to the way the stories were usually enjoyed. For example, they are short, they grew out of an oral tradition, their focus is on events rather than human psychology, their style is adapted to oral presentation, and they provide religious and moral instruction. Finally, the traditions out of which the *otogi zōshi* grew reveal, not merely their debts, but their uniqueness as a new genre.
Chapter four discusses "Hachikazuki" as an otogi zōshi and draws attention to its finest qualities, such as the skill with which diverse folklore elements are weaved together to provide companionship and religious instruction. The reader is then invited to have someone else read the translation, in order to simulate the medieval practice of reading stories as a way of providing companionship.
TABLE OF CONTENTS

INTRODUCTION 1

CHAPTER 1. OTOGI ZōSHI: AN APPROPRIATE GENERIC TERM 5

CHAPTER 2. CHARACTERISTICS OF THE OTOGI ZōSHI 20

CHAPTER 3. THE OTOGI ZōSHI AND OTHER TRADITIONS 30

CHAPTER 4. "HACHIKAZUKI," AN OTOGI ZōSHI 43

TRANSLATION OF "HACHIKAZUKI" 56

FOOT-NOTES 85

BIBLIOGRAPHY 97
ACKNOWLEDGMENTS

This thesis owes much to my teachers at the University of British Columbia, who have read it in nearly all of its versions and have given me innumerable suggestions. I am particularly grateful to Prof. Leon Zolbrod, my supervisor, for the meticulous care with which he went over every word of each draft, and to Prof. Leon Hurvitz, for his invaluable help in translating the text. I am also indebted to Prof. John Howes for picking out inconsistencies in my argument and for helping me to tighten it. For assistance in converting my Japanized style into the English idiom, I express my thanks to my husband, Rob, and to Mark Francis.

Needless to say, any errors and omissions that remain are my entire responsibility.
INTRODUCTION

"Hachikazuki" 鈙かづき, or "The Bowl Girl," is one of twenty-three short stories which were written some time in the Muromachi period (1392-1573) and which a bookseller and publisher by the name of Shibukawa Seiemon 清水清右衛門 published in the early eighteenth-century under the title, Go shūgen otogi bunko 御祝言御伽文庫 (The Wedding Companion Library).¹ These otogi zōshi 御伽草子, or "companion stories," as they later became known, together with the other similar stories of the Muromachi period, of which nearly five hundred have so far been discovered, have not been accorded a prominent position in the history of Japanese literature. They have generally been regarded as a decline in the development of the Heian 平安 (794-1191) fiction tradition, and present day scholars see little literary value in them. They are often considered fairy tales, not least because Shibukawa's collection was intended to be a wedding gift to serve as a guide on self-improvement for women. One of the few Western scholars to make a study of the Muromachi stories refers to them as "artless medieval tales."² This unfavourable assessment of medieval Japanese literature has, until recently, remained largely unchallenged on both sides of the Pacific.

The purpose of this thesis is to reexamine the prevailing view that the otogi zōshi represent a low point in the development of the
fiction tradition and to translate and comment on one of them, "Hachikazuki." My central theme is that they belong to a different genre from that of Heian and Kamakura (1192-1333) fiction and that their value must be assessed according to criteria appropriate to that genre. Three main arguments demonstrate the generic difference between the literature of the Heian and Kamakura periods on the one hand, and that of the Muromachi period, on the other.

Firstly, I argue that the name *otogi zōshi* is a good one for stories that were read by one person for another in order to provide companionship (*toji suru* 仮する*), stories that were enjoyed in a way quite different from the tales of the preceding periods. The practice of providing companionship by reading stories was widespread in the middle ages.

Although Shibukawa's collection was compiled with a female audience in mind and has been regarded as suitable for women and children alone, the discovery of many Muromachi stories with themes hardly likely to edify the naive reveals that the literature of the period was not originally written only for such an audience. When the newly discovered stories were published, they were also called *otogi zōshi*, a term which has ceased to connote merely literature for female consumption.

Because the themes of the *Wedding Companion Library* stories are different from those of many other stories, present day scholars such as Ichiko Teiji and Kuwata Tadachika argue against the use of the term *otogi zōshi* as the genre name of Muromachi literature.
Ichiko suggests that the latter be referred to as *chūsei shōsetsu* 小説, or "medieval fiction," because Shibukawa was the first person to call only twenty-three selected works *otogi zōshi.* I show why the term *shōsetsu* is not appropriate and why the term *otogi zōshi* is.

My second argument in favour of regarding the Muromachi stories as a genre different from the *shōsetsu* depends on an analysis of their characteristics. Although there is no explicit evidence stating that they were read in order to provide companionship, they are the kind of story that was probably widely enjoyed in this way during the Muromachi period. Some stories include references to their readers and hearers. All are short stories having a strong didactic and religious purpose and emphasizing events over human emotions, characteristics which make them peculiarly suitable as *otogi zōshi,* or stories read by one person to keep another company. They are distinctively unlike the Heian tales and require description in a way that captures the relevant differences.

My final argument against seeing middle-age literature as a decline in the development of the Heian tradition is that it largely represents an improvement of an entirely different tradition, one whose characteristics are more similar to its own than are the main features of the Heian tales. The similarities between the Muromachi stories and the *setsuwa bungaku* 說話文学 (narrative literature) of the Heian and Kamakura periods are so great that it is hard to understand why the main comparisons have, until recently, been made between Heian fiction and the
Muromachi short stories.

Not only Shibukawa's Companion Library, but all the similar stories of the middle ages are well described as otogi zōshi. The word otogi draws attention to the way Muromachi literature was enjoyed, to its main characteristics, and to its separateness from the Heian tales, in short to the genre to which it belongs. The literary value of any particular Muromachi story must be assessed with these three points in mind. "Hachikazuki" can be recognised as a great contribution to Japanese literature if one remembers that it is an otogi zōshi.

"Hachikazuki" is one of the best known of all the Muromachi stories. It appeared second in Shibukawa's catalogue and is an excellent otogi zōshi, superlatively displaying the characteristics of the genre. I also have a personal reason for choosing to translate it. As a child I had heard it quite often and was strongly impressed by the bowl which became attached to the young girl's head and which brought her so much suffering but ultimately led her to happiness. I have attempted to follow the Japanese text as closely as possible and, particularly in the poems, have sacrificed poetic style for accuracy of translation. The imagery behind the verses is frequently obscure, and rather than jump to conclusions about the many possible implications they may have, I have left them as simple and naked as possible. The original poems are presented alongside my translations, which represent the minimum of interpretation. My reasons for choosing the particular text I did are given in a later chapter.
CHAPTER 1

OTOGI ZŌSHI: AN APPROPRIATE GENERIC TERM

After the publication of Shibukawa's Wedding Companion Library, the Muromachi short stories became widely known as otogi zōshi, a term which has come to signify the equivalent of Western fairy tales. While this connotation is unfortunate, the term itself is not, because it uniquely captures the way they were probably enjoyed.

Shibukawa's twenty-three stories were published in thirty-nine thin booklets and later in twenty-three. The collection included one or two stories written in the early Edo period (1603-1867), which Shibukawa probably regarded as belonging to the same genre as the rest. From its title, Go shūgen otogi bunko, the words Go shūgen seem to have been dropped in later years: Shibukawa's catalogue of books, published sometime in the Meiwajō Era (1764-1774), lists only Otogi bunko. The emphasis then shifted from the collection to the stories themselves, which became popularly known as otogi zōshi. Sōshi originally meant bound thin booklets, but later all stories printed in this form, which included illustrations, were referred to by this name. Most Edo fiction was known as sōshi, for example, the Kana zōshi 仮名草子 (Stories written in kana), and Ukiyo zōshi 浮世草子 (Stories of the Fleeting World). In his Gunsho Ichiran 群書一肇 (Annotated Bibliography), published in 1801, the Edo scholar, Ozaki Masayoshi 尾崎雅嘉, wrote: "Otogi zōshi . . . is also called
Shibukawa clearly specified his intended audience by appending to his collection the words: "All the stories and tales from former days were collected and boxed here as a convenient guide on self-improvement for women." By the end of the Edo period, *otogi-zōshi* were even frowned upon as children's stories. A writer, Santō Kyōzan, commented that they were entertainment for the young, and they gradually became known as fairy tales. *Kenkyūsha's New Japanese-English Dictionary* translates *otogi-zōshi* as "a book of fairy tales."

When, in the modern period (1868-), many other Muromachi short stories were discovered, they were published under the title of *otogi-zōshi*, which was conventionally used as their genre name. But because many of them do not fit into the category of fairy tales, modern scholars no longer believe that Muromachi literature was intended for women and children alone. Ichiko therefore suggests the term *chūsei-shōsetsu*.

The disassociation of the genre from fairy tales is an important step towards correcting the unfavourable light in which critics have viewed Muromachi literature. But it has not brought to this literature a name that is appropriate to the genre, because to a modern reader the term *shōsetsu* connotes the work of a person who is conscious of his authorship and creativity. The Muromachi stories, whose authors are anonymous, do not seem to have been consciously created at any fixed point in time, but frequently were attempts to put an oral tradition
into writing. Ichiko points out that they often "merely served as something to read, or a readable book, on request." The term shōsetsu is misleading because it raises the question of originality: if the Muromachi stories are considered shōsetsu, the criticism that they lack originality is valid. Stories possessing the characteristics and enjoyed in the manner of the otogi zōshi are best described by this name.

Although Shibukawa was the first person, as far as we know, to apply the term otogi to any of the Muromachi stories, it is an appropriate term, provided it is taken quite literally without any connotation of fairy tales. There is strong evidence that the works of the Muromachi period were "companion" stories, which were told by one person to keep another company. The practice of togi (keeping company) by telling stories was widespread in the medieval period, and stories used for this purpose are well described as otogi zōshi. Whether or not Shibukawa chose the word otogi because he knew of it is not possible to establish, but contrary evidence should not invalidate the central point of this chapter: all classes took part in the practice and otogi zōshi is an appropriate generic term for the stories used.

Although we do not know why Shibukawa chose the word otogi, analysis of the word's meaning and the practice to which it referred does suggest a possible explanation. Otogi is one of the honorific forms of the word togi, the Chinese character for which consists of the "man" radical 人 and the character for kuwawaru 加 , meaning "to join" or "to
participate." Togi and the older honorific form on togi 御伽 first appeared in the writings of the Kamakura period, the earliest of which is Mumyo zōshi 無名草子 (Nameless Story), written some time around 1200. Although the word's origin is uncertain, it meant "to keep someone company," mainly by means of conversation. When togi was done for someone of a higher status, the honorific form on togi was used. Even in certain rural areas of present day Japan, the expression togi suru is used to mean, "to keep someone company by means of conversation."

Later meanings of the word included activities such as "to keep vigil," "to keep a guest or master company in bed," and "to tend the sick through the night," indicating that what was essentially involved was the provision of comfort, assistance, and sympathy.

The practice was originally provided by and for all classes of people. By the middle of the Muromachi period, however, a class of professional practitioners of togi had come to exist. They had special talents, knowledge, and experience, and were employed by the daimyō 大名 (feudal lords) to provide them by means of conversation with entertainment, useful knowledge, and information. They were known as otori shū 御伽衆, or "companions," and their service was called otori. The first person to give the otori shū the formal status of officials was Ōuchi Yoshitaka 大内義隆, the daimyō of Suō周防, present day Yamaguchi prefecture, in the middle of the sixteenth-century, who had twenty-three otori shū.

The otori shū system was a product of the warring ages, when the
daimyō needed easy ways to educate themselves and relax between battles. It was at its height during the latter part of the sixteenth-century at the time of Toyotomi Hideyoshi and Tokugawa Ieyasu, the former having as many as eight hundred otogi shū, although it is hard to believe that they all served at the same time. With the establishment of the Tokugawa government in 1603, the daimyō came to require a different type of education and had plenty of time to read books for themselves, with the result that the otogi shū became less important. By the time of the third shōgun, Tokugawa Iemitsu, the shogunate was employing the system officially only for its sons. Thereafter, otogi was regarded as something for young people alone, and its practitioners also became young people.

According to Ichiko, Shibukawa had the changed otogi shū system in mind when he selected his stories and named his collection, and also regarded the purpose of otogi as the provision of education and entertainment for young people alone. He chose the word otogi because his publication was intended to educate young women. Both Ichiko and Kuwata reject the hypothesis that the twenty-three stories were among those used for the purpose of togi in the Muromachi period. Their grounds are that there is as yet no documented evidence that the term otogi-zōshi was in use at this time, and that the Muromachi stories were not of the kind read by the otogi shū. The otogi shū served their masters mainly by means of conversation, although some were employed to read
books. For example, Maeda Toshiie 前田利家 had an *otogi shū* by the name of Okamoto Sankyū 岡本三休, who was also known as Monoyomi Sankyū 物 이야기三休, or "Sankyū the Book Reader." But the *otogi shū* read mainly military epics such as Taiheiki 太平記 (The Chronicles of Great Peace) and Tenshōki 天正記 (The Chronicles of the Tenshō Era), as well as some ghost stories, which particularly interested the warriors.  

The latter were very popular and became closely linked with the practice of *togi*. When collections of ghost stories were published during the early Tokugawa 徳川 period (Edo period), the word *togi* appeared in their titles. Examples are *Togi bōko* 伽婢子 (The Companion Maid Servant), *Shin togi bōko* 新御伽婢子 (The New Companion Maid Servant), and *Otogi utsubozaru* 御伽空穢猿 (The Companion Monkey).  

Although Ichiko and Kuwata are correct in pointing out the absence of any explicit mention of the term *otogi zōshi* in the Muromachi period, and that the *otogi shū* read chiefly military epics and ghost stories, they offer no justification for limiting their research to a particular type of *togi* provided for a particular class of people. Rather, the practice of *togi* should be viewed as a classless phenomenon in the Muromachi period, and when the daimyō recognised its usefulness, they adopted and systematized it. It is hardly conceivable that when the *otogi shū* system was established, ordinary people suddenly abandoned the practice.

The word *togi* and its honorific *on togi* occur in the writings of
both the Muromachi and Edo periods, and for the first time another honorific form is found: otoi. It occurs whenever togi is provided by a person of a lower status for someone of a higher status. In "Iwaya no sōshi" or "The Story of a Room in a Cave," the word is used when a fisherman and his wife keep the heroine, a young princess, company. Because the honorific form otoi was not only used when the service was provided for the daimyō but for other people as well, one must not assume that the practice of reading stories to keep someone company existed among them alone. Shibukawa may have got the term otoi zōshi from the more widespread practice of togi.

That the practice existed among all classes of people in the middle ages is well documented. That it included the reading of stories is also documented in the case of the warrior class. Although no explicit statement can be found that people from other classes also read stories to keep one another company, there is no evidence that they did not. The kinds of stories that may have been used is uncertain, but links can be established by means of indirect evidence. The following section identifies the people who probably read the Muromachi stories, which in effect seem to have been enjoyed as otoi zōshi.

The form in which the stories in Shibukawa's collection were presented suggests the kind of audience they had in the Muromachi period. They were accompanied by elaborate illustrations and were actually a cheaper version of the earlier editions which were much more decorative and which
were known as *Nara ehon* 奈良絵 本, or "Nara Picture Books." The *Nara ehon* were illustrated by professional painters, who originally worked for temples like the *Kōfukuji* 興福寺 in Nara but later lost their jobs when the temples could no longer support them. The luxurious format of the *Nara ehon* makes it likely that the only people who could afford to buy them were the *daimyō* and wealthy individuals, who probably purchased them for their wives and children. They were also known as *Yomeiri hon* 嫁入本, or "Wedding Books," and *Tanakazari hon* 棚飾本, or "Shelf-decorating Books."

According to Sasano Ken, the *Nara ehon* were in effect used as *otogi zōshi*: "Stories which were suited to providing *otogi* for women and young people of the upper classes were prepared in the form of *Nara ehon.*" Shibukawa may have been well aware of this use and may have chosen the word *otogi* in view of it. If the word was only associated with the warrior class and military epics and ghost stories, it is hard to see why he used it for a completely different kind of story. To describe his collection and all the stories that appeared in the *Nara ehon* as *otogi zōshi* is therefore quite appropriate. But there is reason to believe that stories besides these, which also appeared in illustrated books, were used to provide *togi* as well.

Shibukawa claimed that his collection included "all the stories and tales from former days," apparently oblivious of the existence of hundreds of medieval short stories and the entire Heian literary
tradition, as well as the military epics which were so closely related to the otogi shū. It is inconceivable that Shibukawa's over-statement resulted from ignorance. Barbara Ruch suggests that the exaggeration was an advertising technique to sell his books, but such an explanation suffers from the difficulty that not many people could be persuaded that the writings he excluded did not exist. More likely, Shibukawa had in mind a specific genre of "stories and tales from former days," a genre which the word otogi would readily indicate to contemporaries and from which he selected all the stories most suited to his purpose, the provision of a wedding gift. To call only twenty-three stories the entire genre of nearly five hundred may well have been an advertising technique. Shibukawa probably intended his collection to serve as a sample, albeit a selected one, of the genre he referred to by the name otogi. He may have known or believed that all the Muromachi stories were otogi zōshi.

That stories not included in the Nara ehon belonged to the same genre as those which were is also suggested by the similar form in which both groups appeared. The former were also illustrated, although less elaborately so than the latter. Both groups of stories were ehon, or "illustrated books." Those more suited to the taste of the upper classes were included in the Nara ehon, and more than likely all these illustrated books were used in the togi practice.

Barbara Ruch cites evidence from contemporary diaries which confirms
how Muromachi stories other than those in the Nara ehon were used to keep someone company. On the twenty-sixth day of the second month in the thirteenth year of Tenshō (1585), a samurai by the name of Uwai Kakuken wrote in his Ise no kami nikki (The Diary of the Lord of Ise), according to Ruch's translation:

"Their master's wife had requested that they transcribe the Tale of Tamamo (Tamamo no mae) from its Chinese character edition into a phonetic-syllabary version for her." The lady referred to was the wife of Shimazu, daimyō of Satsuma, and the story was probably intended for her own enjoyment or that of her children. They did not necessarily read it themselves, because upper-class ladies traditionally looked at the illustrations while their servants read the stories aloud to them. The book was apparently used to provide the service of togi for the daimyō's family.

Ruch cites the same diary to prove that men were also readers of certain Muromachi stories. The Tale of Tamamo was written in Chinese characters, which could only be read by educated men. She writes:

"The information in this passage, supported by the existence of actual manuscripts of medieval short stories employing large numbers of difficult Chinese characters, makes it quite clear that educated men, not just women, read these entertaining tales and that, indeed, some stories had been meant originally for a male audience." She tells us that other diaries confirm that "readers of medieval stories included
Imperial Princes, aristocrats, ladies-in-waiting, samurai, priests, linked-verse masters, and even some townspeople."^{19}

Clearly, the Muromachi stories were not originally read by and for only women and children, but all classes and sexes enjoyed them in their heyday. The way in which the stories were appreciated is another matter, and the next chapter shows that they were well suited to the provision of togi. In the following section I only show that in medieval times there was a class of professional storytellers, other than the otogi shu, who also read stories and provided the service of togi for the commoners. They probably played an important part in popularizing Muromachi literature and in associating it with the practice of togi.

Most of them had been religious men and women who told religious stories to collect funds for their faiths. When they entered the secular world, they became travelling entertainers who lived by telling religious and secular stories. Having no particular ties, they traveled widely encountering people from almost every walk of life.

One group of storytellers was known as the etoki hōshi 絵解法師, or "picture explainers," who made their first appearance in the late Heian period. They were employed by the shrines and temples to provide the oral commentary on the picture scrolls which illustrated the history of these institutions. In the Kamakura period, when the established religions began to suffer from a loss of aristocratic
patronage, they were employed as "travelling salesmen" to spread the faith and collect funds. To help in their work they used specially illustrated scrolls and pointed to the appropriate pictures as they told their religious and later even secular stories. Gradually they became entertainers who collected money to support themselves. Barbara Ruch points out that "by 1440 etoki are listed along with chanters, puppet handlers, and no performers as artists who were paid for their services by private parties."20

The activities of the Kumano bikuni, or "nuns of Kumano," were comparable to those of the etoki. They were originally the travelling missionaries for Kumano Sansho Gongen, or "The Three Shrines of Kumano,"21 when they took with them picture scrolls of heaven and hell and preached largely to female audiences the benefits of the Kumano deities.

At first both the etoki and bikuni used picture scrolls, but because these were easily damaged while travelling, they eventually gave way to the illustrated book. These missionaries, according to Barbara Ruch, "played an important part in introducing illustrated texts into the lives of the common people, selling them, exchanging them for a contribution, or giving them away as part of missionary activity."22 Their pertinence lies in their employment in a new kind of entertainment, the telling and illustration of stories, and the books probably developed into the illustrated picture books of the
Muromachi period. Some scholars even suggest that the word *togi* derived from *toki*, or "elucidation," in the compound *etoki*.  

Although there were other groups of storytellers, it is not known whether or not they used illustrated books. The *monogatari so*物語僧, or "storytelling priests," told chiefly military epics, and their favourite was *Taiheiki*. Those officially called *zato*座頭, or "blind men," chanted stories to the accompaniment of the *biwa*琵琶 (lute), and were popularly known as *biwa hōshi*琵琶法師, or "strolling lutists." Their female counterparts were the *goze*盲女, or "blind women," who were mainly responsible for transmitting *Soga monogatari* 曽我物語 (*The Tale of the Soga Brothers*), and their part in creating the story is generally acknowledged.

Some storytellers had patrons among the privileged classes. The *goze* used to entertain upper-class women, and their name derived from the honorific form of address for women, *gozen御前*. *Sanetaka kōki* 奥隆公記 (*The Diary of Prince Sanetaka*) tells us that an *etoki hōshi* was even summoned to perform in the imperial palace, though not publicly. Although they might receive a measure of respect themselves, like all contemporary entertainers, they possessed the lowest social status in Japanese society.

Most entertainers did not, however, have patrons. Their low status and high mobility brought them into contact with all types of people, particularly the uneducated commoners who could not read stories for
themselves. Literacy among ordinary people was low, and the demand for professional storytellers must have been considerable. It is therefore safe to assume that professional storytellers furnished commoners with the service 倫族 received from the 言語. The 竹子, according to Ichiko, "were propagators of knowledge and the literary arts among the intellectually underprivileged; in other words, they were a kind of 言語 who were not stationed at any one place, but were free to move around." 27

By reading or telling stories, professional storytellers provided a variety of people with what was essentially the service of 言語. Because of their low social standing, the honorific form 言語 was appropriate for whoever received their service. The stories they told may well be described as 言語, even though there is no record of this name being applied until Shibukawa's time. A possible reason why the term was not documented is that the class of professional storytellers disappeared before the end of the Muromachi period, and the stories gradually became disassociated with the practice of 言語 and came to be regarded as fairy tales for women and children. Only in the middle ages was the occupation of storyteller popular. In the Edo period 比堅 referred to a type of prostitute who dressed like a nun. 28

Shibukawa may have been the first person to apply the term 言語 to any of the Muromachi stories, but he may have done so because
the stories were closely associated with the togi practice in the medieval period. The term is particularly suitable for stories told by one person to provide another with companionship and entertainment. The existence of a professional class of storytellers lends credence to the supposition that the Muromachi short stories were enjoyed as otogi zōshi. One need not assume, however, that they were only read by professionals or that all of them were always used to provide the service of togi. Non-professionals could also read the stories for other people, and some people also probably read them silently. Nevertheless, the generic term otogi zōshi remains the most appropriate one for the entire genre, whose common characteristics preclude their classification into different types of literature. These characteristics also make the stories most suitable for providing companionship.
CHAPTER 2

CHARACTERISTICS OF THE OTOGI ZÖSHI

Although nearly five hundred Muromachi short stories have been found and share common characteristics, little attempt has been made to assess their value in ways that allow for their unique features. Their short length, emphasis on events rather than human psychology, rhythmic and unpolished style, as well as apparent development from an oral tradition, all make them very different from the highly acclaimed monogatari (tales) and support the supposition that they were used to provide the service of togi. The present chapter analyzes these characteristics and links Muromachi literature more closely with the togi practice.

The strongest evidence that medieval stories were read aloud to keep someone company comes from the stories themselves. A number of them contain references to their hearers and readers: In "Hachikazuki" we find the words, "All who hear this story." In "Komachi zōshi" 小町草紙, or "The Story of Komachi," there is an invocatory benediction "for the people who listen to this story, not to mention how much more so for the people who read it," and in "Monokusa Tarō" 物くさ太郎, or "Tarō the Loafer," there is a reference to "the person who reads this to others." Although these three stories were all in Shibukawa's collection, others also contain similar allusions to the
toji practice: in "Ninmei Tennō monogatari" in Ninmei Tennō monogatari, or "The Story of the Emperor Ninmei," we find the sentence, "Thoughtful people should listen to this story regularly," and in "Hōman chōja" or "The Man with the Greatest Treasures," the writer refers to "the people who listen to this story." 4

Although these allusions to the toji practice are clear, most stories do not contain such explicit evidence on the way they were generally enjoyed. In order to link the genre as a whole with the practice, an analysis of certain common characteristics is required.

The first feature that all Muromachi stories share is their short length. All average only twenty to forty pages of a modern text. In comparison with the length in tales of the Heian and Kamakura periods, those of the Muromachi period are remarkably short and on this score alone they fall into a different category. If they were meant to be read aloud and there was a limit to the amount of time a person could spend in one sitting, the achievement of their purpose depended on their not requiring too much time to read. Even the lengthy military epics like Heike monogatari or Heike monogatari (The Tale of Heike) were chanted in separate sections, each of which formed an almost independent episode, and only two or three of which were completed in one sitting. 5 That the Muromachi stories were short does not seem to have been accidental but intimately related to their use as otogi zōshi.

Although some Heian tales are also fairly short, they are more
anecdotal and try to capture only certain important events in the lives of their characters. The Muromachi stories usually follow their characters from cradle to grave, or at least deal with the greater part of their lives. While the Heian tales concentrate on human psychology, the Muromachi stories, as I show in the next chapter, regularly convey religious and moral lessons. The shorter Heian tales have only their length in common with the Muromachi stories. Although some Heian tales such as *Genji monogatari*, which is far from short, were on occasion read by one person to another, they were usually read in solitude.

Stories intended for oral presentation, in order to be understood, often require a different kind of organisation and emphasis from those read silently. A very complicated plot or in-depth handling of psychological tensions may lead their hearers astray or to boredom. Too many crises in the lives of a large number of characters may be too difficult for listeners to follow. An emphasis on a rapid succession of events over problems of human nature should not be considered a weakness in the Muromachi stories but an essential feature of the genre. Tales read in many leisurely sittings can afford, indeed may require, complicated plots, detailed descriptions of background and emotional tensions, a large number of characters, and diversions into an appreciation of natural surroundings.

The second typical characteristic of the Muromachi stories is therefore their comparative lack of concern for details. When
psychological difficulties are brought out, they are handled simply and briefly. The stories focus chiefly on what happens, and the plots are appropriately organized. For example, in "On zōshi shima watari" or "The Young Lord's Visit to the Islands," the hero, Yoshitsune, sets off on a journey to the island of Chishima intending to steal the record of the secret military arts, which is in the hands of the monster-king of the island. Assisted by the king's lovely daughter, he succeeds and returns home. On his way he stops at numerous strange islands inhabited by weird creatures. There is no description of the journey itself. We are only told that "he set out in his boat, and after a long time on the seventy-second day he arrived at another island." Whenever he comes to a new island, a number of things happen in rapid succession, and the story is filled with interesting events and creatures. What takes place is described mainly by means of dialogue, which gives the story a dramatic effect.

All the Muromachi stories share this second characteristic and are replete with fantastic occurrences. Dialogue is used effectively and in abundance. Stories with detailed descriptions of nature and human emotions would probably lose the attention of their listeners.

A third common feature which distinguishes the medieval short stories as a separate genre is their peculiar rhythm and, compared with the elegant and artistic way in which the earlier fiction was written, their unpolished style. The expressions used are less
original, and certain phrases occur repeatedly. A woman's beauty is frequently described with words like hikaru 光, or "shining," which comes from Genji monogatari, or is compared with that of celebrated beauties like Madame Li and Yang Kuei-fei of China as well as famous beautiful women of Japan. The usual expression for someone who is sad and cries is ryūtei kogarete 流 淚こがれて, or "weep bitterly in longing." When lovers pledge their love, a common phrase is hiyoku renri 比翼連理, or "like birds which fly side by side and like trees that stand side by side." In addition to these and many more stereotyped expressions, there is often a deliberate repetition of words. A good example is found in "Bunshō sōshi" 文正さうし, or "The Story of Bunshō": "Are yuki kore yuki yuku hodo ni mina mina yuki te kaerazu" (lit., "That person went, this person went, and having gone, everyone was gone and no one returned"). The style may appear crude, but its rhythm is pleasing to the ear, although the tempo is difficult to maintain in translation. Frequently seven- and five-syllable phrases are alternated. In "Hachikazuki" this technique is quite common, for example, the sentence, "Sa ra de da ni/u ki ni ka zu so u // na mi da ga wa/ shi zu mi mo ha te zu // na ga ra e te/ . . " This alternation of seven- and five-syllable phrases is widely used in other declamatory genre, such as the Yōkyoku 謡 曲, or "Nō texts." Stereotyped expressions and the repetition of words
should not be seen simply as a failure of imagination and originality. For orally presented works, familiar expressions are often more effective in conveying certain ideas and purposes, and they also serve to minimize words. A listener confronted by a completely new story written in unfamiliar phrases may be distracted from the development of the plot. Repetition of customary words and expressions would be more comforting and serve to release tension: the service of togi required a skilful blending of the familiar with the unfamiliar. Many Muromachi stories also grew out of an oral tradition, a point to be discussed later, and the frequent use of similar phrases and words was a great aid in memorizing them.

In oral literature the reader plays an important role and can transform by his tone of voice and even facial expressions a story that may appear drab to the silent reader. An experienced and talented storyteller can turn an apparently simple and boring story into a beautiful and dramatic work of art. A full appreciation of the Muromachi stories depends more than anything else on their being read by a good reader. It also depends on a proper use of illustrations, which helped the storytellers to gain the desired effect on their audience, who probably looked at the pictures while listening to the performance.

The flourishing of professional storytellers in the Muromachi period may well be closely related to the popularity of the otogi
zoshi, whose fourth characteristic is that they required for their full appreciation both the eyes and ears of their audience. The skills needed by the storytellers had been developed by the etoki, bikuni, and other professionals, who were apparently responsible, not only for the popularization of the Muromachi stories, but for the authorship of many.

The role of these storytellers may shed light on a fifth characteristic of the otogi zoshi, their anonymous authorship and the existence of various versions of the same story. With one exception, the authors of the Muromachi stories are unknown. Ichiko writes, "The problem of who wrote these several hundred stories remains unsolved." The most likely explanation is that the actual writers were not authors in the true sense but merely recorded, with perhaps a few embellishments of their own, an oral tradition that had already been popularized by professional entertainers. They paid little attention to originality and creativity, because, as Ichiko points out, the practice of rewriting and borrowing the works of others was common in medieval times.

Disrespect for authorship is quite usual in works deriving from an oral tradition. The writers of folktales, Stith Thompson points out, "are alike in their disregard of originality of plot and of pride of authorship." Yanagita Kunio, a Japanese folklorist, demonstrated the folk origins of some otogi zoshi, for example, "Bonten koku" or "The Country of Brahma," and "Monokusa Tarō." He suggested a "reexamination of the view that these two stories were
written by anyone whom we in modern times would describe by the word author."\(^{18}\)

The *etoki* and *bikuni* were probably responsible for the development and transmission of at least one group of Muromachi stories, a groups known as the *Honji mono* 本地物, or "Stories of Previous Lives of Buddha and other Deities." They tell of the suffering of certain people before their ultimate manifestation as deities of particular shrines or as bodisattva. One of the best and most well known is "Kumano no gohonji no sōshi" 熊野の御本地のさしご, or "The History of the Kumano Deities," which was probably told by the *bikuni*.\(^ {19}\)

Another group of professional storytellers, the *sekkyō so* 説教僧, or "preachers," also seem to have played a part in creating certain *Honji mono*. Many have identical themes, sometimes even contain identical sentences, to those of the stories collected in the *Shinto shū* 神道集, a mid-fourteenth-century selection of narratives which describe, as Barbara Ruch writes, "the former (Buddhist) lives, expiatory agonies, and reincarnations as Shinto Deities, of the divinities from many areas of Japan, together with histories of various shrines."\(^ {20}\)

The *sekkyō so* are considered to have used the *Shinto shū* as a source book. They belonged to a temple called *Agui* 安居院, one of the branch temples of the *Tendai* 天台 sect's *Enryakuji* 延暦寺, which was established by *Agui Chōken* 安居院澄寬, a famous preacher in the late Heian period.\(^ {21}\)
As the sekkyō sō also gradually lost their religious function and became entertainers, more secular elements entered their stories. They customarily used source books, such as the Shintō shū, from which they obtained the outlines of their stories, and they filled in the details as they saw fit. Individual storytellers could develop their own versions, which some may have written down themselves. Stories could also be recorded by their hearers, who probably added a few of their own touches. The large number of widely different texts for many Honji mono probably resulted from this process.

Because there are various texts, not only for the Honji mono, but for the Muromachi stories as a whole, it seems that the entire genre grew out of an oral tradition. If some texts do represent copies, rather than different versions, quite likely the writer knew the story was oral in origin and felt free to make his own revisions.

It is safe to conclude that what we know as the medieval short stories are probably the combined creations of the storytellers, who transmitted them orally, and the anonymous authors, who ultimately put them into writing. Both made their own modifications, although the contributions of each vary from story to story. Single authors may be entirely responsible for some stories. In chapter four the roles played by folktale, later embellishment, and final authorship on the development of "Hachikazuki" are assessed as far as this is possible.

To qualify as an otogi zōshi, a story must pass a number of
criteria. It must have been read aloud by one person to another. It had to be short and easily read in one sitting. Typically, the narrator glossed over details and tried to hold the listeners' attention by concentrating on a variety of interesting events. The style had to be adapted for reading aloud, often by professional storytellers of which many existed in the Muromachi period. It had to include illustrations, which many of these storytellers used to add a second dimension to their oral presentations. Its anonymous authorship reveals that it probably grew out of an oral tradition of stories, which had always been presented aloud. All these characteristics, as well as one I discuss in the next chapter—a religious and moral purpose—make it more than probable that the Muromachi stories were enjoyed as otogi zōshi, even though they may not have been known by this name until much later.
CHAPTER 3

THE OTOGI Zōshi AND OTHER TRADITIONS

Although the Muromachi short stories owe much to other traditions, they represent a new type of work, which forms a genre of its own. They are usually compared with Heian tales, but have more in common with setsuwa bungaku, for example, their inclusion of main characters from all social classes, their development from oral tradition, and their clear didactic and religious purpose. The chief contribution of Japanese folklore, as of Heian fiction, is in certain themes or motifs, such as that of the stepmother and stepchild. But because the setsuwa also sometimes treat similar themes, the extent of Heian and folklore influence is hard to determine. The present chapter provides a broad assessment of the relative influence on the otogi zōshi of the narrative, folklore, and Heian traditions, with emphasis on the former two.

The term setsuwa bungaku usually refers to a number of collections of short stories, which were on the whole transmitted from mouth to mouth before being put into writing. Some stories are related to native legends and myth; others are about well-known people, while yet others have close ties with folklore and common beliefs. Many have a distinct Buddhist flavour and are often referred to a bukkyō setsuwa, or "Buddhist narratives."
Setsuwa shū, or "collections of narratives," began to appear for the first time in the Heian period, and the earliest of these is the Nihon ryōiki (Miraculous Stories from the Japanese Buddhist Tradition). A priest by the name of Kyōkai (786-822) collected one hundred and sixteen narratives which he recorded in Chinese. Many other collections followed, of which the largest and greatest was Konjaku monogatari (Ages Ago) of the late Heian period. Although its compiler is referred to as Minamoto Takakuni, his actual identity is unknown. The collection is divided into three sections with stories from India, China, and Japan and includes nearly one thousand two hundred narratives. Most of those in the first two sections were taken from foreign sources. The first half of the Japanese section consists mainly of Buddhist narratives, while the second comprises stories of a more secular nature about people from almost all walks of life, ghosts, and even animals.

Konjaku monogatari appeared at a time when the old order dominated by the great Fujiwara family was being replaced by a new one under minor aristocrats gathered round the Hōō, or "the Emperor who led a pious life in retirement," and the warrior class which was gaining control of the country. The new situation rendered less important the position of the court ladies, who used to serve the daughters of the Fujiwara family at court and who were the main readers and writers of Heian fiction. This literary tradition of the Heian period began to
decline, as it was deprived of the arena in which it had flourished.\footnote{3}

The compilation of narratives became even more popular in the Kamakura period. \textit{Uji shūi monogatari} (\textit{A Collection of Tales from Uji}), an early thirteenth-century collection by an unknown compiler, contains many stories originating in folklore. Nearly half of these are closely related to those in \textit{Konjaku monogatari}. It includes few religious or instructive narratives, unlike later collections which were compiled with a firm intention to provide moral or religious guidance. One example of this latter group is \textit{Shaseki shū} (\textit{A Collection of Pebble-Like Tales}), which were gathered together by a priest called Mujū (1266-1312) in 1283.\footnote{4}

Towards the end of the Kamakura period, people seem to have lost interest in the \textit{setsuwa bungaku}, and only the \textit{Shintō shū}, mentioned in Chapter one, and one or two other collections were produced during the Nanbokucho period (1336-1392). The tradition barely survived these unsettled years, when the country was divided into two factions who fought for the legitimacy of their respective courts in the north and the south. No new collections were produced in the ensuing Mromachi period, when the \textit{otogi zōshi}, which began to appear in the Nanbokucho period, achieved pre-eminence.\footnote{5} That the decline of the narrative tradition resulted in part from the rise of the \textit{otogi zōshi} is an interesting speculation, though the problem is beyond the scope of this study.
The Muromachi period was one of great social upheaval and political change. The Ashikaga 足利 shōguns gradually became only nominal rulers, and the real power shifted into the hands of the great feudal lords, who waged constant internecine war. The aristocrats lost their former status and mingled with the commoners, some of whom accumulated great wealth in Osaka and Kyoto with the growth of the money economy and emerged as an important social class. In the country at large peasants grew conscious of their miserable conditions and rioted frequently. Whenever they threatened the government by rioting in the capital their demands were usually met. Sir George Sansom wrote that there was "as almost complete breakdown of allegiance, of the habit of submission to authority," although he also said that it "was an age of ferment, but not of decay." 6

The otogi zōshi were produced and enjoyed in a rapidly changing society, in which class divisions were more blurred than before. The aspirations of the lower classes are revealed in some stories. "Bunshō sōshi" is the success story of a man named Bunshō, who had been a servant in a shrine but who became extremely wealthy by engaging in the salt business. He had two very beautiful daughters, one of whom married the son of a minister, while the other became an imperial consort, in spite of their non-aristocratic background. Because of his love for the second daughter, the emperor honoured Bunshō by giving him a ministerial post. A mere salt merchant and former servant thereby
became one of the highest officials of the state. Such free and total mobility among classes was completely unheard of before the Muromachi period.

Another significant point about this story is that the main character came from outside the nobility. While in the monogatari tradition of the Heian and Kamakura periods the heroes and heroines were always aristocrats, the world of the otogi zōshi was as colourful as that of the setsuwa bungaku, in which main characters are from all classes, from the emperor himself to a common thief.

Ichiko classifies the Muromachi stories according to the social classes of their heroes and heroines and he further subdivides them according to their themes. I follow his classification, although I translate his term shosetsu as "stories," for reasons already mentioned.

I. Stories about Aristocrats.
   a) Love Stories.
   b) Stepchild Stories.

II. Stories about Religious Men.
   a) Homosexual Stories.
   b) Stories about Apostate Priests.
   c) Stories of Religious Awakening and Confession.
   d) Stories of Previous Lives of Buddha and Other Deities.
   e) Stories of Distinguished Priests.
   f) Stories of the Origins of Temples and Shrines.
g) Stories of Religious Admonition and Instruction.

III. Stories about Warriors.
   a) Stories of Fights with Monsters.
   b) Legends of the Genpei Wars.
   c) Stories of Family Problems and Revenge.

IV. Stories about Commoners.
   a) Humorous Stories and Fables.
   b) Stories of Love and Marriage.
   c) Success Stories.
   d) Auspicious Stories.

V. Stories about Foreign Lands.
   a) Stories of China and India.
   b) Stories of Fictitious Lands.

VI. Stories about Non-Human Creatures.
   a) Stories of Marriage between Humans and Non-Humans.
   b) Stories of Poetry Contests.
   c) Love Stories.
   d) War Stories.
   e) Stories of Religious Awakening.

Concerning the first group, in contrast to the monogatari, which dealt exclusively with aristocratic society and usually featured celebrated nobles, the setsuwa and the otogi zōshi treating this echelon of society had only minor aristocrats as chief characters. The setsuwa
influence on the second group is undeniable, a point to be discussed later, while the third group, particularly the "Legends of the Genpei Wars," probably owes something to the military epics, although in monogatari bungaku the warrior class was usually treated as inferior. In only one Kamakura work, Iwashimizu monogatari \textit{(The Tale of Iwashimizu)}, did a warrior appear as a hero.\footnote{8}

The fourth and perhaps most interesting group of \textit{otogi zōshi} features the common people as main characters. Bunshō, the salt merchant, has already been mentioned, and in "Saru Genji sōshi" 猿源氏草紙, or "The Story of the Monkey Genji," the hero is a sardine-monger.\footnote{9} "Fukutomi chōja monogatari" 福富長者物語, or "The Tale of Fukutomi the Rich Man," is about an entertainer, who became wealthy by emitting wind in a musical way, and about his poor neighbour who had a jealous wife.\footnote{10} The earlier \textit{monogatari} totally ignored these kinds of people, just as if they did not exist. Not so the \textit{setsuwa}, which also included stories about peasants, hunters, village women and children, and even thieves. \textit{Konjaku monogatari}, for instance, has many interesting stories about the latter. "Akimichi" あきみち, a Muromachi story about a thief by this name, obviously owes little to the \textit{monogatari} tradition.\footnote{11} The last group of \textit{otogi zōshi} centres on the activities of non-human figures, who behave like human beings and even take on human form.

Stories such as these are quite foreign to Heian fiction but occur
frequently in the narrative tradition, which is clearly the dominant, if not the sole, influence on the kinds of persons who are treated in the Muromachi stories. Although the themes of many others also reveal the close links between these two traditions, in the following section I analyze only one theme that is quite common in the "Stories about Aristocrats," a group that is influenced by the setsuwa, monogatari, and folktale traditions.

Among the most popular otogi zōshi about aristocrats were the mamako mono 継子物, or "Stepchild Stories," which describe the stepmother's cruelty towards her stepchild, usually a girl, and the latter's ultimate good fortune resulting, in most cases, from her marriage. Although the setsuwa collections do not contain many stories that can be identified as mamako mono, the theme was universally popular in Japanese folklore all over the country and was also quite common in the Heian tradition.12

Certain Muromachi mamako mono are closely related to folklore. Examples are "Hachikazuki," "Hanayo no hime" 花世の姫, or "The Flower Princess," and "Ubakawa" 婦皮, or "The Garment that Makes One Look Old."13 Their plots are very similar to those found in Stith Thompson's 510th type of folktale, Cinderella and Cap o' Rushes, and include five of the six stages he identifies: "the persecuted heroine," "magic help," "meeting the prince," "proof of identity," and "marriage with the prince." Only the final stage, "the value of salt," is absent,
but in Japanese folktales as well as in the three *otogi zōshi* the plot is concluded by a reunion between the father and his daughter.\(^{14}\)

Another group of *otogi zōshi* with *mamako* themes bears the marks of strong influence from two Heian tales. In a number of ways stories like "Fuseya" ふせや, or "The Bedchamber," "Bijin kurabe" 美人くらべ, or "The Beauty Contest," and "Akizuki monogatari" 秋月物語, or "The Tale of the Autumn Moon," are closely related to *Ochikubo monogatari* 落窓物語 (*The Tale of Lady Ochikubo*) and *Sumiyoshi monogatari* 住吉物語 (*The Tale of Sumiyoshi*).\(^{15}\) All the heroines have celebrated parents and are born in the capital, whereas those in the first group of *mamako mono* have only minor aristocrats or even commoners as their parents and are born outside Kyoto. Moreover, the heroines have lovers before they leave home, and their stepmothers behave more wickedly towards them when they discover that these are well-respected young men. The girls then leave home.

The main difference in theme between Heian and Muromachi *mamako mono* is that in the former the girls leave home of their own accord, whereas in the latter they are led away at their stepmothers' orders to be killed, a twist deriving from folklore. Except in *Ochikubo monogatari*, in which the lover himself rescues the heroine, who has been locked up in a storage room, the girls are then all sheltered until a reunion ultimately takes place. In the first group of Muromachi *mamako mono*, however, the heroines do not have lovers before leaving home. Their stepmothers want them killed out of hatred. They are sheltered
by respected families, for whom they work as servants, and only then
do they meet their lovers, who are sons of the families.

Although the plots of the second group of stories are basically
similar to those of the two Heian tales, even they contain clear evi­
dence of some influence of folklore. The most conspicuous element
added is that of the magic helper: the girl is aided either by her
dead mother or by some god. The Heian tales, on the other hand, con­
tain nothing of the supernatural. When Lady Ochikubo, for example,
requires assistance, either her lively maid servant or her lover comes
to her rescue.

It is difficult to decide whether one story, "Iwaya no sōshi,"
is more influenced by the Heian tales or Japanese folklore. The hero­
ine is an upper aristocrat and has a fiancé before her mother attempts
to have her killed. But when he hears of the girl's disappearance in
the sea, he becomes a priest, which step indicates that he will not
appear again as a suitor. As they had not really become lovers, the
slate is wiped as clean as is that of folktale heroines. Then while
she is being looked after by a fisherman and his wife on an island, a
nobleman passes by and becomes her lover. Because he does not know
who she really is, she has to undergo a test to prove her identity.
She also receives supernatural assistance, and on balance the story
appears more influenced by the folktale than the Heian tradition.

Japanese folklore therefore had a distinct influence on even
those stories that did owe something to the monogatari tradition. But these stories and the genre to which they belong were also influenced by the setsuwa. They lost their detailed descriptions of human emotions and of natural beauty, and like others which grew out of an oral tradition, became event-centred stories.

Unlike the monogatari, the setsuwa tended to economize with words and concentrated chiefly on what happened and how people reacted. The technique was most successful in giving vivid images of dynamic men of action, like warriors. One of its most effective uses is in a story in Konjaku monogatari entitled, "Minamoto Yorinobu Ason no otoko Yoriyoshi manusubito o ikoroshitaru koto" or "The Story of how Minamoto Yorinobu Ason's Son, Yoriyoshi, Kills the Horse-thief." The concise descriptions by means of carefully chosen words of only the essentials sustain the tension of the story. They also highlight the speed with which the father and son pursue the horse-thief. Although the otogi zōshi fill in more details than do the setsuwa, they are also event-centred, a characteristic which sets them apart from Heian fiction. Their religious and moral purpose also serves to tie them more closely to the narrative tradition.

One cannot deny that Genji monogatari and other Heian tales have a certain religious flavour, but this element is carefully woven into them and reflects the contemporary mind more than it does a deliberate intent to convey a spiritual message. But the unmistakable, if not
often crudely deliberate, religious messages in many otogi zōshi, sometimes suggesting that their prime purposes were to provide religious instruction, derive not from the Heian tales but from the setsuwa.

The didactic intent of the Muromachi stories was expressed in a variety of ways. Sometimes we are told that the main characters' births resulted from the prayers of their parents to some deity. I have already shown how a deity comes to the rescue of a hero or heroine who encounters difficulties. Many stories even conclude with an explicit reference to the rewards of religious belief. "Hachikazuki," for example, ends with a statement emphasizing the importance and beneficial consequences of faith in Kannon, the Goddess of Mercy. The instructive purpose of "Akimichi" finds expression in the concluding words, "People who read this story should be cautious in all their conduct." "Saru Genji sōshi" makes explicit an injunction to learn poetry: "Everyone should learn the way of poetry."

In most cases these exhortations seem artificial. One often feels that they were merely added in order to conform to the conventional way to end a story. The convention, which is foreign to the monogatari, can only derive from the narrative tradition, which customarily employed it. Nishio Kōichi writes, "This feature of the narratives, their consisting of parts of stories on which comment had been made, had been typical ever since the ancient narrative literature began with Nihon ryōiki." Kyōkai's use of a story to convey certain lessons
became accepted practice and was maintained throughout the history of narrative literature, and all kinds of folktales were used to enlighten the masses. The educational purpose of compilers was even clearer in later collections of narratives, such as *Shaseki shū*.

If the *otogi zōshi* were largely a development of the *setsuwa* tradition, the spiritual note on which even stories with unreligious themes like homosexual love end, is quite understandable. Their didactic purpose may appear artificial to a modern reader, but it was one of their generic features, revealing not merely their distance from Heian fiction but that they were stories read by one person to another. Ichiko writes, "The author seems to be intending to provide something useful or to educate and enlighten his expected audience." If the duties of the *otogi shū* included the provision of education as well as entertainment for their *daimyō*, the stories used to provide *togi* for other classes were appropriately entertaining and instructive.

I have shown how the term *otogi zōshi* is the most fitting for the Muromachi short stories, whose characteristics well qualify them for the service of *togi*. The different influences on their development also set them apart as a genre separate from each. The value of "Hachikazuki," like that of any other *otogi zōshi*, must be assessed in the light of all that this term conveys.
CHAPTER 4

"HACHIKAZUKI," AN OTOGI ZÔSHI

Although today it is widely enjoyed only by children, "Hachikazuki" was one of the most popular of all otogi zôshi during the Tokugawa period. It is one of the best examples of the genre, and its full appreciation requires considerable sophistication. While it grips its audience by omitting unnecessary detail and is easy to listen to, the story is successful mainly for how it combines different strands of folklore to convey a religious message. Some of the elements have undergone substantial modification, and the most unique addition is the use of the bowl to signify Kannon's mercy. Apart from being a most effective way to put across a religious message, the bowl makes the story quite unique and interesting. Although entitled, "Hachikazuki" in the Otogi bunko, it is popularly known as "Hachikatsugi." Hachi means "a bowl," and both kazuki and katsugi are nominals of the verb kazuku, which means "to put on one's head." The story tells of a girl who must bear a bowl on her head and undergo great suffering before her ultimate release from this burden through the strong commitment of her lover.

Like others of its type, the story is short and progresses in a well-organized way by relating the events of the entire life of its heroine. As with many other otogi zôshi, it begins by briefly intro-
ducing her parents, who long to have a child. In response to their ardent prayers before the image of Kannon at the Hase 長谷 temple, they are blessed with a daughter. Without any mention of the girl's childhood, the story moves on to the next important event, the death of her mother, who, just before she breathes her last, places a box on her daughter's head and covers it with a bowl, which becomes firmly attached to the poor girl's head. Her father remarries, and because his new wife hates the girl so much, he is forced to expel his daughter from home. Hachikazuki, as she is now called, tries to commit suicide by drowning in a river, but does not succeed because the bowl brings her to the surface.

In her subsequent wanderings, Hachikazuki attracts the eye of a middle-captain and becomes the person who boils bathwater in his house. The family's fourth son, Saishō, notices her and falls in love with her in spite of her affliction. When he demonstrates that his love for her is greater than his family ties, the bowl falls off, revealing not only her beauty but its own contents of riches. Events now rapidly turn in the girl's favour. After a contest in which she reveals herself to be superior in all respects to the wives of the other three sons, she marries Saishō, who, although the youngest son, is made his father's heir, and the couple live "in glory ever after."

The story ends with a moving scene in which the girl and her father are reunited.
The plot is not indiscriminately constructed. Rather, the importance of each event in the girl's life is delicately weighed and given appropriate emphasis. Less important and less interesting occurrences are briefly dealt with in few well-chosen words. For example, less than a line in the text is needed to convey the extent of the father's wealth: "There was nothing he lacked."

The account of his daughter's banishment from home reads simply, "The stepmother pulled Hachikazuki towards her, stripped her of her clothes, and dressed her in a wretched unlined garment. Then she abandoned her at a cross-roads in the middle of a wild field, alas!" There is no mention of how or by whom she was taken to the field, although it was presumably not by the stepmother herself.

The rapid march of events is much more noticeable in the early part of Hachikazuki's life, at least until she meets Saishō. Later on, when critical and interesting things happen to her, for instance, when she first encounters Saishō and she takes part in the wives' contest, descriptions become more fully detailed. When even a specific incident calls for the audience's sympathy, the unhappy situation is set forth in long and elaborate sentences. Rhythmic combinations of seven- and five-syllable phrases are used to appeal to the ear.

The briefly described events in the earlier part of the story are used to establish a setting, and the detailed descriptions in the later part serve to win sympathy for the hero and heroine. Another
technique that contributes to the story's overall success is the limit on the number of main characters. When a wider context is required to give the plot greater depth and large numbers of people appear, events are viewed from the perspective of groups of characters. For example, the gathering for the wives' contest is seen through the eyes of three groups of participants: the middle-captain's family, Saishō and Hachikazuki, and the crowd.

Apart from the prologue, which is an embellishment on the usual plot found in folktales, "Hachikazuki" clearly has much in common with the mamako mono in Japanese folklore. It brings together a variety of other elements without in any way distracting from the coherence and unity of the whole.

The bowl is the most conspicuous and important element in the story. It is found neither in any other stepchild story in Japanese folklore nor in any written work. Although three similar folktales with bowl motifs are known today, it is difficult to determine whether or not they existed before "Hachikazuki." Seki Keigo, the folklorist who collected them, concludes, "It is worth investigating to what extent these present-day stories were influenced by the written work ['Hachikazuki']."³

There is, however, a motif in two other otogi zōshi, "Hanayo no hime" and "Ubakawa," which performs the function of the bowl in "Hachikazuki." In these two stories, as well as in folklore, a special
garment, which makes the girl look old as long as she wears it, conceal her true identity and beauty.

Somewhat closer to the bowl is the **fuka amigasa** 深編笠, or "deep straw-hat," found in a folktale in which a stepdaughter wears it in order to hide her face from her stepmother at a festival. The **fuka amigasa** was traditionally used as a disguise, and it is quite possible that the bowl motif came from this custom. Because a straw hat wears out quickly and can easily be removed, a similarly-shaped bowl may have been regarded as suitable for the more permanent disguise required by Hachikazuki.

Another explanation of the origin of the bowl motif is possible. **Origuchi Shinobu** 桂口信夫, a folklorist, suggested a connection between the bowl and the **kappa** 河童, an imaginary water deity which wears a plate on its head. The plate was regarded as a place for storing wealth and at first was possibly worn upside down, covering the head like a hat. Hachikazuki's bowl and the plate do resemble each other in both their shape and their mysterious power to conceal wealth.

A third possible explanation may be found in a Buddhist custom whereby monks carried with them bowls in which to receive offerings. Hachikazuki's bowl may well symbolize the Buddhist concept of love and charity. By wearing a bowl, she cries out for love, and as soon as she finds it, the bowl falls off.

It is difficult to decide which influence was the greatest. The
fuka amigasa's shape and purpose probably played a part, and the power of the plate on the kappa's head as well as this figure's being a water deity, the importance of which is discussed below, do suggest strong ties with the kappa legend. The religious purpose of the otogi zōshi makes the third explanation equally convincing. More than likely, the choice of the bowl resulted from all three influences.

Next to the bowl, the second most important motif in "Hachikazuki" is water. It was in a river and by drowning that the girl tried to commit suicide, and her inability to do so associates her with the water deity. The kind of work she does in the middle-captain's house is also significant. In "Cinderella" folktales, the stepdaughter is either engaged in some kind of domestic work or appears as a servant. In Japanese folklore, as well as in "Hachikazuki" and the other two stepchild stories, she is a boiler of bathwater. Although in these stories the task is considered humble, in ancient times it had religious significance, and women who served in bathhouses were accorded special respect. Its importance in "Hachikazuki" is greater than in the others, because the girl not only boils bathwater like the others but she is summoned to serve Saishō while he is taking a bath.

Water is used in many Shintō purification ceremonies, and the allusion is to an ancient custom by which the emperor was cleansed just before playing the role of a god. First, he had to go through a transitional period during which he cut himself off from all activities
which were regarded as unclean, such as drinking and sexual contact. Throughout his stoic existence, he wore a special kind of loin cloth, which he only removed when taking the bath to purify himself before commencing his symbolic life as a god. Certain sacred women were especially employed to help him undo the loin cloth, and the emperor, freed of all restraint, often fell in love with some of them while they served him.6

By boiling bathwater, Hachikazuki is given an opportunity to meet a nobleman, and it is at the very time of taking a bath that Saishō first notices her, whereupon he falls in love with her almost instinctively. Because his hasty overtures may seem too sudden and unnatural to a modern audience, which knows little of such traditions, writers of modern versions of the story give Hachikazuki additional qualities, such as kindness and thoughtfulness, which make her more attractive.7

Although the emperor's love for the sacred women may have been short-lived, Saishō's was not. When he proves that it is stronger than any other tie, his family accepts Hachikazuki as his formal wife and permits him to become the family heir, even though he is the fourth and youngest son. Stories which portray the triumph of the youngest child are extremely common in the folklore of the East as well as the West and are particularly appealing to the common people, who are in a situation similar to that of the youngest child, frequently despised and oppressed.
The bowl and water motifs, therefore, are the two most important elements, and an appreciation of the skill with which they are brought together requires acquaintance with Japanese folklore. Still other motifs, which are less central to a comprehension of the story as a whole, are given in the notes to my translation. I only emphasize here that the blending of a variety of folklore elements into the mamako theme has made "Hachikazuki" a highly enjoyable work of art. The religious and moral lessons it teaches are also more subtly incorporated than in many other otogi zōshi.

One cannot help but be inspired by certain qualities displayed by Hachikazuki and Saishō. Such a response is an important requirement of the genre, and "Hachikazuki" achieves its instructive purpose more naturally than many other otogi zōshi, revealing in yet another way its superiority over them.

The main virtue the story teaches is mercy, the cultivation of which depends on belief in its divine dispenser, Kannon. Although we are not told explicitly that the girl is Kannon's gift to her parents, who are sincere believers, we may infer it. When the mother is about to die, she places the bowl on her daughter's head, and her poem indicates that she does so to carry out the goddess' instructions. The bowl therefore becomes the symbol of mercy, and the girl is placed under divine protection. Although she has to suffer on account of it, this is Kannon's way of leading her to Saishō, and the wealth she so
desperately needs at the time of the wives' contest comes out of the bowl and saves her.

The bowl also teaches Hachikazuki, through suffering, the virtues of patience in the face of hardship, kindness, and mercy itself. When she is reunited with her father, who had consented to her expulsion from home, she shows no resentment and welcomes him without hesitation. Even towards her stepmother she is considerate. She never reveals her true identity to her husband for fear that her stepmother's reputation may be harmed, and to the end she refuses to take any action of revenge. Hachikazuki has learnt to be merciful herself.

The choice of the bowl motif not merely makes the plot unique but enables the story to teach additional virtues, such as fidelity. "Hana-yo no hime" and "Ubakawa" have almost identical plots and settings, the main difference being that in them an old garment is used instead of the bowl. Long before the Muromachi period such a garment had become traditionally associated with Kannon's mercy. In Konjaku monogatari and Uji shū monogatari one finds similar stories about a poor young woman who prays to the image of Kannon at Kiyomizu 清水 temple for the betterment of her condition. While at the temple, she is told in a dream to steal a piece of precious cloth from it. She follows the instruction and makes it into a garment. When she puts it on, everything turns in her favour. Shaseki shū also contains a similar story, but the garment is one which the girl was told to steal from a person...
nearby. She wears it on her way home and catches the eye of a wealthy man, who takes her as his wife.9

The garment in "Hanayo no hime" and "Ubakawa," by making the girl appear old while she wears it, protects her by preventing other men from noticing her and brings her safely to the home of her future husband. But its role is limited. In "Hanayo no hime" the girl is given a little bag, which produces the treasures before the wives' contest, and in "Ubakawa" she must get by with protection alone.

The bowl is a better symbol, not simply because it both shields the girl and contains wealth, but because it allows Saishō to display some of his own moral fibre. Unlike the garment, which can be removed and which allows the future husband to see the girl as she really is before falling in love with her, the bowl cannot be taken off and partly conceals Hachikazuki's face, preventing Saishō from knowing exactly what she looks like. After only a partial glimpse of her physical qualities, Saishō is unshakably committed to Hachikazuki, and his fidelity is all the more admirable because so many people regard her as a monster. His love for her and his independence of spirit is then severely tested, and when he comes through unscathed, he is rewarded by having the bowl fall off, revealing her unblemished, and by becoming the family heir. Superior also to similar motifs in Western stories, such as Beauty and the Beast, the bowl does not make Hachikazuki into a complete monster. By allowing Saishō to view some
of her qualities, it makes his deep commitment understandable and not merely admirable.  

The scene in which the bowl falls off is far more impressive than similar scenes in the other two stories. The happy and triumphant episode is highlighted by a tragic one which precedes it. On the day of the wives' contest, Saishō and Hachikazuki decide to leave home together. Just as they are about to set out on their sad journey, all of a sudden the bowl falls off with a crash. The effect is not only more dramatic and startling than that achieved in the other stories, but it more successfully reveals the greatness of Kannon's power and mercy, the love for each other of the two main characters, and the lesson that morality pays.

Because the religious and moral lessons are inseparable from the story's main themes, the concluding words advocating belief in the goddess are less artificial than in certain stories. An otogi zōshi with an unambiguous spiritual message, like "Hachikazuki," was probably a favourite among the religious storytellers engaged in spreading faith in Kannon. Yanagita suggests that the uta bikuni, or "singing nuns," were responsible for its transmission. In her dissertation on Japanese folklore, Ikeda Hiroko points out that stepchild stories were particular favourites among the repertoire of female storytellers. These entertainers were probably responsible for some of "Hachikazuki's" embellishments.
It is as difficult to determine the extent to which the transmitters of "Hachikazuki" were involved in its creation as it is to assess the contribution of any individual author. According to Yanagita, the bikuni replaced the garment with a bowl, but he provides no evidence for this conclusion. An examination of different "Hachikazuki" texts provides no clues, because, as Matsumoto Takanobu points out, these texts show few discrepancies. Most extant manuscripts are copies of printed texts, the earliest of which were published during the Kan'ei Era (1624-1644). Only three were written before printed texts, possibly in the late Muromachi or early Edo period, and they are on the whole similar to them, the only differences being in minor details and in the latter part of the story where fuller descriptions are offered.¹³

There are even fewer clues to the possible contribution of the individual author, although the more refined and polished style of "Hachikazuki," in comparison with that of other otogi zōshi, suggests an important part in the final version. He or she was also partly responsible, it seems, for the appropriate emphasis given to the different events. How much the writer must be credited with modifying the plot is unknown.

The problem of weighing relative contributions is more difficult in the case of "Hachikazuki" than in many other stories. This is because the best way to identify different stages in a story's develop-
ment is to examine and compare discrepancies in the various texts, impossible for "Hachikazuki." For the same reason, it does not make much difference which text is chosen for translation.

Although most "Hachikazuki" texts are almost equally authoritative, the one used in this thesis, reproduced in Ichiko's Otogi zōshi, was originally chosen by Shibukawa and is regarded as the standard text by modern editors and commentators.

"Hachikazuki's" literary merit is apparent in a variety of ways, even though it may lose something in translation. Its plot is the most original of the mamako mono sub-group, and although originality is not necessarily a virtue in otogi zōshi, its relative newness does not distract from its purpose but makes it more interesting. The bowl, far from representing, in the words of Yanagita, "an unfortunate" modification of a folktale motif, was in fact the first step towards the story's success. The ease with which a variety of well-known folklore elements are weaved together gives the story a natural wholeness and didactic purpose, perhaps its greatest virtue. Shibukawa's decision to include it in his collection was hardly an arbitrary choice. The translation that follows should be read aloud, or better still, should be enjoyed by having someone else "perform it," as it were, in order to simulate the practice of togi.
TRANSLATION OF "HACHIKAZUKI"
Not so long ago, somewhere in Katano in the province of Kawachi, there lived a man by the name of Sanetaka, Governor of Bitchū, who was so wealthy that there was nothing he lacked. He was very fond of poetry and music and used to spend his time standing beneath the cherrytrees, lamenting the falling of the blossoms, writing Japanese and Chinese poems, or else gazing at the serene sky. His wife was a reader of the Kokinshū, Man'yōshū, Ise monogatari, and other stories and used to stay up all night looking at the moon, regretting its disappearance. She had no disquieting thoughts, and nothing came in the way of their strong marriage pledge. But although they were very close, they had no children, which caused them continuous grief. Then miraculously one day they were blessed with a daughter, and their joy was indescribable. They used to treasure her and take infinite care of her. As they had always believed in Kannon, the Goddess of Mercy, they made frequent pilgrimages to the image at Hase, and prayed for their daughter's prosperity and happiness.

The years passed, and one day when the gentle lady was in her thirteenth year, her mother fell ill with what she believed was a cold. But within a few days, it was obvious that she was about to die. She summoned her daughter to her bedside and stroking her glossy black hair said, "Oh, what a pity it is! If only I could look after you until you were seventeen or eighteen and see you married at whatever chance you have, I would die in peace. How sorry I am to abandon
you while your future is so uncertain and you are still so young."
She could not restrain her tears. The gentle lady also wept.

Wiping away her tears, the mother picked up her toilet-case and
put something into it. Then heavy though it seemed, she placed it
on her daughter's head and covered it with a bowl, which almost came
down to the gentle lady's shoulders. She recited the following poem:

As on mugwort herb
We profoundly depend on you.
Oh Kannon,
In my solemn oath to you
I made my daughter bear the box.

Then the mother breathed her last. Deeply shocked, the father
cried out, "How could you leave such a young girl and disappear to
the unknown land?" But his cry was in vain. Although it was hard
to part, they could not keep the mother's body and took it to a
desolate field for burial. Nothing but smoke was left of her. What
a shame that such a beautiful and noble face, which shone like the
moon, should vanish into the wind.

The father called the gentle lady to his side and tried to remove
the bowl she was wearing, but it was stuck too tightly. He became
agitated and called out, "What shall we do? You have only just sepa­
rated from your mother. How wretched that such a monstrous thing has
attached itself to you." His grief was boundless.

As the days and months passed the father carried out regular
memorial services for his deceased wife, according to the Buddhist
custom. He was also worried about the gentle lady. "In the springtime," he thought, "when the blossoms have fallen, I am always saddened by green leaves showing here and there on the plum branches by the eaves or on the tops of cherrytrees. But next spring these trees will flower again. And while the moon descends behind a mountain, it will rise again the following evening, though the night is no longer the same. Images of the dead are obscure in dreams. But when someone has departed for Hades, we never meet that person again in reality." His imagination ran away with him, like the wheels of a little cart. His thoughts, like the spinning of the cartwheels, had no end. Even strangers were filled with pity.

So the father's relatives and intimate friends gathered together to advise him not to remain alone. "Though you lament your wife's death, wetting with tears the sleeves on which you rest your head, it is all in vain. Do marry some woman and ease your sorrow."

In response to their pleas, the father resolved to forget his wife and reflected on his own loneliness. Still, he would not trouble himself to look for another wife and agreed to accept any marriage they arranged. His relatives were delighted and found a suitable woman, whom the father married. A man's mind changes, just as a flower fades away with the passing of time. The dead mother was forgotten, just as red maple-leaves, which fall in autumn, are no longer remembered in spring. Only the gentle lady recalled her painfully.
When the stepmother saw the girl, she thought to herself, "What a strange and awkward creature," and she hated her infinitely. When her own child was born, she desired neither to see Hachikazuki, as she was now called, nor to hear her voice. She lied about the girl's activities and slandered her before her father.

Heartbroken, Hachikazuki went to her mother's tomb and cried, "My sad world has become even more melancholy. The tears I shed in yearning stream down my face, yet I cannot drown myself in them but must live with this worthless body. I do so hate the strange and monstrous thing which has stuck to me. No wonder my stepmother hates me. When I was abandoned by my dear mother, I was concerned how my father would grieve if I died. Now that my stepmother has a daughter by him, I need no longer worry. Because of her hatred, the father on whom I had depended has become distant from me. Seeing that life has lost all its meaning for me, Mother, please take me to paradise forthwith. When I am also reborn in a lotus flower there, we shall be together again." She wept bitterly in longing, but the dead mother uttered no words of sympathetic understanding.

When the stepmother heard of this, she said to her husband, "How frightening that Hachikazuki visits her mother's tomb and puts a curse on all of us." Thus she lied to him again and again.

Men being gullible, the father believed her and summoned his daughter. "Because of the extraordinary and terrible thing that has
become attached to you, I have taken great pity on you. Nevertheless, to my amazement you have put a curse on your innocent mother and sister." Then he told his wife, "We need not keep someone so twisted. Send her away." The stepmother smiled to herself very happily.

Now, cruelty of cruelties, she pulled Hachikazuki towards her, stripped her of her clothes, and dressed her in a wretched unlined garment. Then she abandoned her at a cross-roads in the middle of a wild field, alas!

"Oh what a monstrous world!" Hachikazuki thought. Lost in the dark and not knowing where to go, she could only cry. Presently she recited this poem:

野の末の
道踏み合けて
いづくとも
さしてゆきなん
身とは思はず

By the edge of the moors
I beat a pathway through the bush.
But how shall I go?
I wonder as I struggle on
Not knowing where my feet take me.

She began to wander about aimlessly and finally came to the bank of a large river. There she stood, thinking that instead of roaming hither and thither she should become its sand and join her mother. Yet, when she looked at the river, the waves beating the banks frightened her and those in the shallow waters were white and rough with foam, while the surface of the deep made her shudder. Still young and weak, she was horrified and hesitated, but she quickly made up her mind and mused:
Then she threw herself into the deep waters, but the bowl brought her to the surface. As she floated down the river with her head high above it, a fisherman passed by. "How strange that a bowl is floating along," he exclaimed. "What could it be?" When he hauled it up, he saw that it had a bowl for a head but the body of a human being, and he cried out, "How surprising! What on earth can it be?" Then he threw it onto the bank.

After a while, Hachikazuki sat up, pondered what had happened, and uttered these words:

```
河岸の
柳の糸の
一筋に
思いきり身を
伸びたあげよ
```

Oh, how I wish
That my body had remained
At the river's bottom.
Why is it
That I have risen again?

Then, looking rather confused and more dead than alive, she got up. As she could not just stand there, she wandered on at random till she came to a village.

When the inhabitants saw her, they exclaimed, "What kind of thing is this? It has the head of a bowl and the body of a human being. Surely in some remote mountain an old bowl has been transformed and still has it stuck on the head of the apparition. It is certainly not a human being." Pointing at her, they laughed nervously.
Someone said, "Monster or not, she does have beautiful arms and legs." The others agreed.

The governor of the district was a third-ranking court official, the Middle-Captain of Yamakage. Hachikazuki passed by just as he was strolling along his veranda, looking at the surrounding trees and thinking, "How wonderful it would be to have someone I love share with me this charming evening, when the thin smoke from the fires, in which the villagers burn mugworts to repel the mosquitoes, trails in the distant sky."

When he saw Hachikazuki, he ordered his men, "Summon that girl." A few young attendents ran out and brought her in. "Where have you come from and who are you?" the Middle-Captain asked.

"I am from Katano," Hachikazuki replied. "My mother died while I was still young, and to compound my sorrow, this misshapen thing became attached to me. No one would have anything to do with me. There was no use staying at Naniwa Bay, and I went wherever my feet carried me."

Hearing this, the Middle-Captain took pity on her and ordered his men to remove the bowl. They gathered round her and tried, but it was hopeless. The gentlefolk looked on and asked in jest, "What kind of monster is she?"

When the Middle-Captain saw that the bowl would not come off, he asked her, "Hachikazuki, where do you intend to go now?"
"I have nowhere to go," she replied. "My mother is dead, and this terrible thing is stuck to me. Everyone I meet is frightened and offended. No one has compassion on me."

"It is good for a man to have something outlandish in his possession," the Middle-Captain said, and in accordance with his instruction she was kept.

"What skills have you?" the Middle-Captain asked her.

"None worth mentioning," she replied. "While my mother looked after me I learnt to play the koto, the biwa, the wagon, the shō, and the hichiriki. I also used to read Kokin, Man'yō, Ise monogatari, the Lotus Scripture in eight volumes, and other Scriptures. Apart from this I have no skills."

"In that case let her work in the bathhouse," he ordered.

Although Hachikazuki had never performed such a task before, she made the fire in the bathhouse, because times had changed for her. The next day, when the members of the household saw her, they laughed and made fun of her. Many were offended, but none felt compassion. There were constant demands for a bath. She was pitilessly kept up until well after midnight and roused long before dawn. When summoned, she would sit up looking as fragile as young bamboo, which straightens itself slowly after lying on the ground covered with heavy snow. She watched the smoke from the fire, woefully thinking that when people saw it rising, they would certainly talk about the person making the
fire.

Someone would always be there to push her on, "The bathwater is ready. Take it to the tub!" In the evening the same voice would order her, "Boil some water for washing feet, Hachikazuki." One day she got up sorrowfully, took some scattered firewood, and composed this verse:

| 萌しさきは | It is painful |
| 折りたく柴の | To see the faggots which I break and burn |
| 夕煙 | Go up in evening smoke. |
| やき身とともに | Would that I in my misery |
| 立ちや消えまし | With it might rise and fade away. |

She complained bitterly. "What did I do in my previous life that I must endure such sorrow? How long must I keep on living? I think like this even in my sleep. When I remember my happy past, my heart burns inside like Mount Fuji in the province of Suruga, and my sleeves get soaked like the barrier of Kiyomi, against which the waves splash. How long must this go on? I cannot endure hardship, and tears keep flowing down my cheeks. I do not know what fate awaits me. My life is as ephemeral as that of dewdrops on chrysanthemum leaves. I wonder what will become of me." She recited this poem:

| 松風の | Wind soughing through the pines, |
| ふぶきはらふ | Won't you blow into the sky |
| 世にでて | Out upon the world, |
| さらけさ月を | And bring a clear bright moon |
| いくつかかなめん | For me to enjoy sometime. |

And she kept on boiling water for washing feet.

The Middle-Captain had four sons, three of whom were married.
The fourth, His Lordship Saishō, was most handsome and as gentle and graceful—if one looks for examples in the past—as Prince Genji or Ariwara no Narihira. In the spring he would spend time under the cherry trees, lamenting the falling of the blossoms, and in summer he took an interest in the water-plants that grew at the bottom of the cool stream. In autumn he would admire the red maples in the garden covered with scattered crimson leaves and would stay up all night looking at the moon, while in winter he would watch with lonely longing a pair of mandarin ducks, asleep with their wings closed as they floated along the edge of the pond, where thin ice formed among the reeds. He was deeply sorry that he had no wife with whom to sleep sleeve upon sleeve, as he amused himself as best he could.

One day, though his elder brothers and mother had already taken a bath, His Lordship Saishō had not. Later that night he entered the bathhouse alone. Hachikazuki's voice, "I will bring some hot water, Sir," sounded most charming to him. And when she handed it to him with the words, "For your bath," her hands and feet looked very beautiful and elegant.

He became curious and said, "Well, Hachikazuki, as no one is around, there will be no trouble, so come and wash my back." Hachikazuki could still remember how she used to have someone do the same for her, and she wondered how she could do it for another. But her master's command left her no choice, and she went to the bathhouse.
Looking at her, the master thought that although Kawachi was a small province and although he had encountered many people, he had never beheld such a dainty, superlatively-charming, and beautiful girl as she. When one year he went to the capital during cherry-blossom time, and even when he went flower-viewing at Omuro temple, where people of all ranks gathered at the marketplace in front of the temple gate, he had seen no one comparable to Hachikazuki. He thought that no matter what people might say, he could not put her out of his mind.

"Hachikazuki," he said, "I have fallen in love with you, and while the colour of crimson may fade, my feelings will never change. He promised that their love would last forever, like the pinetree that lives a thousand years or the tortoises of Pinetree Bay.

But Hachikazuki remained silent, like a nightingale unwilling to fly away from a flowering-plumtree by the eaves.

"I hope our love is not like the Tatsuta River," he said. "Like a silent kuchinashi flower, you do not answer me. Or like a lute which often has more than one player, you may have another admirer. If you already have someone who visits you and sends you letters, and if I cannot meet you again, I will not think ill of you, for you are so charming.

Although Hachikazuki was sturdy of heart, like a wild horse which a man has just caught, she could not utter a word, because, having been left to her own devices for so long, she knew nothing of lovers'
ways. But she was so ashamed that he thought she had another lover.

"You compared me to a lute," she said, "but since all my strings are broken, there can be no other player. I am always sad, thinking about my mother whom I lost so early. I constantly regret that I have to remain in this unhappy world, even unable to become a nun."

His Lordship Saishō agreed and said, "As you say, how uncertain it is to be born in this transient and fleeting world. Not knowing what hardships we must suffer because of our deeds in a previous life, we live in resentment of God and Buddha for subjecting us to such toil. In a previous life you must have caused someone grief by separating lovers, as one would break a twig from a tree in a field, so that now you are separated from your mother and have so much heartache while still young, daily dampening your bed with tears. I myself am already twenty and still have not taken a wife. It seems that I have been sleeping alone without anyone to share my pillow because I loved you so deeply in a previous life. I was destined to love you in this one, and after so many years, fate has at last brought you here. Though there have been beautiful women, I could not care for them, as that was not my destiny, which is to be with you. That is why I love you very deeply. Please believe my words. The islands where whales take refuge, the fields where tigers sleep, the deepest part of the sea—everything on this side of the six destinies and the four kinds of births, and everything on the other side of the Nirvana-shore of
that river of man and maid—all these may change, but the bond between you and me shall never be altered." Such was his firm pledge.

Hachikazuki remained as rigid as an anchored boat, but overwhelmed by his words, she began to put her trust in him.

That night they lay together, but she was perturbed by the thought that even though he had promised eternal love, their future was still unsettled, like fresh iron ore. Should she not just disappear somewhere before people came to know of her love?

Touched, Saishō said, "How now, Hachikazuki, why are you so melancholy? I will never treat you with less care than I now do. I will return in the evening." Actually, he visited her a few times even during the daytime. "Comfort yourself with these," he said as he gave her a tsuge pillow and a flute.

By this time Hachikazuki was overpowered by feelings of shame. "If I were an ordinary girl—even though a man's mind can change like the Asuka River, which has a habit of shifting its bed overnight— I would believe you. I am so ashamed to have been revealed to you in my present unworthy state," she wailed.

Looking at her, His Lordship thought that if he were to compare her to anything, she was as fragrant as myrtle- or peach-blossoms and as bright as the moon coming out of the clouds. She was like a weeping willow, blowing in the mid-spring wind, and her face, turned aside shyly like a fragile pink inside a bamboo-fence bending its head
under the heavy dew, was so charming and beautiful that he wondered whether Yang Kuei-fei or Madame Li could have surpassed her beauty. If possible, he thought, he would like to remove the bowl and see her face as fully as the full moon.

Saishō then left her room beside the bathhouse where the firewood was piled. On his way to his own quarters, even a plumtree by the eaves reminded him of Hachikazuki, and he thought of how lonely she must be. Waiting for the approach of evening seemed even longer than watching a young pinetree at Sumiyoshi shrine become a thousand years old.

Hachikazuki did not know what to do with the tsuge pillow and the flute, because she had no place to keep them.

The first cock-crow announced the break of day, and while the bank of morning clouds was still in the sky, she was being nagged, "Bathwater, Hachikazuki!"

"The water is ready. Please take it," she replied, breaking off some wet firewood and putting it into the fire. Then she recited this poem:

It is painful
To see the faggots which I break and burn
Go up in evening smoke.
To the place where my love lives
How can I ever make it go?

The official in charge of the bathhouse heard her and thought that although she had an unusual head, her charming voice, her smile,
and her beautiful arms and legs were far superior to the ladies' who were living there. He approached her intending to become her lover, but when he saw that her face was partly concealed—he could only see from her mouth down but not from her nose up—he naturally gave up the idea, thinking that his friends would laugh at him.

Though the spring days were long, this one finally ended. As dusk fell people became lively and cheerful, like moonflowers, and dressed more splendidly than ever. His Lordship Saishō stood beside her wretched room.

Unaware of his presence, Hachikazuki thought that the sunset of their tryst had passed. It was late and the dogs in the village had started to bark at passers-by. Picking up the pillow and flute he had left, she cried,

君来んと
けずの枕や
竹の
などふじ多き
契のらず

You'll come back to me
The tsuge pillow you pledged.
But your promise
Is as empty as your flute
Carved out of hollow bamboo.

Saishō quickly replied,

いく千代と
ふじといて見
異の
契は絶えじ
つげの枕に

For a thousand ages
Let us sleep side by side.
Like Chinese bamboo
May our promises of love endure
With our pillow of tsuge wood.

He loved her very much and promised that they would be like a pair of birds which fly side by side and like trees that stand side by side.

They tried to keep their love secret, but people came to know of
it. "It is His Lordship Saishō who is visiting Hachikazuki. How terrible! Of course, even men of rank have lovers. But even if he does go to see her, she must lack modesty to think of approaching him."

Everyone found this offensive.

One day a guest came, and as Saishō was kept up most of the night and was late in visiting Hachikazuki, she felt most uneasy and recited this poem:

人待ちて
上の空のみ
ながらむれば
露りき相に
月の照れる

While waiting for you
Only on the empty sky
Did I fix my gaze.
And on my tear-dampened sleeves
Light from the moon was glowing.

When he heard it, he loved her more tenderly and deeply. He thought he would never give her up.

Ever since time began, people have been in the habit of gossiping about things which do not concern them. They eagerly seized upon this affair. "His Lordship Saishō acts as if there is no other girl in the world. He must be very odd."

Saishō's mother came to hear of it. "They may be talking nonsense," she said, "but have the nurse look into the matter."

Having done so, the nurse reported that the rumours were true. The mother and the father were speechless.

His mother said, "Listen nurse, remonstrate with His Lordship Saishō, and see to it that he does not go near Hachikazuki again."

The nurse went to His Lordship, talked about a number of things,
and then said cautiously, "Young master, while it is not true, your
mother has heard a rumour that you have been visiting Hachikazuki, the
bathwater boiler. She told me she did not think it was true, but if
it were, I should expel Hachikazuki before your father hears about it.

The young master replied, "I have been expecting this. I hear
that even when someone shares the shade of a tree with another, or
scoops out water from the same river, this is mapped out in a previous
life. In ancient times, there were cases like mine, and when a man
was disowned by his lord and was drowned in the deepest seas, he re­
mained faithful to his marriage. So if I have come under my parents'
suspicion and sink into Hell, where suffering is constant, it will
mean nothing to me as long as we can remain husband and wife. Even
if I am to die by my father's hand, I shall not begrudge it. I cannot
sacrifice her. If my parents are unable to accept my marriage and wish
to expel me and Hachikazuki, I will live in a wild field or a distant
mountain with the girl I love." Then he left his quarters and entered
the room full of firewood.

For the past few days he had been trying not to attract attention,
but after the nurse's visit, he remained all day with Hachikazuki. His
elder brother prevented him from entering the family sitting room, but
he was not offended. He continued to visit Hachikazuki during the day
and at night.

"Hachikazuki is an apparition. I do not want to lose my son to
her. What can be done, Renzei?" the mother asked the nurse.

"Usually His Lordship is unnecessarily shy and reserved, even in everyday matters," Renzei replied. "That is his nature, but as far as this girl is concerned, he shows no sign of restraint. Why not have a public beauty contest among the wives of all your sons? Hachikazuki will probably leave the house in shame."

Taking up the suggestion, the mother had an announcement circulated, "On the following day at a prescribed time, there will be a contest among the wives of their Lordships."

Meanwhile, Saishō went to see Hachikazuki. "They are trying to get rid of us by publicly announcing a wives' contest. What shall we do?" he asked. Then he wept.

With tears in her eyes, Hachikazuki replied, "Why should I spoil your life? I will go away."

"Without you," Saishō said, "I am unable to live. I will accompany you wherever you go." Not knowing what to do, Hachikazuki wept.

Finally the day of the contest arrived. Saishō had decided to leave home with Hachikazuki. Just before the break of dawn, he put on unaccustomed straw sandals and tightened the strings. He was so sorry to be leaving home while his parents were still alive that his eyes dimmed with tears. How sad he was to take this step into the unknown without even seeing them.

"Let me go on my own," Hachikazuki said. "If our love is genuine,
"It makes me sad to hear you say that," he replied. "I will follow you to the end of the earth." He recited this poem:

君思ふ
心のうちも
わきがえらぬ
岩間の水にも
たぐへてもみよ

When I think of you
Inside my heart I feel
A sense of wild pounding,
As if a torrent of water
Were dashing against a rocky shore.

Just as they were about to leave, Hachikazuki recited this one:

わが思ふ
心のうちも
わきがえらぬ
岩間の水を
見につけても

And my love for you
From the very depths of my heart
Also rises up
As if the rocky shores
Were waiting for the waves to strike.

And then this one:

よしささらば
野の草とも
なりもせで
君を思ひと
共に消えなん

How deeply we're in love!
Though I am not a blade of grass
Growing on the moors,
I wish that you were a drop of dew
So we might vanish together.

Saishō replied:

道のべの
はさの末葉の
露ほども
契りて知るぞ
われもたまらん

Although by the side of the road
On the leaves of the clover
Dew drops cannot last,
Now that we've pledged our love
You may be sure I'll stay with you.

Although he had made up his mind, he found it so difficult to leave that he burst into tears. But they could not wait any longer, for it was almost dawn. Then, just as they took off on their journey, weeping as they went, all of a sudden the bowl on Hachikazuki's head fell to the ground with a crash.
In astonishment Saishō just stared at the gentle lady's face, which was as dazzling as the full moon coming out of the clouds. There was nothing with which to compare her beauty, or that of her hair. Delighted, he picked up and examined the bowl. In the basket, which was fitted to it, he saw a golden ball and sake cup, a little silver sake jug, an orangetree with three oranges of placer gold, a silver kempo no nashi, a set of ceremonial robes for a court lady, a carefully-dyed crimson skirt, and many other precious things.

The gentle lady thought that they must be divine gifts from Kannon in Hase, the goddess in whom her mother had put her trust. She wept with both joy and sorrow.

"I am delighted at your good fortune," Saishō exclaimed. "Now we need not go." Then they began to prepare for the wives' contest.

It was daybreak, and people began to stir. "How immodest of Hachikazuki to remain for such an honoured occasion," they said one to another and laughed.

A messenger was sent to summon the contestants, and the wife of the eldest son appeared in the most elegant dress. She looked about twenty-two or twenty-three years old. As it was the middle of the ninth month, she wore a dark-red skirt underneath, which trailed on the floor behind her, as did her long hair. She was radiantly beautiful. As presents for her parents-in-law, she brought ten hiki of Chinese twill and ten sets of wadded-silk robes on a large tray.
The second son's wife was about twenty years old, and her outstanding beauty was highlighted by her grace and nobility. Her hair just touched the ground, and her costume was a silk-lined robe, which she wore underneath, and a wadded-silk robe, on which were rubbed gold and silver leaves. She trailed an embroidered soft-pink skirt. Her presents were thirty sets of wadded-silk robes.

The wife of the third son looked about eighteen and was the most beautiful of all, even though her hair did not reach the ground. The moon and the flowers would have envied her. Her under-garment was a pink wadded-silk robe, and covering that was one of Chinese twill. She brought thirty tan of dyed silk for her parents-in-law. The three wives were almost equally splendid.

A worn-out straw cushion was placed on the lowest-ranking seat for Hachikazuki. "Now that we have seen the three wives," the people said, "let us enjoy ourselves and watch miserable-looking Hachikazuki make her appearance." They quivered with excitement, like birds under the eaves tidying their feathers. The three wives also waited impatiently.

Then their father-in-law said regretfully, "I am sorry she did not go away, but must now be humiliated. Why have we done this? There was no need for this wives' contest. It would have been better to pretend not to know the difference between fair and ugly, and to have let things be."

A messenger was sent many times to summon Hachikazuki. "She is
coming," Saishō said, and the crowd grew excited, expecting to laugh.

Hachikazuki's entrance invited comparisons. Her face, which was covered by a fan, was as noble and as beautiful as the moon behind the clouds. Her person was as charming as the blossom of a drooping cherry-tree, seen through the mist of an early spring morning. Her eyebrows were delicate, and her gracefully-hanging side locks were as glossy as the wings of autumn cicadas. Her expression would have been the envy of a cherry-blossom in spring, or the moon in fall. She looked about fifteen or sixteen years old. Her costume was a glossed-silk robe underneath, and on top one of Chinese twill and robes of pink, purple, and other colours. She trailed a well-dyed dark-red skirt. Her hair, shining like the plumes of a kingfisher, tossed as she walked. She appeared to be the incarnation of a goddess. The crowd was astonished and disappointed, while Saishō was pleased beyond measure.

When the gentle lady was about to sit on the seat prepared for her, the Middle-Captain said, "We cannot seat a goddess incarnate there," and he invited her to sit with her parents-in-law. She was so lovely that his wife had her sit on her left. The gentle lady brought her father-in-law a golden orangetree with three oranges, ten tael of gold, thirty sets of robes of Chinese twill and woven wadded-silk, all on a large tray. Her mother-in-law received a hundred tan of dyed clothes, a golden ball, and a branch of silver kempo no nashi, all on a golden tray. The crowd was overwhelmed, as on every score—appearance, costume,
and presents—she was far superior to the others.

The parents had thought that the wives of the three elder sons were beautiful, but next to the gentle lady, they seemed like devils and infidels sitting before a Buddha.

"Let us have a closer look at her," said the elder brothers. When they did so, her beauty was such as to illuminate her entire surroundings. They were struck dumb with admiration and envied their brother, thinking that even Yang Kuei-fei and Madame Li were no match for her. Since they were only human, they would have loved to have spent a single night with such a beauty and kept precious the memory for the rest of their lives. Their father thought it no wonder that Saishō was willing to die for her.

Sake was brought in, and the mother-in-law drank first. Then she passed the cup to the gentle lady, and they kept on passing it between them. The other three wives became jealous and said to one another, "One's looks have nothing to do with one's rank. Let us play music and have her play the wagon. Unless you have really mastered this instrument, it is impossible to play well. His Lordship Saishō, who is a fine player, may be able to teach her later, but he can surely not do so this evening. Let us begin."

The wife of the eldest son played the biwa, the wife of the second son the shō, and their mother-in-law the tabor. They all urged the gentle lady to play the wagon.
But she replied, "As I have only just heard of this thing the wagon for the first time, I know nothing of it." She declined. Observing this, Saishō longed to be able to take her place and play it.

The gentle lady thought to herself, "They believe me to be a humble girl and are trying to make me a laughing stock. When my mother was still alive, I used to play music all day long. I do so wish to play."

"Let me try," she said, and picking up the wagon beside her, she played three melodies. Saishō was filled with joy.

The other wives got together again and considered that although Saishō might teach her how to compose poems and write beautifully, he could not do so in the short time available. So they decided to let her write a verse, and then to make fun of her.

"Please look at this, my lady," they said. "A wisteria flower is blossoming on a cherry-branch. Here we can see spring and summer at the same time. In autumn, the best flower is the chrysanthemum. My lady, please compose a poem about all this."

"Oh, what a difficult thing you ask me to do," the gentle lady replied. "My skills are limited to scooping up water with the water-wheel I use every morning and evening, something I learnt recently while working in the bathhouse. I know nothing of making up verses. Please, you ladies do so first. I shall try after you."

"Because you are a guest today, you try first," the ladies urged
her. Without further ado, the gentle lady wrote this poem:

春は花
夏はたちばな
秋は菊
いつれの露に
置くものか愛せ

Cherry-blossoms in spring,
Orange-blossoms in summer,
Chrysanthemum flowers in autumn.
On which of these
Are dew drops the saddest?

Everyone marvelled at her easy brushwork, which was reminiscent of the flowing strokes of Tōfū. Looking at her accomplishment, they said, "She must be the reincarnation of the ancient Lady Tamano. This is alarming!"

Sake was brought in again. First, the father-in-law had some, and then passed the cup to the gentle lady. "Here is something to go with the sake," he said. "My land is said to be seven hundred cho, but it is actually two thousand three hundred cho. I grant one thousand to the gentle lady and let Saishō have another thousand. The remaining three hundred are to be divided among the three sons. Take a hundred each! If you are dissatisfied, I will not think of you as my sons."

The three sons thought it most unreasonable, but because it was their father's command, there was nothing they could do. They all agreed henceforth to regardSaishō as the head of the family.

The gentle lady also received twenty-four ladies to serve her, including Renzei the nurse, and she moved to the so-called Bamboo Palace, where Saishō lived.

One day Saishō asked her, "I cannot believe you to be an ordinary person; tell me your name if you please?"
She thought of telling him the truth, but considered how this might give her stepmother a bad name. She subtly changed the subject and talked about a variety of other things. Later, she carefully performed religious rites for the salvation of her dead mother.

As the years passed, she bore many sons. She was extremely happy, but she still longed for her father in the home she had left behind. She wished he could see her children.

In the meantime at her father's house, the stepmother's stinginess had caused the servants to run away one by one, and the family had become quite poor. No one would marry the stepmother's only daughter. Because he felt no love for his second wife, the father no longer cared for his wretched home or, indeed, for anything else, and left it to devote himself to the practice of religion. When he thought seriously, he viewed the past as follows: His late wife, grieved at not having had a child of her own, made a pilgrimage to Hase, where, thanks to sundry prayers and to the grace of Kannon, she gave birth to a daughter. After the mother's passing, a strange and terrible object attached itself to the poor girl, and her stepmother did not act like a parent and heaped many slanders upon her. Horror of Horrors! Believing these slanders true, he had mercilessly driven her out. Even if she were an ordinary girl, she might be dwelling somewhere suffering who knows what fate. How cruel!

Then he made a pilgrimage to Kannon at Hase, and offered a heart-
felt prayer, "If the lady Hachikazuki is still alive, please bring her back to me."

Saishō had gained the emperor's favour and was given three provinces, Yamato, Kawachi, and Iga. He was making a thanksgiving pilgrimage to Hase in honour of Kannon. The members of his household, including his lavishly-dressed sons, were conspicuous in their loud merriment in the temple.

The gentle lady's father was chanting a prayer before Kannon. Saishō's retainers decided that the hall was too small to hold them and this old man. "You there, brother, move on!" they bellowed, and they drove him from the building. He stood looking at Saishō's sons, weeping profusely.

When those who noticed him asked, "You, brother, what are you crying about?" he told them all about his trials and added, hesitatingly, "Those young gentlemen resemble the daughter for whom I have been searching."

Hearing this, the gentle lady commanded, "Call that holy man here!" and he was summoned to the veranda of the building. When she looked at him, even though he was aged and had a wizened face, she recognized him at once as her father, and not abashed by the presence of the others, announced, "I, none other, am that Hachikazuki of old!"

"Oh, is this a dream or is it real?" exclaimed her father. "All thanks to the grace of Kannon!"
Then Saishō said, "So this lady is from Katano in Kawachi, is she? No wonder she is not an ordinary girl." He made her father the lord of Kawachi and his son the heir, and the couple lived in glory ever after. For himself, he built a palace in the province of Iga, where his descendants lived in great prosperity.

It is said that all this resulted from the divine grace of Kannon at Hase and that to the present day anyone who believes in Kannon shall receive unmistakable evidence of her beneficent powers. All who hear this story should pronounce the name of Kannon ten times: Homage to the greatly benevolent and supremely compassionate Bodhisattva Kannon!

頼みても
なさかいありや
観世音
二世安楽の
誓ひ聞くにも
How trustworthy you are,
Kannon, Goddess of Mercy.
How assuring is your vow
To confer comfort and joy
In this life and the next.
FOOT-NOTES

INTRODUCTION

1 His full name, including his trade name, was Shibukawa Shōkōdō Kashiwabaraya Seiemon 滝川常堂柏原麻澹實門, and he lived in Junkei-machi kita iru shinsaibashisuji, Osaka-shi. See Ichiko Teiji, Chūsei shōsetsu no kenkyū, 5th ed. (Tokyo: Tokyo daigaku shuppankai, 1968), p. 17, hereafter cited as, Ichiko, Chūsei shōsetsu.


3 Ichiko, Chūsei shōsetsu, p. 22.

CHAPTER 1

1 Ibid., p. 17.

2 Quoted in ibid., p. 16.

3 Ibid., p. 17.

4 Ibid., p. 19.

5 Ibid., pp. 398-99.

6 Ibid., pp. 7-11. I have heard the expression used in this way by elderly people in Yatsushiro-shi, Kumamoto-ken.

7 Kuwata Tadachika, Daimyō to otoji shū (Tokyo: Seijisha, 1942), pp. 8-9.

8 Ibid., pp. 24, 111.

9 Ibid., pp. 156-58; Ichiko, Chūsei shōsetsu, pp. 21-22.

11 Ichiko, Chūsei shōsetsu, pp. 13-14.


14 Ichiko, Chūsei shōsetsu, p. 20.


16 Ruch, p. 593.

17 Ibid., p. 596.


19 Ruch, p. 596.

20 Ibid., p. 602.

21 They are: Kumano Nachi Jinsha 熊野那智神社, at Nachi Katsura-chō, Higashimuro-gun, Wakayama-ken; Kumano Nimasu Jinsha 熊野鼻神社, at Hongū-chō of the same location; and Kumano Hayatama Jinsha 熊野速玉神社, in Shingū, Shingū-shi, Wakayama-ken.

22 Ruch, p. 603.


26 Ruch, pp. 601-03.

27 Ichiko, Chūsei shōsetsu, p. 196.


CHAPTER 2

1 Translation, p. 84.


3 "Monokusa Tarō," ibid., p. 207.

4 As Ichiko points out in ibid., p. 16.

5 Ichiko, Chūsei shōsetsu, p. 416.


7 "Onzōshi shima watari," in Otogi zōshi, ed. Ichiko, p. 106.

9 Quoted from my translation, p. 70.

10 Ibid., p. 60.


13 "Hachikazuki," ibid., p. 61; translation, p. 60.

14 The exception is "Tempitsu waō rakuchi fuku kai emman hitsuketsu no monogatari" 天津和合楽地 福皆園滿翠結の物語 , the precise meaning of which is unclear. It is about a family of badgers who act like humans. The author was a retired samurai by the name of Ishii Yasunaga 白井慶永, whose priest-name was Ihō 鷹鳳. He wrote it on the 11th day of the first month in the 12th year of Bummei (February 22, 1480). See Ichiko, *Chūsei shōsetsu*, pp. 388-89.

15 Ibid., p. 399.

16 Ibid., pp. 398-99.


CHAPTER 3


7 See Ichiko, *Chūsei shōsetsu.*


The term mamahaha mono, or "stepmother stories," is also used in these stories as well as in the Heian tales mentioned on p. 38.


For "Minamoto Yorinobu Ason no otoko Yoriyoshi umanusubito o ikoroshitaru koto," see Konjaku monogatari, NKBT, Vol. 25, pp. 392-94.

Translation, p. 84.


20 Nishio Kōichi, Chūsei setsuwa bungaku, p. 41.

21 Ichiko, Chūsei shōsetsu, p. 419.

CHAPTER 4

1 Translation, p. 57.

2 Ibid., p. 61.


4 Ibid., p. 827.


6 Origuchi, "Mizu no onna," ibid., II, 96-99, first published in two parts in Minzoku, September 1927, and January 1928.

7 A modern version shown on the educational channel of NHK television on July 21, 1973, especially emphasized such qualities.


TRANSLATION OF "HACHIKAZUKI"

1 Present day Hirakata-shi in Osaka-fu. In the Heian period, Katano was an imperial hunting ground and was also known for its cherry-blossoms. The province of Bitchū is present day Okayama-ken. As he was not living in that province, he was not necessarily the active governor at the time.

3 Hase is the popular name for the Chōkokuji, the major temple of the Hōzan sect of Shingon Buddhism, which is located at Hatsuse-chō, Isogi-gun, Nara-ken. It was originally built around 720 A.D. by Dōmyō, and its eleven-faced image of Kannon gained the reputation of being particularly responsive to prayer.

4 The reference is to a poem, believed to be by Kiyomizu Kannon, in Shin Kokinshū 新古今集. See Ichiko, ed., Otogi zōshi, p. 59.

なほ頼め Have more faith in me
しめじが原の For though the mugwort in Shimeji field
さしも草 Cannot bring you relief,
われ世の中に You remain in my safe hands
あらむ限りは As long as I inhabit this world.

5 Although the difference is subtle, another text, known as Manji ninen Matsue ban 万治二年 松会板, or "The Matsue block-print of the second year of Manji (1659)," has this version: "In the springtime, although plum- and cherry-blossoms by the eaves fall to the ground, they will flower again next spring. And while the moon descends behind a mountain, it will rise again the following evening." See Ichiko, ed., Otogi zōshi, p. 60, note 4.

6 A common belief was that people who died went to the underworld, known as yomi no kuni 黄泉の国.


色見えて That which fades away
つららふものは Without revealing its altered color
世の中 Is, in the world of love,
人の心の That single flower which blossoms
花にぞありける In the fickle heart of man.

8 For the meaning of this name, see my page 43.

9 The popular belief was that after death one is reborn in a lotus flower in the pond in paradise.
Another text includes the following poem. See Ichiko, ed., *Otogi zōshi*, p. 63, note 12.

```
あさましや
みちはさまさま
おほけれど
いづくきさして
われはゆかまし
```

Oh, how wretched I am!
Though there may be many roads
Along which I wander,
No matter what one I take
How can I ever find my way?


According to *Onyo zakki* 阴陽雑記 (The Miscellaneous Records of Ying Yang), a utensil would come to be possessed by a spirit, tsukumo garni 付喪神, or "the haunting spirit," and, changing its form, would bewitch people. See Ichiko, ed., *Otogi zōshi*, p. 63, note 20.

The Middle-Captain's expression is *izuku no ura* いづくの浦, or "From which bay?" and is an allusion to Hachikazuki's relationship with water.


Present day Shizuoka-ken.

It was located at what is today Okitsu-chō, Shimizu-shi, Shizuoka-ken, and it was known for its beautiful beach.

The hero in *Genji monogatari*, who is the most celebrated male character in Japanese literature.

Ariwara no Narihira was the son of a prince in the early Heian period and is one of the thirty-six poet saints. Because he was very handsome and wrote many passionate love poems, he is regarded as the hero in *Ise monogatari*. 
These birds are believed to be very faithful to each other and are often used to describe intimate relationships between men and their wives.

Omuro is the popular name for Ninaji, which is the major temple of the Omuro sect of Shingon Buddhism, and which is located at Omuro, Ukyō-ku, Kyoto. The Emperor Uda founded it in 888 A.D. and it is well known for its cherry-blossoms, which bloom much later than others.

A popular saying was that pinetrees live for a thousand years and that tortoises live for ten thousand years.

The reference is to a poem in Kokinshū. See Ichiko, ed., Otogi zōshi, p. 68, note 2.

A kuchinashi is a cape jasmine, but there is a play on words, because kuchi means "mouth," and nashi means "without."

This sentence can also mean breaking off a young twig from a tree and making the twig suffer by being separated from its parent.

On the suggestion of Prof. Leon Hurvitz, I have taken the text to read, 五道輪廻 六道 四生のこなたなる, instead of the obscure reading in the original, 五道輪廻のみあたなる 六道四生のこたくなる.

This sentence contradicts what follows if it is taken to mean that he visited her a few times on that particular day.

A tsuge no makura is a pillow made of boxwood and is often used in love poems, because the word tsuge also means "to tell (one's inner feelings)."

This river is in Nara-ken. It was known for its reckless shifting of its pools and shoals.
Yang Keui-fei was the beloved concubine of Emperor Hsüan Tsung in T'ang China. Madame Li was a concubine of Emperor Wu of the Han dynasty. Both women were known in Chinese history for their beauty.

Kempo no nashi is hovenia dulcis. Its berries are edible.

One hiki is about twenty-four yards.

One tan is about twelve yards.

Ono no Tōfū (Michikaze) 894-966 A.D.) was known as one of the three great calligraphers of Japan who made important contributions to the development of the Japanese style of calligraphy.

According to "Tamamo no mae sōshi," Lady Tamamo was first the wife of Pan-tsu Wang of Western China and then of Yu Wang of Chou when she called herself Pao-szu. After bringing ruin to her husband and his state, she escaped to Japan and was loved by the Emperor Toba. When her true identity was revealed, she escaped, assuming the form of a fox, but was killed. See Ichiko, ed., Otogi zōshi, p. 81, note 17.

Hase temple was the most likely place for the reunion of the daughter with her father. It was not only the temple of Kannon, but according to an ancient belief it was regarded as one where souls would be reunited. With the introduction of Buddhism, the image of Kannon was believed to bring people together. See Norioka Kensei, Kodai densho bungaku no kenkyū (Tokyo: Ōfūsha, 1968), p. 206.


Nihon bungakushi 日本文学史． Ed. Hisamatsu Sen'ichi 久松 潜一．


Nishio Kōichi 西尾光一． Chūsei setsuwa bungaku 中世説話文学．
Iwanami kōza Nihon bungakushi 岩波講座 日本文学史，Vol. 6，

——— Chūsei setsuwa bungaku ron 中世説話文学論． Tokyo:
Hana wa shobō, 1961.

——— "Setsuwateki hassō no bungaku" 説話的常想の文学． Kokugo
go to kokubungaku 国語と国文学，Oct. 1962, pp. 1-12.

Noda Hisao 野田久雄． Kinsei shōsetsu-shi ronkō 近世小説史論考．

Norioka Kensei 東岡 慶正． Kodai denshō bungaku no kenkyū 古代伝承

Okami Masao 岡見正雄． "Shōdōshi to setsuwa" 唱導師と説話．
Nihon koten bungaku taikei 日本古典文学大系，geppō 月報，
Dec. 1964.

Origuchi Shinobu 折口信夫． Origuchi Shin obu zenshū 折口信夫全
集． Ed. Origuchi hakushi kinenkai 折口信夫博士記念会．30 Vols．

Ōshima Takehiko 大島 建彦． Otogi zōshi to minkan bungei 伽婆草子

——— "Setsuwa no denshō" 説話の伝承． Kokugo to kokubungaku

Otogi zōshi 御伽草子． Ed. Ichiko Teiji 市木貞次． Nihon koten
bungaku taikei 日本古典文学大系，Vol. 38． Tokyo: Iwanami
shoten, 1958.

Otogi zōshi 伽婆草子． Ed. Shimazu Hisamoto 島津久基． Tokyo:
Iwanami shoten, 1971.

Otogi zōshi 御伽草紙． Ed. Tsukamoto Tetsuzō 塚本哲三． Tokyo:
Yūhōdō shoten, 1931.


