



Hikketsu no monogatari (A Tale of Calligraphy Brushes)

A Humorous Medieval Instructional Tale

Annotated Translation, with Translator's Introduction

Hikketsu no monogatari (A Tale of Calligraphy Brushes, 1480) is a medieval instructional fiction that reveals the practices and rituals of military households as well as customs and manners of the late fifteenth century. The tale is extremely rare among more than four hundred existing *otogizōshi* in that the author as well as its completion and copied dates are known. While the tale is didactic and adopts a question and answer format, it is simultaneously humorous, with the main characters being a long-lived nun called *shiro bikuni* (literally “white nun”) or *happyaku bikuni* (literally “eight hundred nun”) and a pack of proper-behaving racoon dogs (*tanuki*). The legends of *happyaku bikuni* exist all over Japan. Many legends tell of a young woman from Wakasa Province who unknowingly ate a mermaid’s flesh, which kept her forever youthful in appearance. She decided to become a Buddhist nun. After eight hundred years she returned to Wakasa, and there she entered a cave to live the remainder of her time and expire. According to Tokuda Kazuo, *Hikketsu no monogatari* is the first literature that documents a *happyaku bikuni* legend. *Hikketsu no monogatari* is a treasure house of what to know and do (or not do) in medieval Japan, some of which still applies to present-day Japanese society. The present translation is, though partial due to the limited space, the first English translation of *Hikketsu no monogatari*.

Keywords: *Otogizōshi*—*happyaku bikuni*—*shira bikuni*—raccoon dogs—military households—humor—customs and manners

Hikketsu no monogatari (A Tale of Calligraphy Brushes) is an *otogizōshi* (literally “companion tale”), short stories written from the fourteenth to seventeenth century for the purpose of both entertainment and moral or religious edification.* The tale reveals the practices and rituals of military households as well as customs and manners of the late fifteenth century. It is a treasure house of what to know and do (or not do). Having *tanuki* (raccoon dogs) and a *shiro bikuni* (white nun, also known as *happyaku bikuni* or *yao bikuni*, eight hundred nun) as the main characters, the work is highly entertaining. *Hikketsu no monogatari* is a rare interspecies type of *otogizōshi* about a *tanuki* (raccoon dog). While there are many *otogizōshi* about mice, foxes, monkeys, fish, and birds, except for *Jūnirui kassen emaki* (The War of the Twelve Animals),¹ *Hikketsu no monogatari* is perhaps the only *otogizōshi* that has a *tanuki*. As Miura Okuto notes, the work is a masterpiece early interspecies type of *otogizōshi* (Miura 2008, 142). It is also an excellent text to reveal the popular sightseeing spots in the vicinity of Kyoto in those days. Importantly, the tale is extremely rare in that the author and completion and copied dates are written in the text. According to the postscript, the text was completed by Ishii Yasunaga, his priesthood name Ihō (dates unknown), in 1480 (Bunmei 12) and was copied in 1517 by Sogō Rokurō Minamoto Yoshishige. Ichiko Teiji notes that Ishii was perhaps a high government official, possibly a secretary of the judicial council (*hyōjōsho*) (Ichiko 1955, 389).

Hikketsu no monogatari describes a trip of three respectable *tanuki*—the head of the main *tanuki* household named Kinhiro and two *tanuki* of an influential branch family—from Tanba Province to the capital city Kyoto in search of butterbur sprouts (*fukinotō*). In the capital, the *tanuki* trio encounter a *shiro bikuni* who is more than eight hundred years old. The *shiro bikuni* happens to stay in Kyoto at the time of the *tanukis*’ visit and gives a sermon. When the *tanuki* introduce themselves, she learns that she and the *tanuki* share the same ancestor. As a token of their blood-relation, the *tanuki* trio are encouraged to ask her any questions concerning courtly and military practices and customs, and scholarship. After bidding farewell to the *shiro bikuni* and then to his companions, the head *tanuki* visits a shrine that is famous for its great calligraphy

*Editors’ Note: All sources are listed in the Annotated Translation, which follows this Translator’s Introduction.

skill, in spite of the fact that *tanuki* fur is used to make calligraphy brushes. There, he is spotted by a famous brushmaker and is attacked for his fur. While plucking the fur from the *tanuki*, the brushmaker tells him that a *tanuki* without fur can become an ingredient for *tanuki* soup.

The instructional elements of the text

Like many other *otogizōshi*, *Hikketsu no monogatari* is instructional and entertaining. The section of questions and answers between the *tanuki* and *shiro bikuni*, which gives the *tanuki* (and audience) broad knowledge about military scholarship and ancient customs and manners, comprises approximately seventy percent of the whole text. Ichiko notes that exhibiting knowledge of history and customs was conventional in *otogizōshi*, and that the question and answer format reminds one of *Seigen mondō* (Questions and Answers on the Customs and Manners, written by Ichijō Kanera [1402–81]); writing on the subject in that manner must have been a fashionable thing of the day (Ichiko 1955, 390; 2003, 182).² Instructional texts generally tend to be pedantic and rather tedious, but Miura argues that the style of questions and answers allows a large amount of information into the story, enables the reader to empathize with the character of a questioner, and easily immerses the audience into the story world (Miura 2008, 154). While it adopts a question and answer format for its pedagogic passages, the author inserts hilarious comments through the mouths of *tanuki* or *shiro bikuni*, as noted in the section on “entertainment.”

Buke-kojitsu, a field of studies in usages, rituals, and practices for samurai households, was popular in the Muromachi culture.³ As the dominant military lords held various rites and gave performances on behalf of the court aristocracy, manners and rituals in regard to annual functions, treatment of military equipment, lifestyle, and so on were established. Those who discussed *buke-kojitsu* such as the Ise family, Ogasawara family, and Taga family appeared among military lords who served *bakufu* (Hamano 2015, 585–86). The topics of the dialogue between the *shiro bikuni* and the *tanuki* range from Shinto to Buddhism, Japanese poetry, samurai learning, calligraphy, falconry, archery, horsemanship, arms, cookery, eating manners, and so on, with various examples from the classic literatures of China and Japan. Hamano Yasunori points out that while many of the *shiro bikuni*'s instructions are believed to be true, an account of the origins of *kasagake* (equestrian archery; literally “hat shooting”) and *kokasagake* (literally “small *kasagake*”) is fictional. In the *kasagake* episode, a courtesan flirtatiously challenges a young samurai on his way to Kamakura to shoot a woman's conical hat hung across the street from the government office, whereupon he takes a whistling arrow and successfully shoots it. Likewise for the origin of *kokasagake*, the handsome fellow named Ogasawara Jirō is playfully urged by a courtesan to take an arrow to shoot a hat and a small tray; as expected, Ogasawara Jirō performs beautifully. Hamano praises the episodes as a quintessential funny story in the text and surmises that, as will be described later, this section of the text reveals a major reason for Ishii Yasunaga to have written *Hikketsu no monogatari* (Hamano 2015, 589).

The entertainment elements of the text

The tale is interspersed with other intellectually entertaining elements. For instance, it includes *michiyuki*, lyric composition describing scenery that travelers see on their way to the destination—the *tanukis*' traveling route and the scenic description on their way to Kyoto gives poetic as well as geographical information. Also *monotsukushi* (enumeration of the names of things) is used at the beginning to describe the branch *tanuki* family's gift to the head *tanuki*—this section is fun to read, as the names of fish gifts are cleverly incorporated in the names of producing areas. Further, Sawai Taizō observes that the main humor comes from anthropomorphization of *tanuki* (Sawai 2014, 135–38).

Indeed, anthropomorphized *tanuki* looking for butterbur sprouts itself is hilarious. These *tanuki* consider butterbur sprouts to be a great cure for a hefty hangover after a night of drinking, and simply sending someone to get them is not enough for the *tanuki*. So the main character Kinhiro solemnly declares, “I feel depressed whenever I send someone to buy things from the capital, because they don't get the right thing. I propose that we go and stay at an inn on Ōgimachi Street in Kyoto and eat butterbur sprouts to our heart's content.”

According to *Nihon zokushin jiten* (Dictionary of Japanese Superstitions), *fukinotō* or butterbur sprouts were believed to make *tanuki* stupid. It is actually not that butterbur sprouts make *tanuki* slow and an easy target, but rather the butterbur sprout season coincides with the time of *tanuki* merrymaking; it is the time of the *tanuki*'s procreation, and the *tanuki* let their guard down. But this inattentiveness of *tanuki* was believed to be caused by them eating butterbur sprouts (Suzuki 1982, 363). This superstition is reflected in *shiro bikuni*'s warning against *tanuki* eating butterbur sprouts. When the *tanuki* finally arrive at their destination they are ironically told by the *shiro bikuni* that butterbur sprouts are poisonous to *tanuki*. Kinhiro is, however, not fazed at all, and his response to her advice is quite funny: “It seems ‘good medicine tastes bitter.’ Butterbur sprouts certainly cannot be poison. Your words are indeed ‘royal advice is hard to hear.’” It shows Kinhiro's gentlemanly manner as a respectable *tanuki*, adding more humor.

To eat butterbur sprouts was the purpose of the *tanukis*' journey to Kyoto. There is a phrase, “*tanukis*' journey to the capital” (*tanuki no Kyō nobori*). It means *tanuki* going to the capital but also connotes country bumpkins going to the capital and moving about in confusion. In the tale, the author describes Kinhiro and his group's trip to the capital just as a respectable samurai family coming from the countryside would. But the more properly the *tanuki* behave, the more humorous they look. On his way back Kinhiro visits a famous calligraphy shrine in Kyoto just as an ordinary tourist would do, but there he is attacked by Fudeo Yuinaga, a famous brushmaker. The name Fudeo Yuinaga is a play on words, as *fude o yuu* means “to make brushes.” For Fudeo, Kinhiro is just a *tanuki* whose fur is economically important as the source of calligraphy brushes (Suzuki 1982, 359). Yuinaga plucks Kinhiro's fur, though Kinhiro desperately begs him to stop. As Fudeo does not listen, Kinhiro asks, “If you continue to do that [pluck away at my fur], what *am I* [Kinhiro] going to be?” Fudeo replies, “Just become *an ingredient of soup* (*oshiru no mi*),” which is word play in the form of a pun on Kinhiro's question “*am I?*” (*kono mi*). Fuedo's reply is simultaneously a

punchline of the humorous story (Sawai 2014, 139–40). This punchline at the expense of *tanuki* may sound cruel rather than funny to the present-day reader. The *tanuki* receives the information from *shiro bikuni* in all seriousness, but in the end the *tanuki* becomes the target of a human who only sees him as a source of calligraphy brushes and *tanuki* soup. But, as will be explained in the next section, this is all part of the calculated structure by the author, who had fun writing in a *tanuki* theme.

As Haruo Shirane comments, animals in the interspecies stories are “often cute, act like human beings, and become objects of sympathy, empathy, and humor. These tales frequently function as literary parody or as satire on social conventions and the foibles of human beings” (Shirane 2018, 12). Having animals for the main character would be a good venue for the upright samurai’s hilarious conduct without offending readers’ sensitivities.

Why is a *tanuki* chosen for the main character?

The *tanuki* characters in *Hikketsu no monogatari* provide a framework for the didactic nature of the story. They are informed enough to pose questions to *shiro bikuni* and uninformed enough to ask for definitive answers. They pose questions with child-like single-mindedness but also of probing depth, such as asking about the types of Buddhist compassion and military treatises, among others.

Michael Dylan Foster notes that “since at least the Kamakura period (1185–1333), narratives have featured the *tanuki* as a trickster who enjoys causing mischief, and sometimes mayhem, in the human world,” and that it “is a beast of the borders, ecologically skirting the line between culture and nature. Folklorically, too, *tanuki* are commonly depicted as liminal creatures, simultaneously of this world and the other world” (Foster 2012, 4; also see De Visser 1908 for a thorough discussion of *tanuki*). The first recorded *tanuki* as a trickster is in a *setsuwa* (tale literature or narrative; myths, legends, folktales, anecdotes, and the like) from the thirteenth-century *Uji shūi monogatari* (A Collection of Tales from Uji) (De Visser 1908, 41; Li 2009, 224). The *setsuwa* tells of a holy man who begins to receive nightly visits from the Samantabhadra Bodhisattva (Fugen). A hunter who brings the holy man food and other necessities is invited to stay to witness the hallowed sight. But when the bodhisattva appears, radiating a beautiful light, the hunter becomes suspicious that he, a hunter by profession, would be allowed to see such a holy vision. So, he shoots at the image with an arrow to see whether the Bodhisattva is the true one. The light then goes out and a crashing sound is heard. The next morning, the hunter and the holy man follow a trail of blood and find a dead *tanuki* with an arrow in its chest (for the Japanese text, see SNKBZ 50, 267–69. For an English translation see Tyler 1987, 174–75). As Foster notes, “although it is fair to say that the *tanuki* image from the Edo period (1600–1868) onward was generally a lighthearted one, such comicality is not ubiquitous. Particularly in the famous folktale of *Kachi kachi yama* (Clack Clack Mountain), the *tanuki* is portrayed as vicious and dangerous; however, even this decidedly nasty *tanuki* dies in the end” (Foster 2012, 23; for an English translation of *Kachi kachi yama*, see Seki 1966, 39–40).

While *tanuki* were a major source of humor, there are some other reasons why *tanuki* were chosen for the main characters. Ichiko Teiji assumes *tanuki* New Year soup could be part of the reason (Ichiko 1955, 390). The story starts in the beginning of the New Year (and the postscript informs us that the tale was completed on the eleventh day of the first month of Bunmei [1480]). *Tanuki* soup is a winter dish, and the sudden appearance of the subject at the end follows a *tanuki* theme. Importantly, in the minds of people the *tanuki*'s fur was a major source for calligraphy brushes, as the punchline attests. A brush and in its extension *tanuki* as a recognized source of calligraphy brushes represent penmanship, which is, as will be explained later, probably one of the reasons why the story was written. The encounter of the suddenly appearing brushmaker and Kinhiro-*tanuki*, who is a primary fur source for calligraphy brushes (as well as *tanuki* soup), at the closing provides a cogent title: *Hikketsu no monogatari*, a tale of calligraphy brushes.

Who is the *shiro bikuni* or *happyaku bikuni*?

The character who answers the *tanuki*'s questions is a *shiro bikuni* or *happyaku bikuni*, a legendary folkloric figure who lived an extraordinarily long life (see figure 1). In *Hikketsu no monogatari* she appears as a treasury warehouse of knowledge, which was acquired from living through a long history. In regard to the name *shiro bikuni*, on the one hand Nakahara Yasutomi (1399–1457) writes in his diary *Yasutomiki* (Diary of Nakahara Yasutomi) that “She might be called *shiro bikuni* because her hair is all white [grey]” (Nakahara 1965, 12). Kuzumi Kazuo, on the other hand, notes that a *happyaku bikuni* is also called *shiro bikuni* because her skin was white [pale] (Kuzumi 2012, 165). Tokuda Kazuo conjectures that the name *shira* (*shiro*) of *shiro bikuni* represents



Figure 1. The statue of *happyaku bikuni* in Kūinji Temple in the city of Obama, Fukui Prefecture. Photograph by Noriko Tsunoda Reider, 2019.

her association with deities, as symbolized in the name Shirayama or Hakusan (Mt. White), a miraculous mountain of the Hokuriku region (Tokuda 1990, 116; Ōta 2007, 42). *Happyaku* in *happyaku bikuni* is a number referring to “many.” She is a nun who has lived many, many years. Also, many legends of *happyaku bikuni* tell that she lived for eight hundred years. *Happyaku* in the name *happyaku bikuni* most likely comes from her age when the nun entered the cave to pass away (Kuzumi 2012, 174).

Yanagita Kunio, who investigated several sites and corresponding literature, speculates that *shiro bikuni* must have been born sometime between Taika (645–650) and Daidō (806–810) (Yanagita 1970, 239). In *Hikketsu no monogatari*, the fictional *shiro bikuni* says that her father served at the court of Emperor Keitai (r. 507?–530?) (Sawai 2014, 388). In any case, as she is known for longevity, her knowledge of ancient customs, manners, and history that she acquired during her long life comes to the audience as believable.

Interestingly a *shiro bikuni* was said to appear in Kyoto in the author Ishii’s lifetime. Tokuda Kazuo asserts *Hikketsu no monogatari* is a contemporary fiction of the Muromachi period, well reflecting the social conditions and culture of intellectuals at that time (Tokuda 1990, 107). The appearance of the *shiro bikuni* in the capital is documented in several contemporary diaries. For example, in the aforementioned *Yasutomiki*, on the twenty-sixth day of the fifth month of Bun’an 6 (1449), Yasutomi notes,

Someone says around the twentieth day of this month, a nun of a little over two hundred years old named *shiro bikuni* came to the capital from Wakasa, and people thought it very mysterious. I wonder if she was summoned by a military governor. A side gate was made to the great Jizō Hall located on the north side of Higashi-notōin Street and Second Avenue, and people paid to see her in the building. An elderly man says she is a *shiro bikuni* whom he heard about long ago. She might be called *shiro bikuni* because her hair is all white [grey]. An official went to see her, I heard. With uncertain rumors still around, she went back to Wakasa Province today. (Nakahara 1965, 12)

It continues that on the following day, the twenty-seventh day of the same month, “one says that nun from the East came to the capital and lectured on the *Lotus Sutra* at Jizō-Hall located at the north side of the corner of Nishinotōin Street and First Avenue. She was about fifty years of age and stayed there with twenty companions” (Nakahara 1965, 13).

Similarly, in *Tsunamitsu kōki* (Diary of Hirohashi Tsunamitsu) written by the court noble Hirohashi Tsunamitsu (1431–77), he notes on the eighth day of the sixth month of the same year, Bun’an 6 (1449), “*Shiro bikuni* is going to visit the imperial palace, I hear. Her age is said to be eight hundred years. She is going back home today. She must be a shape-shifter. It is ominous. There are various questionable things about her, so they are investigating and selecting the documents all day.” On the following day, the ninth day of the sixth month of Bun’an 6 (1449), Tsunamitsu writes, “I heard yesterday the *shiro bikuni* was supposed to visit the imperial palace, but she hasn’t showed up yet. It is so very strange” (Endō et al. 2017, 111; Tokuda 1990, 113).

Another account is found in *Gaun nikkenroku*, the diary of Zen priest Zuikei Shūhō (1391–1473). On the twenty-sixth day of the seventh month of the same year, Bun’an 6 (1449), Zuikei Shūhō describes,

The master of Jōsuian hermitage says that recently an eight-hundred-year-old nun from Wakasa Province came to the capital and people rushed to see her. However, the place she was staying was tightly closed, and it was not easy to take a glimpse of her. So those with wealth and high status paid one hundred *sen*, and lowly people, ten *sen*, to see her. (Tōkyō daigaku shiryō hensanjo 1961, 39; Tokuda 1990, 112–13)

In *Hikketsu no monogatari*, the character *shiro bikuni* is described as, “now staying at Jizō (Ksitigarbha) Hall of Ōmine Temple” (Sawai 2014, 387). Sawai points out that the Jizō Hall of the text corresponds to the description of *Yasutomiki* (“Jizō-Hall located at the north side of the corner of Nishinotōin Street and First Avenue”), because Ōmine Temple used to exist on the corner of Nishinotōin Street and First Avenue around the time of Bun’an era (1444–49) (Sawai 2014, 141). Tokuda Kazuo argues that the *shiro bikuni* character in *Hikketsu no monogatari* is a sketch of the contemporary wanderers who imitate the *shiro bikuni/happyaku bikuni* folkloric figure. Importantly, Tokuda points out that what the *shiro bikuni* in *Hikketsu no monogatari* says about the origin of her long life is almost identical with the description found in gazetteers of the Edo period and present-day *happyaku bikuni* legends (Tokuda 1990, 110).

Many *happyaku bikuni* legends tell of a fisherman in Wakasa who was invited to a party by a mysterious, distinguished-looking old man. At the party the fisherman was offered some meat that appeared to be a mermaid’s flesh. The fisherman was afraid to eat the mermaid flesh, so he hid the meat deep in his sleeve. When the fisherman returned home, his daughter found the meat in his sleeve, and thinking it was ordinary fish, she ate it. As time passed by, it became noticeable that the daughter stopped aging—perhaps because she ate the strange flesh her father brought home. Her family and friends passed away, but her appearance remained youthful, about sixteen or seventeen years of age. To deal with her exceptionality, she decided to become a Buddhist nun and traveled around, helping the poor and often planting camellia flowers. After eight hundred years she returned to Wakasa, and there she entered a cave to live the remainder of her time and expire (see figure 2).⁴ *Hikketsu no monogatari*, therefore, is the first literature that documents a *happyaku bikuni* legend (Tokuda 1990, 110).

It is widely known that the *happyaku bikuni* is deeply related to or perhaps was a Kumano *bikuni* (see for example Tokuda 1990; Matsumoto 2007). The *shiro bikuni* in *Hikketsu no monogatari* tells her past to the *tanuki* characters, that when she made a pilgrimage to Kumano she visited Kōkokuji Temple at Yura and became a disciple of the founder, Shinchi Kakushin (1207–98). Tokuda notes that it is quite natural that Kumano Gongen appears in the text, meaning that she was a *miko*, instructing the miracles of Kumano deities (Tokuda 1990, 117; Glassman 2008, 183), and further comments that the nun in the tale was a *miko* who traveled around the country teaching about the Kumano deities, no different from the Kumano *bikuni* figures of the early modern period (Tokuda 1990, 119). Various interpretations of the close associations between *miko* and female sexual entertainers have been discussed (see



Figure 2. The cave in Kūinji Temple where the *happyaku bikuni* is said to have entered. Photograph by Noriko Tsunoda Reider, 2019.

Goodwin 2007, 84–119 for a thorough discussion). Interestingly the *shiro bikuni*'s mother in the tale is introduced as a stunningly beautiful entertainer named Hoshi no mae. During the medieval period *miko*, especially *arukimiko* (traveling *miko*), participated in these fundraising efforts and other spiritual services; they also helped propagate the teachings and practices associated with specific deities and shrines, similar to those of Buddhist holy men (*hijiri*) and *shugendō* practitioners (Meeks 2011, 223, 250). Barbara Ruch writes that itinerant mendicant nuns spent their lives on the road in devout pilgrimage, religious fundraising, and especially proselytizing activities, as numerous fifteenth- and sixteenth-century diary entries attest (Ruch 2002, 540). Some wandering *miko* probably took advantage of the *shiro bikuni/happyaku bikuni* folkloric figure to advance their profession or tout their knowledge. As Mikhail Bakhtin suggests, “the work and the world represented in it enter the real world, enriching it, much as the real world enters the created work and impacts it, as part of the natural process of its creation” (Bakhtin 1981, 254). Thus the legends of *happyaku bikuni* continue to be told.

Ishii Yasunaga's possible intent in writing *The Tale of Calligraphy Brushes*

According to the postscript of the text, Ishii Yasunaga's priesthood name is Ihō. Ichiko Teiji suggests that the author, a samurai skilled at writing, must have drawn up the manuscript for amusement after his retirement (Ichiko 1955, 390). As I mentioned earlier, Hamano Yasunori notes that the handsome fellow named Ogasawara Jirō in the episode of *kokasagake* is a figure whom the Ogasawara family reveres as their founder (Hamano 2015, 590). Ogasawara Nagakiyo (1162–1242), also known as Ogasawara Jirō, was an instructor in archery and horsemanship for Minamoto no

Yoritomo and performed various rituals relating to archery and horsemanship. Both the Ogasawara School of Etiquette and the Ogasawara School of Etiquette, Archery, and Horsemanship cite him as their founder (see Ogasawara-ryū reihō Sōke Honbu, n.d.; Ogasawara-ryū, n.d.). Ogasawara Mochinaga (1384–1458) became the archery instructor for the sixth Shogun Ashikaga Yoshinori (1392–1441), and around this time the Ogasawara family, specifically that of the Kyoto branch, distinguished themselves by codifying the rites concerning archery and horsemanship. Ogasawara Mochinaga's descendants in the Muromachi period solidified the family's position in the archery and horsemanship rituals and ceremonies (Futaki 1999, 17).⁵

Hamano conjectures that Ishii Yasunaga was well versed in the Ogasawara family's codes of etiquette and ancient learning; in the text the Ogasawara is described in a favorable light as the most authentic among several expert households. He argues *Hikketsu no monogatari* could be considered as a parody—or, I would say perhaps more like witty humor—of the Ogasawara school's code of etiquette for samurai households—not to mock the Ogasawara school but to spread the authenticity of the Ogasawara's practices in a positive way (Hamano 2015, 597).⁶

I also speculate that the author wanted to emphasize that a good warrior had to be well-rounded in many types of physical prowess. As the *shiro bikuni* teaches, “without swimming skills, even though a warrior may master all the martial arts, he will not be able to earn the name of a mighty warrior.” Perhaps more importantly, a warrior must possess both military prowess and superb penmanship; one cannot be considered great without either one. Ishii Yasunaga has the *tanuki* ask a question: “Should a warrior not put his heart too much into scholarship?” Quoting a saying from *Kongzi jiyu* (The School Sayings of Confucius), the *shiro bikuni* responds, “A man well versed in letters is always skilled in the use of arms. A man skilled in arms is always well versed in letters.” The importance of excellence in literary art is also represented by the title—calligraphy brushes' very materials are culled from *tanuki*, hence *tanuki* are made the main characters. The *shiro bikuni* makes a note on proper calligraphy. *Hikketsu no monogatari* thus instructs that a good warrior is expected to be good at martial and literary arts and also have good manners.

Translator

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 NOTES

1. See Sarah Thompson's translation of *Jūnirui kassen emaki* in Kimbrough and Shirane 2018, 385–416.
2. Among *otogizōshi*, *Tamamo no mae sōshi* (Lady Tamomo) and *Kachō Fūgetsu* (Flowers and Birds, Wind and Rain) are examples that contain long didactic question and answer sections in the manner of *Hikketsu no monogatari*. See Laura Nuffer's translation of *Tamamo no mae sōshi* in Kimbrough and Shirane 2018, 348–70, and Kimbrough's translation of *Kachō Fūgetsu* in Kimbrough 2014, 311–23.
3. *Buke-kojitsu* is a term used in contrast to court nobles' *yūsoku-kojitsu* (studies in usages, rituals, and practices for ancient court), as powerful military lords took control of various rituals in place of court aristocrats. See Hamano 2015, 585.
4. The legends of *happyaku bikuni* exist all over Japan. For comprehensive collections of *happyaku bikuni* legends, see Obama-shi kyōdo kenkyūkai 1991; Ōta 2007; Fujie 2009. For a story in English, see Light 2018, 22–24. As Yanagita Kunio notes, what the nun ate to make her live long does not necessarily have to be mermaid flesh; it could be a shellfish with nine holes (Yanagita 1970, 242). In *Hikketsu no monogatari*, it is a lycium that caused the nun's longevity.
5. However, the governmental etiquette and manners as well as various rites of passage and rituals in life were largely controlled by the Ise family (Futaki 1999, 5).
6. For a good example of the intellectual wit in the Muromachi period, see Saitō 2014.

Translation (Partial)

The following translation is from the unillustrated *Hikketsu no monogatari*, a *recchōsō* (multisection book) in the collection of the Sonkeikaku bunko, typeset and annotated in Sawai Taizō's *Muromachi monogatari to kohaikai: Muromachi no "chi" no yukue* (2014, 381–415). The manuscript housed by the Sonkeikaku bunko is the only known text of this work. With appropriate respect for the reader's time, only the sections the author believes relevant to the point (approximately two-thirds) are presented here. The deleted parts are indicated by ellipses “...” with a note, [Truncated.].

The First Calligraphy of the Year Brings Harmony, Comfort,
Prosperity, and Happiness to Everyone¹

Hikketsu no monogatari

When could that have been? There was a *tanuki* (raccoon-dog) named Kinhiro with the rank of Vice Master of the Palace Table Office (*daizen no suke*) in Yuge Manor, Kuwata District of Tanba Province.² He dug a moat of half a mile around his estate, inside which he built a tile-roofed mud wall with five gates on the east, west, and north sides. Within the wall were many buildings including a main residence, guest hall, samurai guard house, stable, pavilions, libraries, and storehouses. He was indeed living splendidly. He applied himself to various artistic accomplishments; he went to bed at midnight and woke up at the hour of the tiger in the morning.³

One morning when he was gazing at a southern vista, he noticed that while the northern branches were covered with snow, on a southern branch this year's first plum flower was blossoming. Kinhiro was greatly surprised and summoned his attendants. “Look at that. ‘There is no calendar in the mountains.’⁴ With plum blossoms, one knows the arrival of spring. So surely this is the beginning of the New Year. *Tanuki* are idle around the end of the year, and I haven't seen human beings around, but I've still been concerned. Don't let your guard down. Hoist the wisteria draw-bridge up. Secure the gates. Dog-barks in the neighboring villages must be a signal for huntsmen to come.

“If many birds are flying up in the mountain, consider falconers are there. Because the falconers silence the sounds of bells attached to their dogs and hawks so as not to surprise the game, you won't know the falconers are approaching. Even though hunting sounds are far, if you hear crows crying nearby, be on alert, thinking that the huntsmen are nearby. If a loudly crying bird, tired from being chased, flies through in this direction for help, you should chase it away. If you go outside and let the falcons and dogs smell our scent, we will be all done in. If old and experienced dogs intrude, young *tanuki* should confront them and bite their noses. That would really hurt the dogs. If I compare what I mean by ‘be on guard,’ it would be like ‘The Battle on the Bridge’ of the *Tale of the Heike*.⁵ Minamoto no Yorimasa [1104–80] had revolted against the Heike clan and rescued Prince Mochihito [1151–80] from Onjōji Temple. They were planning to flee to Yoshino in the south, but Prince Mochihito was too exhausted, so Yorimasa took him to Byōdō-in to rest. Yorimasa ordered his men to pry the planks

off the Uji Bridge to prepare for the Heike's imminent attack. When the Heike force rode to the bridge, the advance guard had warned their men coming behind of the stripped planks, but those coming up were surging over, many falling to the river and being swept away. The Heike [needed to cross the river but] were hesitant seeing the roaring Uji River, when Ashikaga no Matatarō Fujiwara Tadatsuna, seventeen years of age, rushed to the front and rode through the river, guiding his fellow warriors. How could one surpass this?"

Now, there lived in Kena Manor of Izumi Province⁶ a badger named Hirotō, the estate steward with the title of Senior Assistant Minister of Ceremonial. He was from a branch family of Kinhiro, looked very well, and was diligent. On his way back from Ōtori Shrine, known for its various types of trees and nightingales, Hirotō visited Kinhiro.

Hirotō said, "I was thinking it was still the passing year of snow on Mt. Ikoma and Mt. Futakami.⁷ Just as a poem goes,

uguisu no / koe nakariseba / yuki kienu / yamasato ikade / haru o shiramashi⁸

Since it did away / with the bush warblers' voices / the lingering snow / causes one to wonder how / mountain towns could know it's spring

"The appreciation gift for my dear master should not be delayed. My gifts are thirty barrels of quality dry saké from sweet Amano, and for the side dishes, yellowtail, *akagai* (ark shell) of red face, delicious meat of fish like bonito from the areas of the victorious deity of Sumiyoshi, and shrimp from Ebisu Shrine.⁹ 'Come and bring fine crucian carp,¹⁰ I had said, and I sent my eldest son, Mami no Tarō Hiromochi, on a horse to Tanba Province to procure these gifts for you."

Journeying through the beach of Sakai, which borders Izumi Province and Settsu Province, going through Abeno, Suminoe, and Ten'ōji Temple, Hirotō and Hiromochi reached Amagasaki.¹¹ The spring wind of Naniwa harbor urges common reeds to burgeon forth. On a misty night of the hazy moon the father and son had a lodging at Koyanoike.¹² Moving through the bamboo grasses of Inano, passing Onobara and Ninchōji Temple, traveling through Waraiji smilingly, and then Ogawa, they soon reached Yuge Manor.¹³

From afar Hirotō got off the horse and had his attendant report their arrival. From inside the gate came the voice of Kinhiro's attendant to inquire who it was. Hirotō's attendant responded, "His lordship arrived from Izumi Province." The gate immediately opened, and the draw bridge was put down to let Hirotō's party inside. They were invited to the verandah, where lights were offered through the rolled-up bamboo blinds.

Kinhiro had an audience with Hirotō. Hirotō sat straight respectfully and expressed New Year's greetings. "My lord, your wealth is as huge as Mt. Ōe, and, as a poem says, 'The Ikuno road / across Ōe Mountain / is far away,'¹⁴ please excuse my lateness of arrival." So saying, he had his attendant bring gifts to the verandah. Kinhiro nodded and made a ceremonial response according to custom. "I appreciate your coming here all the way, especially accompanied by your eldest son. It is indeed auspicious. I am very pleased." Thus, he ordered the preparation of the most formal banquet with threefold exchanges of saké and dishes. To start the auspicious occasion, a

spring pheasant was put on a cutting board, and Hiromochi, being a young man, cut it appropriately.

Soon the first saké cup was presented, accompanied by soup containing rice cakes and vegetables. At that moment, Kinhio's uncle Tokimune, also known as Koamidabu,¹⁵ who lived in Utsu, came in. The host and guests left their seats to allow Tokimune to take the seat of honor. After bowing ceremoniously, they all took their own seats.

Various fish were further brought in, and they consumed many cups of saké. During pleasant talk, Koamidabu said, "at this time last year, we had butterbur sprouts for side dishes. Why don't we have them this year?" and they all agreed with him by drumming their bellies.¹⁶

At the dead of night, they lay here and there utterly intoxicated. The following day, when they got up, Kinhiro said to Hiroto, "I want to eat butterbur sprouts to treat this hangover. As Koamidabu said, the butterbur sprouts are buried deep in the snow in the mountains, and I haven't seen them yet this year. What shall we do?" Hiroto replied, "As a poem goes,

Miyama ni wa / matsu no yuki dani / kienaku ni / miyako wa nobe no / wakana tsumi kerī¹⁷

Deep in the mountains / snowflakes have yet to vanish / even from pine trees, / yet
down in the capital / people are picking young greens

The butterbur sprouts must be sold in the capital. I humbly suggest you send someone to the capital." "I feel depressed whenever I send someone to buy things from the capital, because they don't get the right thing. I propose that we go and stay at an inn on Ōgimachi street in Kyoto and eat butterbur sprouts to our hearts' content." They all agreed.

Kinhiro, Hiroto, and Hiromochi felt the sun was setting very slowly that day and eagerly awaited the dawn for their journey to the capital. They left the mansion, listening to the first crow of the rooster behind. At a place called Nagano, Kinhiro recited,

Miyako-ji o / isogasu mo are / haru to ieba / hi no kage imada / naka no narikerī¹⁸

Hurrying on the road / to the capital / spring though as it is / the sunshine is still
/ not around

After a while, Kinhiro said, "Lingering winter is still terribly cold. It's no fun to be smothered by the smoke from the charcoal kiln—a memento of the winter, blown hither by morning wind. Crossing Ono ridge won't do.¹⁹ Let's go toward Ninnaji Temple road." He then pulled the right side of the rein and tapped the horse on its right with the stirrup. His horse followed the signal and trotted to the right. Looking at the hedges on the field of plum trees on their way down the mountain village, Hiromochi recited,

Ke-buri tatsu / shizu ga kakiho no / ume no hana / iro ga susukete / yamakaze zo fuku

Smoke is rising / over the fence of a humble hut / tinting the color of / plum blossoms / the mountain wind blows

Hiromochi had been a page at Eharaji Temple on a mountain in Izumi Province from the autumn when he was seven years old till the eleventh month of the past year, when he was summoned back home from the temple and celebrated his coming-of-age ceremony. Handsome and kind, he was sixteen years of age this year. As Hiromochi was very fond of poetry, it was understandable that he recited the aforementioned poem.

Hiroto was delighted to hear his son's poem and was moved to tears. One's future is as uncertain as spring. They moved on to Kōsanji Temple at Toganoo and Jingoji Temple at Takao to pray, proceeding to Hiraoka and Narutaki.²⁰ Wild geese were flying over the hills of Narabigaoka; the three glimpsed Mt. Kinugasa, whose top was covered by the Spring goddess's misty sleeves, and glanced at Hirano Woods.²¹ Tree buds must have known the arrival of spring already; as they continued their journey, looking at willow trees along Kamiya River, they arrived in Daishōgun.²²

From there, a certain Saburō and Gorō accompanied the party, and in front of Kitano Shrine, they all humbly dismounted their horses.²³ Passing through Uchino and Takegahana, Ōmiya street and Inokuma street, they came to Modoribashi Bridge, when they saw ahead of them a large crowd of people at Nishinotōin area. When they asked what it was, a man responded, "Don't you know yet? A nun called *shiro bikuni* (White Nun) has come to the capital from Wakasa Province.²⁴ She is more than eight hundred years old and is now staying at Jizō (Ksitigarbha) Hall of Ōmine Temple.²⁵ Everyone in the capital really wants to see her."

The three—Kinhiro, Hiroto, and Hiromochi—said to each other, "There still is plenty of time till sunset. Let's go and see her." They went into the Hall, but the woman looked like an ordinary person of about eighty or ninety years old. "There is nothing special about her," so they thought and were about to leave, when the nun hailed them, "Where are you from?"

The three turned around and responded, "I'm a *tanuki*, Kinhiro from Yuge Manor of Tanba Province; this is a badger, Hiroto from Kena Manor of Izumi Province; and that is his son, Mami Tarō Hiromochi." "Come here then," said White Nun. "I want to tell you something." The three then obliged.

"If you have time to listen, I will tell you about your ancestors." "If you are going to tell us about our ancestors," the three replied, "even if we have some urgent business to attend to, we will stay here and listen most carefully." The nun said, "This is a story of the old, it will take time. Take a seat." So they sat in a row.

The nun began, "A long time ago there was a man called Nagahiro, a Chamberlain of Fifth Rank (*goi no kurōdo*). He served at the Emperor Keitai's [r. 507?–530?] court. At an Autumn Leaves banquet, Nagahiro played the drum so superbly that he was rewarded with Yamamura Manor. After that he was occasionally summoned by the imperial court, and he became the Master of the Palace Table Office (*daizen no daibu*). In those days, there was no one who did not appreciate his work. Now his eldest son was named Tsunehiro. He was appointed to govern Yuge of Tanba Province and called himself a Vice Tanuki Master of the Palace Table Office. This is the ancestor of Kinhiro. Nagahiro's younger brother was called Yasuhiro. As he governed Kena of Izumi Province, he was called a Vice Badger Master of Palace Kitchens. This is the ancestor of Hiroto.

“Now you may wonder who I am. Your ancestor Nagahiro was appointed to the magistrate in charge of foreign ships from the north, so he left the capital for the port of Obama, Kichishō Manor in Wakasa Province.²⁶ To pass the idle time in the country of Obama port, he asked whether there was an entertainment woman around. A man from the area said, ‘There is an unparalleled entertainer called Hoshi no mae. Formerly, she served at the imperial court as Lady Karigo.

“‘It was the first day of the horse of the second month, and Lady Karigo went to a mountain to take a branch of cypress for the Inari festival in Kyoto.²⁷ Who could have done it—someone kidnapped and sold her to a merchant. Now she is here at Obama, making her living by entertaining people. I recommend her to you.’ Nagahiro replied, ‘So be it,’ and summoned her. Lady Karigo was indeed stunning, even surpassing a beauty of the most desirable—a fragrance of plum blossoms, let it put on the cherry blossoms, and let them flower on [wavy] willow branches.’²⁸ Nagahiro felt as if he had come to Vaisravana’s castle where he met the god’s younger sister, Srimahadevi.²⁹

“Thus Nagahiro and Hoshi no mae vowed eternal love to each other, and I am the result of their passion. Nagahiro’s term ended after a while, and he left for the capital. My mother died soon afterward, and I became an orphan. When my mother was pregnant, she had lycium every day. This lycium must have been immortality medicine, because it has kept my life for nine hundred years already. So people say that I am a long-living woman. After that, when I made a pilgrimage to Kumano,³⁰ I visited a temple at Yura and became a disciple of the founder of the temple.³¹ People call me White Nun of Wakasa. In recent years, some call me *happyaku bikuni* [or *yao bikuni*, literally eight hundred *bikuni*].

“Perhaps because of our common ancestors, you are really dear to me. Ask me anything, regardless of past and present. I will tell you whatever you want to know. Don’t hesitate.” Hearing this, the three prostrated themselves and cried with gratitude. “We are illiterate and stupid. ‘Less profitable / than writing on the waters / of a flowing stream—’ [such is the futility / of our learning].³² For our future benefit, please allow us to inquire, and let us write down your answers. We wish to make it a house treasure.” “That is quite reasonable,” she said, and had an inkstone from Jakuōji and writing paper brought in front of Kinhiro.³³ Kinhiro ceremoniously ground an ink-cake and waited for her talk with an ink-filled brush.

The nun asked them, “Nowadays, many young lords want fur to put around their waist for travel attire. Why did you venture to come to the capital?” They answered, “It is still very cold in the deep mountains, so there are no butterbur sprouts yet. We are attracted to the capital for butterbur sprouts. On this occasion it must be the guidance of buddhas and deities that we could meet with you. We are very grateful.”

The nun said, “The fortune is mine as well. Now, contrary to your expectation, butterbur sprouts are poisonous for your health. So do not eat them.” Kinhiro replied, “It seems ‘good medicine tastes bitter.’ Butterbur sprouts certainly cannot be poison. Your words are indeed, ‘royal advice is hard to hear.’”

Hirotō asked, “To which deities should we make a pilgrimage?” The nun replied, “One should revere and honor deities. Never go to shrines without first purifying yourselves by abstaining from eating meat. Among the shrines, the Inner and Outer

Shrines of Ise are the master of our country,³⁴ so don't neglect to pay special respect to them."

"Question: Were the Inner Shrine and Outer Shrine of Ise founded simultaneously?"

"Answer: The Inner Shrine was founded in the reign of Emperor Sujin [the latter third century?] on a hill of Uji of Watarae.³⁵ The Outer Shrine was built four hundred years after on the field of Yamada."³⁶

"Question: To what deity is the Inner Shrine dedicated?"

"Answer: It is dedicated to Amaterasu-ōmikami, Sun Goddess."

"Question: To what deity is the Outer Shrine dedicated?"

"Answer: It is dedicated to Toyouke-ōmikami, Goddess of Agriculture."

... [Truncated.]

"Question: Should a warrior not put his heart too much into scholarship?"

"Answer: It is said in *Kongzi jiyu* (The School Sayings of Confucius), 'A man well versed in letters is always skilled in the use of arms. A man skilled in arms is always well versed in letters.'³⁷

"Not too long ago, Yoriyoshi received the imperial command to subjugate Sadatō and Munetō.³⁸ Yoriyoshi left the capital, and his troops already reached Banba in Mino Province,³⁹ where he took up his lodging. While Yoriyoshi was admiring an artificial hill and stream in the garden, a number of young children of seven or eight years old appeared from nowhere. Yoriyoshi, thinking it strange, saw the mysterious children begin imitating a war.

"They divided into two camps: one camp went up the hill and became the lords of the castle, while the other went to the stream and became the attacking army. Time passed, but the defense of the castle was strong with no sign of surrender. A man who looked like the general said to his men, 'This castle won't fall if we have a stratagem. Let's retreat and study.' Thus, they all disappeared into thin air.

"Yoriyoshi thought what he saw must have been a sign of Hachiman, Great God of Arms, to warn of his lack of scholarship. So he returned to the capital from Mino Province and seriously studied. He mastered 'when the enemy hides in the field, wild geese fly over in disarray, when the crescent moon is reflected on the water, fish suspect it is a fishhook.' Yoriyoshi then embarked on the expedition again. Sadatō had commanded his men to lie in the field so that his troops could shoot arrows at Yoriyoshi, who was approaching the area leisurely. Yoriyoshi didn't know Sadatō's plan, but when he was looking out on the field, he saw the wild geese flying on their way in disarray.

"Yoriyoshi said, 'In the Han dynasty, there was a general named Pang Juan. When he was going to attack his neighboring country, he said, "Sun Bin is in that country. He is good at tactics. As we can't hide our departure, Sun Bin will surely hide his soldiers on that mountain within three days and will attack us from there. We should cross the mountain tonight and reach the plain.'" So Pang Juan left for the mountain.

"In the meantime, the king of that country summoned Sun Bin for his advice. Sun Bin said, "The commander-in-general of our enemy must be Pang Juan. I know what Pang is thinking. He must be thinking, 'The time of our departure will be known to this country. According to Sun Bing's plan their soldiers must be deployed in the mountains within three days and would shoot us. We will cross the mountain tonight

and reach the plain.’ Sun Bin continued, ‘If Pang Juan’s fierce army goes to the plain with the mountain at its back, it would become a huge battle. Quickly send your bowmen to the deep valley of that mountain to ambush them. Have some soldiers strip the bark from a large tree and write on the trunk in large letters, “Under this tree Pang Juan will die.” Pang Juan will be suspicious of the letters and try to look at them with a light, then the bowmen should shoot him.’

“Hearing this, the soldiers were ordered to do as Sun Bin had advised. They went to the mountain and were prepared to shoot. Unaware of this, Pang Juan came to the area in the dark and saw suspicious writing on a trunk. As he struck a light to see, ‘Under this tree Pang Juan will die’ appeared. While Pang Juan was wondering who could have written this, thousands of arrows like rain shot him dead. Thus, Sun Bin was victorious.⁴⁰

“When Yoriyoshi looked at the wild geese flying in disarray, he thought to himself, ‘Just like Pang Juan, the enemy must be hiding his soldiers in the field to kill me.’ He then had his men hunt for the enemy soldiers in the field, and indeed many bowmen were hiding as he suspected. Yoriyoshi beat the enemy and thus escaped from the danger. Literary and military arts are the two wheels of one carriage. One won’t do without the other.”

“Question: For scholarship, what books should one read?”

“Answer: First of all, read the *Xiao Jing* (Book of Filial Piety) to be devoted to your parents.⁴¹ A loyal servant is said to come from a filial family, and an unfilial servant is overlooked by the superior. After that, study the *Sushu wujing* (Four Books and Five Classics of Confucianism),⁴² and learn righteousness and morality. Then memorize the *Wujing qishu* (Seven Military Classics),⁴³ and revere the arts of war and ceremonial rites. Further, memorize the Chinese poems composed by Su Dongpo [1037–1101] and Huang Tingjian [or Huang Shangu, 1045–1105], the verses of Three Forms of Tang Poetry, and rules of poetry.⁴⁴ Then at a party compose a verse or two of Chinese poetry or linked verse. Also study the Three Imperial Anthologies, *The Tale of Genji*, and *Tales of Ise* to use them for reference in composing your poems and linked verses. Do not idle away your day.”

“Question: What books are the Four Books and Five Classics of Confucianism?”

“Answer: The Four Books are *Lun yu* (Analects), *Men zi* (Mencius), *Da xue* (Great Learning), and *Zhōng yōng* (Doctrine of the Mean), and the Five Classics are *Shi jing* (Classic of Poetry), *Shu jing* (Book of Documents), *Li ji* (Book of Rites), *Yi jing* (Book of Changes), and *Chunqiu* (Spring and Autumn Annals). Confucius said to his son, ‘If you don’t study the odes, you won’t know how to speak properly. . . . If you don’t study the rites, you won’t have any base to stand on.’⁴⁵ Here, the rites means *Li ji*; odes means the *Shi jing*. Also, when Confucius was forty-five years old, he said, ‘Give me a few more years, and if I can study the *Yi jing* at the age of fifty, I can avoid any great error.’⁴⁶ Therefore, even though you master scholarship, don’t study *Yi jing* while you are young.”

“Question: What are the Seven Military Classics?”

“Answer: They are *Liutao* (Six Secret Teachings), *Sanlue* (Three Strategies), *Wuzi* (*Wu zi*), the *Sunzi* (Art of War), *Weiliaozi* (*Wei liao zi*), the *Sima fa* (Methods of the Sima), and *Weigong Wendui* (Duke Li of Wei Answering Emperor Taizong of Tang).”

“Question: What are Three Imperial Anthologies?”

“Answer: They are *Kokinshū* (A Collection of Poems Ancient and Modern), *Gosenshū* (Later Collection of Japanese Poems), and *Shūishū* (A Collection of Rescued Japanese Poetry). If, however, you study only literary art, you will become tedious. You have to be good at jumping, quick work, heavy labor, and wild horse riding; you have to be able to draw a strong bow, run through the mountains with a hawk, and swim with cormorants. Without swimming skills, even though a warrior may master all the martial arts, he will not be able to earn the name of mighty warrior.”

... [Truncated.]

“Question: Tendai, Hossō, Shingon, Kegon, and Sanron are difficult to learn late in one’s life.⁴⁷ So I would like to recite *nenbutsu*.⁴⁸ What do you think?” “Answer: Among Amida’s Forty-Eight Vows, it says, ‘May I not gain possession of perfect awakening if, once I have attained buddhahood, any among the throng of living beings in the ten regions of the universe should single-mindedly desire to be reborn in my land, and if they should bring to mind this aspiration ten times and yet not gain rebirth there.’⁴⁹ In *Amidakyō* (the Sutra of Amida Buddha),⁵⁰ however, it says, ‘Keep it [*nenbutsu*] in mind single-mindedly and without distraction, be it for one day, or for two, three, four, five, six, or for seven days.’⁵¹

“Take this single-mindedness without distraction to your heart and apply yourself to daily routine. Even though you drink saké and eat meat and five pungent roots,⁵² if you pray for Amida Buddha, you will see the land of bliss, and you will meet Amida Buddha.”

“Question: What was the *Hokke-shū* in those days?” “Answer: In those days there was a high priest named Nichiren.⁵³ Having mastered the essence of the Tendai teachings and examined the complete Buddhist scriptures several times, he realized that there was no attainment of buddhahood outside the One Vehicle of Lotus and founded his sect. He taught there was only One Vehicle in the ten directions of Buddha fields—not two or three vehicles.

“In early Buddhist scriptures it says that even if a roasted seed is reborn twice, *shōmon* (*sravaka*) of two vehicles will not be able to attain buddhahood.⁵⁴ Only with the arrival of the *Lotus Sutra*, if one listens to the *Lotus Sutra*, one is sure to be reborn in the paradise. Only with this sutra, Devadatta with five deadly sins and the eight-year-old Dragon King’s daughter could attain buddhahood.”⁵⁵

... [Truncated.]

Hiromochi asked: “I understand that using a hawk is not a sin. Why is that?”

“Answer: The Grand Deity of Suwa (*Suwa no daimyōjin*) composed a verse, ‘Deep in karma, sentient beings: though set free, they cannot live. Yet dwelling within humanity, they likewise obtain the fruit of the Buddha,’⁵⁶ and he thus devoted himself to fishing and hunting, saving the living beings. It would be a sin to disobey his wishes.”

“Question: Regarding the knot called ‘bird’s head,’ the way to tie a string to a prey bag for falconry,⁵⁷ what kind of bird is it?”

“Answer: It is a crow. The prey bag is shaped to resemble Mt. Sumeru (*Shumisen*).⁵⁸ [The other knot is called ‘rabbit’s head.’] A rabbit represents the sun, and a crow represents the moon. Deerskin is used for the lining of the bag. As a deer has star-

like dots on it, altogether it represents three lights—the sun, moon, and stars. Next, when sealing a letter, one makes the top short and the bottom long. That is also to represent the sun and the moon. Regarding the length of a character, one makes the sun short and the moon long.”

“Question: The lengths of the nocks are also different. Do these also represent the sun and moon?”

“Answer: Correct.”

“Question: Regarding writing, it is reasonable to put the sun—yang—above and the moon—yin—below. But why do you put the moon above in the case of a bow?” “As this country is called ‘the sun’s root,’ the sun appears as the ‘root nock,’ one says. In martial arts, however, I understand that to place yin above is the absolute secret of secrets. I am a nun, a female, so how do I know such a thing? A monk named Taira no Fujinaga may know it. Visit him and ask.”

“Question: How is it that a crow and rabbit represent the sun and moon?”

“Answer: It is believed that a three-legged crow lives in the sun, and a white rabbit in the moon.”

“Question: The prey bag for falconry has the three lights. But there is no mention of stars in calligraphy or archery. Why is it?”

“Answer: Writing is written in nine passages. It is the shape of nine stars. Look at the imperial rescripts from the ancient time. As there were many things to write, details are written on the back, but on the front sheet there are nine large passages. In archery as well, the grip is wrapped by deerskin nine times, representing nine stars.”

“Question: As the upper nock represents yin, should one lay the bow on the archery stand with the root nock facing south [and the front of the bow facing north]?”

“Answer: No, that should not be so. Because the character ‘north’ has a rendering of ‘run away,’ no martial equipment should be facing north.”

“Question: How should one lay the martial equipment between east and west?”

“Answer: According to the Ogasawara family, the arms are laid facing east. Such families as the Chiba, Miura, Kamakura, and Koyama say that soldiers who belong to the Commander in Chief of the Eastern Expedition (*Tōsei shogun*) should put the equipment facing east, while the followers of the Commander in Chief of the Defense of the North (*Chinshufu shogun*) should place them facing west.”

“Question: The Commander in Chief of the Barbarian-Subduing Force (*Sei shogun*) means the present shogun. Who is the Commander in Chief of Dazaifu?” “Answer: It was discontinued in modern times. You should know all the offices and ranks. Take a look at *Shokugenshō* (Sources for Offices and Ranks).”⁵⁹

“Question: Why is the end part of a bow called the ‘bird-shooting’?” “Answer: After subduing the eastern barbarians, Prince Yamato Takeru passed away at Atsuta in Owari Province.⁶⁰ His spirit became a white bird and flew away westward, when a minister of that time shot down [. . .]⁶¹ with the end of his bow. The white bird descended on the town called Shiratori (White Bird) in Ōuchi country, Sanuki Province; Tsuruuchi Shrine was built on the spot.⁶² A shrine was built in Atsuta, and the *Kusanagi no tsurugi* (Grass-Cutting Sword) is enshrined there as an object of worship⁶³; this is the Yatsurugi daimyōjin (Great Deity of Eight-Sword Shrine).”⁶⁴

Hiroto, “Question: What kind of appearance is a ‘half-attired’ (*han-shōzoku*) warrior?” “Answer: A warrior with full equipment is a man with headgear with a headband, wearing court robes, shin guards over cloth wrapped around shins, gauntlets, and equipment protecting the right side of the wearer; he puts on armor and a sword, holds a long sword, and carries a quiver with arrows over his shoulder. A man [...] as mentioned above without wearing armor but having both swords and a quiver with arrows is called a half-attired warrior.”

“Question: How is the appearance of a warrior with ‘six equipments’ (*rokugu*)?”

“Answer: A warrior with gauntlets, shin guards, armor, helmet, sword, and long sword.”

“Question: What about a warrior with ‘seven weapons’ (*shichimono*)?”

“Answer: A warrior with an ax, broadax, rake, scythe, baton, lance, and staff.”

“Question: What does it mean by equipped with the skills of ‘three archery styles’ (*mitsumono*)?”

“Answer: They are *kachiyumi* (walking archery), *kasagake* (equestrian archery [literally ‘hat shooting’]), and *inuoumono* (shooting dogs on a horseback). Excellent archers in our country are Tachibana no Moroe [684–757], Fujiwara no Hidesato [tenth century], Minamoto no Yoshiie [1039–1106], and Minamoto no Yorimasa [1104–80]. Perhaps even Yi and Yang Youji [?–?] of China won’t surpass these people.⁶⁵ Lord Moroe shot through the iron shield imported from Korea.”

“Question: What is ‘walking archery in front of a shrine’?”

“Answer: That is the foundation of walking archery.”

“Question: When performing the walking archery in front of a shrine, how do you insert a skewer into the mound?”

“Answer: The front group turns around left, and the back group turns around right. Take [...] from the bottom, and [...] from the top. [...] the arrow from [...], and insert it on the mound.”

“Question: Is *yabusame* also used for Shinto rituals?”⁶⁶

“Answer: When Empress Jingū was attacking Korea, she thought to show Japan’s miraculous power to the Mongols and had three targets put on the ocean. The Grand Deity of Suwa hastened to come on horseback as if running on land, making white-crested waves. The Deity shot the three targets with the whistling arrows. Looking at this, Mongols were frightened [...]. This is the beginning of *yabusame*. That is the reason why *yabusame* is written as ‘flowing, whistling arrow’ in Chinese characters.

“The target holder of this occasion was a small dragon from the capital named Kara. Kara held a square target board on top of a lance. That lance still exists in the Suwa Shrine.”

“Then, a sword named *hoshigiri* (star-cutter) was presented, and various deities watched the event at the horse-riding ground. When Minamoto no Yoritomo [1147–99]⁶⁷ [...], he had *yabusame* perform at Tsurugaoka Hachimangū. Because the event was important, the Miura family and the Kamakura family from Sagami Province served the role of archers.⁶⁸ The target holder was a samurai from Musashi Province. Therefore, the words ‘Masters from Sagami’ and ‘Men of Musashi’ have been used to refer to these people.”

“Question: When did *kasagake* begin?”⁶⁹

“Answer: A women’s conical hat was hung across the street from the government office in a post town on the Kamakura route. When a young master on his way to Kamakura was passing through, a courtesan came out and said, flirting, ‘Why don’t you shoot the hat.’ Whereupon he took a whistling arrow and shot it. That is also said to be the origin of *kasagake*.”

“Question: What is ‘*kokasagake*’ [literally, small *kasagake*]?”⁷⁰

“Answer: This must have been around the same time. There was an unparalleled handsome man on the east of Ōsaka Barrier named Ogasawara Jirō. He was passing through the same place to go to Kamakura, and just like before, a courtesan came out to entice him to shoot the conical hat. Jirō shot down the hat. [. . .] to see him one more time, the woman said, ‘Well, my traveling lord, shooting a hat is not that hard. Why don’t you try this?’ She picked up a thin square tray and placed it at the edge of a verandah for the target. Jirō looked at it, and this time took a small whistling arrow from his servant. He then shot the tray, which broke in half. This must be the beginning.”

“Question: When did *inuoumono* begin?” “When the incomparably beautiful woman named Tamamo no mae turned into a fox and fled to a field in Nasuno District of Shimotsuke Province, the deputy governor of Sagami Province and lieutenant governor of Kazusa Province were commanded to subjugate the fox.⁷¹ Upon receiving the imperial order, both warriors practiced killing the fox by shooting dogs, because they thought foxes and dogs were similar, and finally the mission was accomplished. This must be the beginning of *inuoumono*.⁷²

“After that the shogun considered *inuoumono* interesting as a warrior’s pastime and for entertaining guests. During the entertainment, there often was discussion on the arrows for the *inuoumono*. So the shogun ordered them to make rules, and accordingly the magistrates and legal directors discussed the matter. The official scribe recorded the discussion and created the document to be issued under the shogun’s name. The record was presented to the shogun to be copied one by one. These copies were given to the shogun’s favored people. I heard that the original writing was later entrusted to the Ogasawara family.”

. . . [Truncated.]

Hiroto, “Question: Are there any guidelines when you have a meal?” “Answer: There is nothing more important than eating in front of people. When there is a dish using vinegar, eat it after you have three bites from other dishes. Do not eat dishes dressed with mustard, wasabi, etc. The same applies to radishes. Do not eat radishes seasoned in vinegar, *konnyaku* [konjac or Devil’s Tongue], garlic, leeks, etc., either. Further, do not eat food cooked with oil and Japanese pepper. Make sure not to chew fish and chicken bones. Do not slurp stock. Sometimes fish comes with ample stock; eat the fish before you drink the stock. Young people’s way of drinking soup is especially ugly.

“Hiromochi, mind you, do not eat all at once in one mouthful. If someone respectable asks you a question, you should be able to respond while you have something in your mouth. Do not speak while chewing your food. You should not

decline an offer of another helping indiscriminately. You may accept a refilling of rice many times.

“Recently cooked rice is placed on a wooden tray. You should never pour soup into a small container with rice in it. When the rice is very hot, it is unsightly to put the rice on the lid of the bowl, especially when young people do it. Also, you should eat all the cooked rice grains at the bottom of a wooden rice tub. Taira no Masakado [d. 940] discarded grains of boiled rice left at the bottom of a rice tub, and his luck was gone from there.⁷³ It is said that various regulations settle into ‘eating.’”⁷⁴

The nun then told them to go home. So the three presented silk, cotton, coins, etc., that they happened to carry with them to the nun and left. The father and son of the Master Ceremonial left for Izumi Province, and Kinhiro hurried to Tanba [. . .]. He went through Funaokayama, Murasakino, Nagasaka, and reached Take no Shrine that worships Ono no Tōfū [894–967], one of the three great calligraphers. Although worshipping a great calligrapher is a reverse fate in that badgers’ fur is used for calligraphy brushes, he went to visit in hope of a good result.

On that occasion, Kinhiro heard someone coming in his direction. He wondered who it was and looked, and he recognized the person as Fudeo Yuinaga, a skillful calligraphy brushmaker famous in the capital. Kinhiro got off his horse and was going to bow, when the man ran up to Kinhiro and started to rip off his fur. “What is it!? I have already presented furs for your brushes this year so please [. . .].” Kinhiro begged Yuinaga to stop, but the man simply would not listen. “If you continue to do that, what am I going to be?” Kinhiro asked. The man replied, “Just become an ingredient for soup.”⁷⁵

*Kono sōshi / tanuki ga koto wa / kakitaredo / usage no yō ni / o mo nakari kerī*⁷⁶

This story / was written about / raccoon dogs / but like rabbits / there is no tail [embarrassing]

The eleventh day of the first month of Bunmei [1480] Ihō rōjin

The above story was created by Ishii, the former Imperial Treasury Office Assistant Yasunaga, named Ihō after entering the priesthood.

This story was orally transmitted by Kasai Saburō Saemon no jō Ki no Motohide. Someone asked for this story to be written down, and hence I copied this story.

Early part of the first month of Eishō 14 [1517].

Sogō Rokurō Minamoto Yoshishige

NOTES

1. This is an auspicious expression written at the beginning of First Calligraphy of the Year writings.
2. Present-day Kyōkita-machi, Kita-Kuwata District of Kyoto Prefecture. Formerly there was a village called Tanuki, homonym of raccoon dogs (*tanuki*), at the edge of Yuge. Sawai considers that the author of the tale played on words in choosing this location for the raccoon dogs (Sawai 2014, 136). Tanba Province is composed of the areas of central Kyoto, the northeastern part of Hyōgo Prefecture, and the northern part of Osaka Prefecture.

3. The hour of the tiger is between three and five o'clock in the morning.
4. This phrase is taken from the verse composed by Taishang yinzhe, perhaps a recluse, titled "Daren" ("Response to a Person") from *Tang shixuan* (or *Tōshisen* in Japanese, Selected Poems from the Tang Dynasty). For the Chinese and Japanese texts, see Mekada 1964, 654.
5. "Hashi gassen" ("The Battle on the Bridge") in *Heike monogatari* (SNKBZ 45, 315–21); for an English translation, see Tyler 2012, 226–33.
6. Izumi Province corresponds to the southwestern part of Osaka Prefecture. Kena is located in the city of Sakai, Osaka Prefecture.
7. This is Mt. Nijō, stretching over the city of Katsuragi of Nara Prefecture and Minami Kawachi District of Osaka Prefecture.
8. The poem, written by Middle Counselor Fujiwara no Asatada (910–966), is included in *Shūishū* or *Shūi waka shū*. For the Japanese text, see *Shūi waka shū* SNKBT 7, 6. The translation of this poem is by Donald M. Richardson (2002, 1:4).
9. Saké brewed at Amano is dry, even though the sound of the place name Amano (*amai* means sweet) suggests it is sweet. *Akagai* literally means red-shell. In the text, *akagai* is used as a play on words of "red face," *akagao*. Sumiyoshi god is a god of war; hence it is "victorious" (*katsu*) and plays on words with *katsuo*, bonito. Shrimp is *ebi*. It plays on words with *Ebisu Shrine*.
10. Come (*koi*) is homonym of carp (*koi*). Crucian carp is *funa*.
11. Sakai is located between Izumi Province and Settsu Province, the area of the northern and central part of Osaka Prefecture and the southeastern part of Hyōgo Prefecture. Sakai also plays on words on a homonym of *sakai*, meaning a border. Abeno, Suminoe, and Ten'ōji are important transportation points between Izumi and Settsu Provinces. Before the modern period, Amagasaki was part of Settsu Province.
12. Koya in Koyanoike is homonym of *koya*, a cottage, hence, it goes with lodging.
13. Inano is the area from present-day Itami in Hyōgo Prefecture through the city of Amagasaki. It was famous for bamboo grasses. Ninchōji Temple is located in the present-day city of Ibaraki, Osaka Prefecture. The place name Waraiji literally means "laughing road."
14. *Ōeyama / Ikuno no michi no / tōkereba*. Hiroto is citing part of a poem composed by Koshikibu no Naishi (999–1025), which appears in number 550 of *Kin'yōshū* or *Kin'yō waka shū* (The Golden Leaf Anthology of Japanese Poetry). The poem is translated by Donald M. Richardson (1996, 151). For the Japanese text, see *Kin'yō waka shū* in SNKBT 9, 157.
15. It means, "Amida (Amitabha) Minor."
16. *Tanuki* are believed to beat on their full bellies and enjoy themselves on a moonlit night.
17. The poem, written by an anonymous poet, appears as number 18 of the first section of Spring of *Kokinshū* or *Kokin waka shū* (A Collection of Poems Ancient and Modern, 905). For the Japanese text, see *Kokin wakashū*, SNKBT 5, 24. The translation is by Helen Craig McCullough (McCullough 1985, 17).
18. "Nakano" in the phrase "*imada nakano narikeri*" (still not around) is a word play on the place name, Nagano.
19. Ono ridge is an area between present-day Kyōkita-machi and Kita-ku of the city of Kyoto.
20. Both are located in present-day Ukyō-ku in the city of Kyoto. *Narutaki* literally means a thunderous waterfall. There was a small waterfall in a place called *Narutaki*.

21. Narabigaoka consists of three hills located in present-day Omuro, Ukyō-ku in the city of Kyoto. Mt. Kinugasa is a place famed in poetry, located between present-day Ukyō-ku and Kita-ku, also in the city of Kyoto. Hirano Shrine is in the woods located in Kita-ku.
22. It is an area located in present-day Kita-ku in the city of Kyoto.
23. It enshrines the spirit of Sugawara no Michizane (845–903), a famous scholar-statesman who was framed and demoted and died in despair. He became a powerful vengeful spirit and was deified. The shrine is located between present-day Kita-ku and Kamigyō-ku in the city of Kyoto.
24. Wakasa Province is the present-day southern part of Fukui Prefecture.
25. Ōmine Temple was a training ground for mountain ascetics. The temple site remains in present-day Ōmine zushi-machi, Kamigyō-ku, the city of Kyoto.
26. Obama is in the present-day city of Obama, Fukui Prefecture.
27. The horse is the seventh of the twelve signs of the Chinese zodiac. A festival is held at Inari Shrines on the first horse day of the second month, commemorating the descent of the enshrined deity to Mt. Inari (in present-day Fushimi-ku in the city of Kyoto) on day of the horse in 711. Cypress is a sacred tree of Inari Shrine.
28. He is referring to Nakahara no Munetoki's (?-?) poem: *Umega ka o / sakura no hana ni / niowasete / yanagi ga eda ni / sakasete shi gana* (A fragrance of plum blossoms / let it put on / the cherry blossoms / and let them flower on [wavy] willow branches / that would be most wonderful). It appears as number 82 in *Goshūi wakashū* (Later Collection of Gleanings of Japanese Poems). For the Japanese text, see *Goshūi wakashū*, SNKBT 8, 35.
29. Vaisravana (J. Bishamonten) is a guardian god of Buddhism. He is also one of the Four Heavenly Guardians and one of the Seven Fortune Deities (*shichifukujin*) in Japan. Srimahadevi (J. Kisshōten) is a goddess of happiness, beauty, and wealth. In Buddhism, she is considered Vaisravana's wife or younger sister. She is also one of the Seven Fortune Deities in Japan.
30. It refers to the Kumano region of present-day Wakayama Prefecture—a mountainous area famous for the three Kumano shrines—Kumano Hongū Taisha, Kumano Hayatama Taisha, and Kumano Nachi Taisha. In the Heian period (794–1185), with the propagation of Pure Land Buddhism, the Kumano shrines became popularly identified with the Pure Land sect. From the Buddhist viewpoint, the shrines were known as Kumano Sansho Gongen, the manifestation of Amida Buddha and other buddhas and bodhisattvas. Kumano was a major center for Shugendō (Japanese mountain asceticism), and during the medieval period *yamabushi* (mountain ascetics), Kumano *bikuni* (nuns from Kumano), and wandering monks spread the cult of Kumano Sansha or Kumano Gongen.
31. The temple is Saihōji Temple (later Kōkokuji Temple). It is located in present-day Yurachō, Hidaka-gun, Wakayama Prefecture. The founder is Shinchi Kakushin (1207–98).
32. This is the first verse of a poem in *Kokinshū* 522. Translation by Helen Craig McCullough (McCullough 1985, 120). The whole poem goes, *yuku mizu ni / kazu kaku yori mo / hakanaki wa / omowanu hito o / omou narikeri* (Less profitable / than writing on the waters / of a flowing stream— / such is the futility / of unrequited passion). For the Japanese poem see *Kokin waka shū*, SNKBT 5, 166.
33. Stone from Mt. Jakuōji of Tanba Province was famous for inkstone material.

34. The Ise Grand Shrines consist of a number of shrines in the compounds located in the present-day city of Ise, Mie Prefecture. The official main shrines are Naikū (Inner Shrine) or Kōtai jingū and Gekū (Outer Shrine) or Toyouke daijingū.
35. The present-day town of Uji in the city of Ise, Mie Prefecture. It is a temple (shrine) town.
36. The present-day town of Yamada in the city of Ise, Mie Prefecture. It is a temple (shrine) town.
37. This statement appears in the “Confucius” chapter of *Records of the Historian* by Sima Qian. For the Chinese and English texts, see Sima Qian 2001, 146–53. For a Japanese text, see Shibasen 1969, 175–77.
38. Yoriyoshi is Minamoto no Yoriyoshi (998–1075). Sadatō is Abe no Sadatō (1019–62), and Munetō is Abe no Munetō (1132–1208). This refers to the Early Nine Years War (1051–63) fought at the far north of *honshū* (the main island) of Japan.
39. Mino Province is the southern area of Gifu Prefecture.
40. This is a story from *Record of the Historian* written by Sima Qian. For Chinese and English texts, see Sima 2001, 148–53; for a Japanese text, see Shibasen 1969, 175–77.
41. It is one of the Confucian classics giving advice on filial piety.
42. They are the foundation of Confucianism and were the basis for the civil examination in Imperial China, and thus considered canonical.
43. They are seven canonical military treatises of China.
44. *Three Forms of Tang Poetry* is an anthology of Chinese poetry of the Tang dynasty compiled by Zhou Bi around 1250.
45. Translation by Burton Watson. See Confucius 2007, 117–18. For the Chinese and Japanese texts, see Hiraoka 1980, 475–76. This passage appears in chapter 16.
46. My translation. For the Chinese and Japanese texts, see Hiraoka 1980, 192–93. This passage appears in chapter 7. There was a superstition that one would encounter misfortune if one learned the *Book of Changes* before the age of fifty.
47. Tendai is a descendant of the Tiantai or Lotus Sutra school of China. *Lotus of the Wonderful Law* is the basic scripture. It originated among monks living at the base of the Tiantai Mountain in Zhejiang Province and was formed around the monk Zhiyi’s (538–97) interpretation of the *Lotus Sutra*. The founder of the Japanese Tendai sect is Saichō (or Dengyō Daishi, d. 822), who built Enryakuji Temple on Mt. Hiei in Kyoto. The Hossō (Ch. Faxiang) sect in Japan is one of the Six Schools of Buddhism of the Nara period (710–94); two famous temples, Kōfukuji Temple and Yakushiji Temple in Nara, are those of the Hossō school. The Shingon (Ch. Zhenyan) sect in Japan was founded by Kūkai or Kōbō Daishi (774–835), who built the Kongōbuji Temple on Mt. Kōya in Wakayama Prefecture. The Kegon (Ch. Huayan) sect was founded in China by Fazang (643–712), also known as Xianshou. It is one of the Six Schools of Buddhism of the Nara period. Jizang (549–623) led the elaboration and systemization of the Sanlun (J. Sanron) in China, but the school declined after the ninth century. It is one of the Six Schools of Buddhism in Japan.
48. It is a prayer to Amida Buddha (Amitabha), the principal buddha in the Pure Land, Land of Bliss, or Western Paradise.

49. This is the famous Eighteenth Vow that Amida made when the buddha was a bodhisattva named Dharmakara. It appears in *The Longer Sukhavativyuha Sutra*. My English translation is based upon Luis Gómez's translation of the Eighteenth Vow (see Gómez 1996, 167).
50. It is also known as *The Shorter Sukhavativyuha Sutra*.
51. The translation is by Luis Gómez (1996, 148).
52. *Goshin* are spring onion, scallion, garlic, onion, and leek.
53. Nichiren (1222–82), the founder of the Hokke sect.
54. Literally *shōmon* means a hearer of the Buddha's voice, and originally it meant a buddha's disciple. In Mahayana Buddhism, it refers to a Buddhist who seeks enlightenment for himself but not for others.
55. Devadatta is a Buddhist monk who was hostile to Shakyamuni Buddha. He is purported to be Shakyamuni Buddha's cousin and Ananda's elder brother. Five deadly sins are: 1. patricide, 2. matricide, 3. killing an arhat, 4. wounding a Buddha, and 5. creating dissension in the Buddhist communities. These sins are so grave that if one commits any one, one immediately goes to hell. Devadatta committed three (3, 4, and 5) out of the five deadly sins. The story of the eight-year-old Dragon King's daughter appears in the Devadatta chapter of the *Lotus Sutra*. The Dragon King's daughter desired enlightenment when she heard Bodhisattva Manjushri's sermon on the *Lotus Sutra*. When Manjushri says that she is capable of attaining buddhahood quickly, another bodhisattva challenges him. The dragon girl then appears in front of the assembly and transforms herself into a male and attains buddhahood instantly.
56. The translation is by Tamara Solomon (Kimbrough and Shirane 2018, 193; see Tamara Solomon's translation of the *otogizōshi Suwa no honji* [The Origins of the Suwa Deity] in Kimbrough and Shirane 2018, 174–93). The verse *Gōjin no ujō / hanatsu to iedomo ikizu / yue ni jinshin ni yadorite / onajiku bukka o shōse yo*, issued from Suwa Shrine, works like a spell that allows eating of meat. The Grand Deity of Suwa is a god of warriors as well as fishermen and farmers. The shrine is located along the Late Suwa of Nagano Prefecture.
57. It is called *ebukuro* or *efugo*, a bag-like instrument generally made from bamboo.
58. This is the highest and central mountain in the world of Buddhist cosmology.
59. This was written by Kitabatake Chikafusa (1293–1354) in 1340 for the young Emperor Go-Murakami (r. 1339–68).
60. It refers to the western area of Aichi Prefecture.
61. There is a lacuna in the original text.
62. Sanuki Province corresponds to present-day Kagawa Prefecture. Currently Tsuruuchi Shrine is called Shirotori jinja (White Bird Shrine). It is located in Matsubara, Higashi-Kagawa-shi, Kagawa Prefecture.
63. The sword is one of the three imperial regalia of Japan.
64. Yatsurugi daimyōjin is enshrined in Hakkengū (Eight-Sword Shrine), which is an associated shrine of the Atsuta Shrine and is located within Atsuta Shrine's compound.
65. Yi, also known as Houyi, is a master-archer mythological figure. Youji is a master archer of the Spring and Autumn period of China (770–403 BCE).
66. *Yabusame* is horseback archery to shoot a whistling arrow on a square target board.

67. The founder and the first shogun of the Kamakura shogunate.
68. The Miura is a prominent warrior family during the Heian and early Kamakura period in Miura peninsula of Sagami Province, which corresponds to most of present-day Kanagawa Prefecture. The Kamakura is a prominent warrior family during the Heian and early Kamakura period in Kamakura District of Sagami Province.
69. In contrast to *yabusame*, the types of targets in *kasagake* vary.
70. A type of *kasagake*. While a horse is running, a mounted archer shoots an arrow at a four-inch square board target.
71. Shimotsuke Province is recent Tochigi Prefecture, and Kazusa Province corresponds to the present-day central part of Chiba Prefecture.
72. The story that attributes the origin of *inoimono* to the subjugation by the deputy governors appears in such works as the Noh play *Sesshōseki* (*Killing Stone*) and the *otogizōshi* titled *Tamamonomae* (*Lady Tamamo*). The story goes as follows: One day a mysterious young woman of peerless beauty and intelligence appears in the palace of Retired Emperor Toba (1103–56). The retired emperor falls in love with this woman, who is named Tamamonomae. The retired emperor then becomes seriously ill. A diviner attributes the retired emperor's illness to Tamamonomae, whose real identity is an eight-hundred-year-old fox with two tails (or golden-furred fox with nine tails). The fox had earlier thrown India into disorder, as it had disguised itself as the malicious consort Taji and asked for the head of the king; in China, the fox had become the wicked consort Huayang. In the end, Tamamonomae was killed and turned into a stone. The stone then killed the living creatures that came near it by emitting a toxic gas from within. See Laura Nuffer's translation of the *otogizōshi Tamamo no mae* in Kimbrough and Shirane 2018, 348–70.
73. Masakado had his base in eastern Japan. He rebelled against the court in 939, calling himself the New Emperor, and he controlled the major Kanto Provinces. He was killed by the imperial forces led by Taira no Sadamori (tenth century) and Fujiwara no Hidesato (from the ninth to tenth centuries). Masakado's story is told in the *otogizōshi Tawara Tōda monogatari*. See Keller Kimbrough's translation of the *otogizōshi Tawara Tōda monogatari* (*The Tale of Tawara Tōda*) in Kimbrough and Shirane 2018, 72–99.
74. *Kū* means “eat” but is also the homonym of “emptiness” (*kū*).
75. Fudeo Yuinaga's reply, “Just become an ingredient of soup (*oshiru no mi*)” is word play in the form of a pun on Kinhiro's question “am I” (*kono mi*). In essence, Fudeo Yuinaga's reply suggests in an intellectual or humorous way, “If you [Fudeo, a brushmaker] continue to do that [pluck away at my fur], what am I [Kinhiro] going to be?”
76. *Omo nashi* (without a tail) is synonym of *omo nashi* (embarrassing).

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