

# A Souvenir of Japan

The Crêpe-Paper Book "Japanese Fairy Tale Series" in the Late 19th Century

Catalogue of the Exhibition held at KU Port Square on 28-31 March 2017



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## Preface

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The exhibition *A Souvenir of Japan: The Crêpe-Paper Book “Japanese Fairy Tale Series” in the Late 19th Century* mainly consists of the “Japanese Fairy Tale Series” published in English by the publisher Hasegawa Takejirō (1853-1938). They are known as “crêpe-paper books (*chirimenbon*)” because they are printed on Japanese paper with a finely-wrinkled surface like crêpe.

In 1885, Hasegawa published the first six volumes of the series, employing as translator the American Presbyterian missionary David Thomson. They were first intended as teaching material for English-language education for Japanese children and as souvenirs from Tokyo for people living in other parts of Japan, but they soon became popular as souvenirs among Western tourists visiting Japan. By 1903, the English series had reached thirty-one volumes. Translations into other European languages, most frequently into French, German, Spanish, and Portuguese, also followed.

The combination of Japanese fairy tales retold by Westerners, woodblock-print illustrations by Japanese *ukiyo-e* artists, and the crêpe-paper printing method utilising traditional craftsmanship to appeal to Western tourists makes this series an interesting example of cross-cultural circulation of fairy tales in the late nineteenth century. Interestingly, the series not only played an important role in disseminating Japanese fairy tales in the West but also had a formative influence on the establishment of the modern canon of Japanese literary fairy tales for children in Japan; *Nippon Mukashibanashi* (Japanese Folktales), a seminal series edited by Iwaya Sazanami in 1894-1896, is apparently modelled on the *chirimenbon* series in terms of both content and form.

I organised the exhibition around four key themes that seem to reflect both the characteristics of traditional Japanese fairy tales and the editorial strategies intended to appeal to the Western readership of the time.

I am deeply grateful to Otsuka Nanae for her support, guidance, inspiration, and enthusiasm for this exhibition. Special thanks go to Kanagawa University Library, Maruzen-Yushodo Co. Ltd, and Oiri Co. Ltd for their generous help and understanding. This exhibition was supported by the Japan Society for the Promotion of Science KAKENHI (Grants-in-Aid for Scientific Research) Grant Number JP15K02196.

All images of the books included in this exhibition can be viewed in the Kanagawa University Repository: <http://klibredb.lib.kanagawa-u.ac.jp/dspace/handle/10487/14160>

\* All Japanese names are given in the Japanese order, with the family name first.

## Introduction

### Hasegawa Takejirō's *Chirimenbon*

ŌTSUKA Nanae, Independent Researcher/Librarian

About 130 years ago, a series of booklets of Japanese fairy tales were published by Kōbunsha, a Japanese publisher of textbooks that also sold books and stationery imported from Europe and America. These booklets were written in various Western languages and contained woodblock illustrations. Kōbunsha was founded by Hasegawa Takejirō (1853-1938), and the booklets were published from the year 1885.

In 1853, Hasegawa Takejirō was born into the Nishinomiya family, which ran a business selling imported goods such as wine and cigarettes in the Nihonbashi district of Tokyo. As a boy, he learned English from missionary teachers at a Presbyterian mission school in the Tsukiji foreign settlement. At the age of twenty-five, he became the heir to his mother's family and adopted her surname, Hasegawa. At twenty-seven, he received baptism from American missionary David Thompson, who later became the translator of the first *chirimenbon* in the *Japanese Fairy Tales* series Kōbunsha would publish.

A contemporary advertisement announced that the "Japanese Fairy Tale Series" had English, German and French editions. In addition, one version of the books, intended for use as school textbooks, had black-and-white illustrations and was created for domestic sale while another version contained full-colour images and was exported. In Hasegawa's memoirs, he made the black-and-white version in an attempt to improve the dismal sales of the colour-illustrated books during the early days of their publishing and export. "A thought occurred to me," wrote Hasegawa, "what if I made them with crepe paper (*chijimigami*):" After some work, his efforts resulted in the *chirimenbon*.<sup>1</sup>

The process of manufacturing Japanese crepe paper began in the latter half of the Edo Period (1603-1868). It involved repeatedly compressing Japanese paper printed with colourful woodblock images to make sheets of crepe paper. This was used to make *chiyogami* (decorative paper for arts and crafts), hair ornaments for women, and single-sheet *ukiyo-e* pictures (*crêpe-paper prints*). *Chirimen* pictures were called *crépon* and were popular with overseas customers because of the vivid colours produced by the manufacturing process. In the Meiji Period (1868-1912), large numbers of *chirimen* pictures were exported; a recent study has found that the *ukiyo-e* painted on the background of Vincent van Gogh's *Portrait of Pere Tanguy* is a *chirimen* print.<sup>2</sup>

The *chirimenbon* devised by Hasegawa are bound with silk thread in Japanese style. Their pages are made from Japanese paper printed with colourful woodblock pictures; their narratives are printed with woodblocks or using Western-style typesetting. The paper is then compressed several times into crepe before binding. The name *chirimenbon* derives from the way in which the texture of the printed books resembles the flexible drape of *chirimen* crepe cloth. They steadily gained popularity outside Japan, becoming known in the Anglophone world as crepe-paper books. Amongst the Western-language woodblock-print books with coloured illustrations published by Hasegawa, some, like "Aino Fairy Tales Series" on display at this exhibition, are actually made with "hōsho paper" (a type of uncreased thick paper made from mulberry wood). However, because of the fame gained by *chirimenbon*, even those books made with uncreased paper that had coloured pictures and Western-language text or had black-ink woodblock illustrations are sometimes collectively termed "*chirimenbon*" today.

As mentioned in the beginning, Hasegawa began selling his *chirimenbon* series of Japanese fairy tales in Japan in 1885. Right after he began publishing them, he also began exporting the books for overseas sale through the Yokohama branch of Kelly & Walsh, a publishing firm based in Shanghai. This is considered the earliest instance of a Japanese publisher contracting with an overseas counterpart.

Eventually, the *chirimenbon* “Japanese Fairy Tale Series” was published in no less than ten foreign languages. In addition to English, German and French, there were also Dutch, Spanish, Italian, Portuguese, Russian, Danish and Swedish editions. The English version had the most extensive print run. The series was first printed as Nos. 1-20, but No. 16, *The Wooden Bowl*, was replaced nine years later by *The Wonderful Tea-Kettle*, making a total of twenty-one booklets. Subsequently, Nos. 21-25 of the series were published in a larger format, followed by Nos. 1-3 of “Japanese Fairy Tale Second Series.”

Nos. 23-25 of the “Japanese Fairy Tale Second Series” were written by Lafcadio Hearn, a Greek-born author known for his collections of Japanese folktales and ghost stories, including *Kwaidan: Stories and Studies of Strange Things* (1903). Along with another two booklets later written by Hearn, these were published as a five-volume set. This makes a total of thirty-one booklets published for the English edition of the “Japanese Fairy Tale Series,” which, in London and Sydney, were sold by the most venerable publisher of children’s books in England, the London firm Griffith, Farran & Co.

Other English translators of Hasegawa’s *chirimenbon* included Basil Hall Chamberlain and James Curtis Hepburn. The French translation was done by the diplomat Joseph Dautremere and the ambassador Jules Adam; the German, by Karl Florenz, and by many such others for the various foreign-language editions. These translators shared the status of “hired foreign experts” (*oyatoi gaikokujin*), a class of people hired by the Meiji government to propagate the knowledge and technologies of advanced countries in Japan. This category included professors, scholars, missionaries and diplomats. Mrs T. H. (Kate) James, the wife of an English naval officer, was the only female translator in the “Japanese Fairy Tale Series.”<sup>3</sup>

The illustrations in the books were drawn by many reputable artists such as Kobayashi Eitaku. Kobayashi trained in the Kano school, which was patronised by the Edo shogunate and whose practitioners remained prominent in Japanese fine arts circles even after the shogunate fell. Other artists who worked with Hasegawa included Suzuki Kason, whose works later won many exhibition prizes, and Arai Yoshimune, who trained under a disciple of Utagawa Kuniyoshi, one of the most famous *ukiyo-e* artists. Woodblock prints were made by a carver who carved the pictures drawn by artists into a wooden base; this carved base was then coloured by a printer who filled in each separate colour as many times as necessary to produce the finished image. It is often thought that Japan’s woodblock printing technology, which flourished in the Edo Period, gradually declined during the Meiji years. Hasegawa’s woodblock prints, however, are meticulously carved, coloured and printed, resulting in beautiful illustrations. Komiya Sōjirō, who oversaw the printing process for the first batches of *chirimenbon*, was Hasegawa’s father-in-law. After his death, Hasegawa’s wife Yasu continued her father’s printing work. There are still extant *chirimenbon* with back inscriptions which list Hasegawa Takejirō as the publisher and Komiya Yasu as the printer.

Following *chirimenbon*, Hasegawa began publishing various kinds of Western-language illustrated books that contained translations of Japanese poetry such as the *Manyōshū* and that introduced the everyday lives of Japanese people and the traditional dramatic arts of *rakugo* and *kabuki*. All these became part of his sales catalogue for foreign customers. Starting with the Paris Exposition of 1900, he also began exhibiting and winning prizes for his books at several overseas fairs. Hasegawa’s *chirimenbon* were favoured by Europeans and Americans steeped in the trend of *japonisme* and played a significant role in introducing Japanese culture to people abroad. Karl Florenz’s German translation of the *chirimenbon* called *Terakoya*, based on the fourth segment of the kabuki play *Sugawara Denju Tenarai Kagami*, dramatised the story of a loyal retainer who sacrificed his own child for the sake of his lord. Florenz’s translation of the story became famous as a theatrical piece, and was adapted and translated into several other languages for performances in countries around the world until the advent of the Second World War.

Several others attempted to mimic Hasegawa’s success by making *chirimenbon* of subjects including landscape portraits of Japan, the story of the revenge of the forty-seven samurai (*Chūshingura*), as well as

collections of Japanese fairy tales and poems. A notable example of this is *Choix de fables* (1894) published by Pierre Barboutau, a French art collector. Barboutau commissioned illustrations by Kawanabe Kyōsui and other artists and created a beautiful book aimed at art connoisseurs.

There were also people who learned of *chirimenbon* from their overseas editions and contacted Hasegawa with requests to publish custom-made books. For example, *Karma: A Story of Buddhist Ethics* (1905), was commissioned by German-American author and editor Paul Carus. Hasegawa then published the Japanese translation of a chapter contained in *Karma* titled “The Spider’s Web” by Zen scholar Suzuki Daisetsu. This translation is known to have influenced the children’s short story with the same title written by the famous author Akutagawa Ryūnosuke.

In this way, *chirimenbon* transmitted Japanese print culture to other countries, but as the woodblock printing industry waned in the 1910s, Hasegawa began switching the focus of his business to manufacturing Christmas cards and calendars made of *chirimen* paper, as well as reproductions of *ukiyo-e* prints made on *hōsho* paper. The background to this shift seems to lie in the increasing difficulty of procuring dyes and other materials, as well as a shortage of skilled craftsman required to make *chirimenbon*. After Hasegawa’s death, his work was taken over by Nishinomiya Yosaku, his second son. Yosaku continued to publish and sell *chirimenbon*, including a new French edition of the “Japanese Fairy Tale Series,” until the 1960s.

(Translated by Loh Shi-Lin)

#### Further Reading in English

Cortazzi, Hugh. *Images of Japan 1885-1912: Scenes, Tales and Flowers*. Norwich: Sainsbury Institute for the Study of Japanese Arts and Cultures, 2011.

Koyama, Noboru. “Grace James (1882–1965) and Mrs T.H. (Kate) James (1845–1928): Writers of Children’s Stories.” *Britain and Japan: Biographical Portraits*. Vol. IX. Ed. by Hugh Cortazzi. Folkestone, Kent: Renaissance Books, 2015. pp. 472-480.

Sharf, Frederic A. *Takejiro Hasegawa: Meiji Japan’s Preeminent Publisher of Wood-Block-Illustrated Crepe-Paper Books*. Salem, Mass.: Peabody Essex Museum, 1994.

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<sup>1</sup> Hasegawa Takejirō, “Mokuhanga no yushutsu” (“The export of woodblock prints”), *Bijutsu shinpō* (Art News) 33:3 1914. 1, pp. 26-123.

<sup>2</sup> *Gohho to ukiyo-e dangi jisan* (Gogh and Ukiyo-e in the Portrait of Pere Tanguy), ed. Hagi Uragami Museum (Yamaguchi Prefecture), 2001. 8. pp. 12-13.

<sup>3</sup> Her daughter, Grace James, became a writer of children’s stories. For details, see Koyama 2005.

## Chapter 1: Aged heroes and heroines

Compared to well-known Western fairy tales such as those of the Brothers Grimm, Japanese fairy tales abound with aged heroes and heroines. The most typical beginning reads: “Once upon a time, there lived an old man and an old woman.” Unlike old people in Western fairy tales, who generally play a supporting role for young characters, old women and men are often the protagonists in Japanese tales and, at the end of the narrative, bring the story to an equilibrium that is different from the idea of happily ever after in Western fairy tales.

In many stories, such as *The Tongue-Cut Sparrow* (No. 2, 1st series), *The Old Man Who Made the Dead Trees Blossom* (No. 4, 1st series), *The Old Man and the Devils* (No. 7, 1st series), and *The Old Woman Who Lost Her Dumpling* (No. 24, enlarged edition), the aged protagonists themselves undergo adventures and perform difficult tasks. In some stories such as *Momotaro* (No. 1, 1st series) and *Princess Splendor* (non-numbered, extra series; the tale is better known as *The Tale of the Bamboo Cutter* or *The Tale of Princess Kaguya*), a long childless couple finds a child in a magical situation, but even in these tales, the narrative tends to focus on the fate of the old couple rather than that of the child that goes on to have adventures. The reward they receive for their good conduct is not a royal marriage but the recognition of their kindness by the magical foundling they adopt. The absence or the marginality of characters in the middle generation in these tales builds a contrast with the focus on the process of coming of age in Western fairy tales.

On the other hand, *The Fountain of Youth* (not numbered; Lafcadio Hearn), drawing on a widespread motif of a “water of life,” is a comic horror tale apparently created by Lafcadio Hearn. In any case, as you can see in the tales selected for the *chirimenbon* Japanese Fairy Tale Series, printed versions of Japanese fairy tales tend to characterise old men as good and old women as evil.



### Key

In each entry, the numbers refer to the following information:

- ① author
- ② illustrator
- ③ edition
- ④ publisher and place of publication (if not Tokyo)
- ⑤ printer
- ⑥ distributor
- ⑦ year of publication
- ⑧ number of leaves
- ⑨ series name and number
- ⑩ Kanagawa University Library reference number

1. Tongue Cut Sparrow [舌切雀]
  - ① David Thompson
  - ② Kobayashi Eitaku [小林永濯]
  - ③ reprint
  - ④ Kōbunsha [弘文社]
  - ⑦ 1886
  - ⑧ 11
  - ⑨ Japanese Fairy Tale Series no.2
  - ⑩ A388-2.B-113
2. The Old Man Who Made the Dead Trees Blossom [花咲爺]
  - ① David Thompson

- ② Kobayashi Eitaku [小林永濯]  
 ④ T. Hasegawa  
 ⑦ 1885  
 ⑧ 9  
 ⑨ Japanese Fairy Tale Series no.4  
 ⑩ A388-4-113
3. The Old Man and the Devils [癩取]  
 ① James Curtis Hepburn  
 ④ Hasegawa Takejirō  
 ⑦ 1886  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series no.7  
 ⑩ A388-7-113
4. The Old Woman Who Lost Her Dumpling [お団子ころりん]  
 ① Lafcadio Hearn  
 ④ T. Hasegawa  
 ⑤ Illustration: Kaneko Tokujirō [金子徳次郎], English text: Sahashi Yoshio [佐橋義雄]  
 ⑦ 1902  
 ⑧ 12  
 ⑨ Japanese Fairy Tale Series no.24  
 ⑩ A388-24-113
5. Momotaro [桃太郎]  
 ① David Thompson  
 ② Kobayashi Eitaku [小林永濯]  
 ③ reprint  
 ④ T. Hasegawa  
 ⑦ 1886  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series no.1  
 ⑩ A388-1.B-113
6. Princess Splendor [竹取物語]  
 ① E. Rothesay Miller  
 ② Kobayashi Eitaku [小林永濯]  
 ③ 2nd edition  
 ④ Hasegawa Takejirō [長谷川武次郎]  
 ⑤ Hirose Yasushichi [広瀬安七]  
 ⑦ 1895  
 ⑧ 49  
 ⑨ Japanese Fairy Tale Series, Extra no.  
 ⑩ A388-133.B
7. The Fountain of Youth [若返りの泉]  
 ① Lafcadio Hearn  
 ③ 2nd edition  
 ④ Hasegawa Takejirō [長谷川武次郎]  
 ⑤ Nishinomiya Yosaku [西宮興作]  
 ⑦ 1925  
 ⑧ 9  
 ⑨ Japanese Fairy Tale Series, Rendered into English by Lafcadio Hearn no.5  
 ⑩ A388-132.B



## Chapter II: Animals and Other Non-human Characters

Animals and other non-human characters loom large in Japanese fairy tales. One notable characteristic of Japanese animal bride and bridegroom tales is that they generally end with the separation of the couple when the animal partner leaves the human protagonist for good. *The Fisher-Boy Urashima* (No. 8, 1st series), for example, follows this pattern. This offers a striking contrast to the tale type's European counterparts such as "Beauty and the Beast," which mostly end with a happy marriage after the non-human partner is transformed back into his or her original human form. In Japanese tales, animal brides usually disappear into the animal realm when their true form is revealed whereas animal bridegrooms almost always end up being killed by human beings.

Some animal tales are fables in which anthropomorphised animals act out otherwise realistic human dramas. *Battle of the Monkey and the Crab* (No. 3, 1st series) and *The Cub's Triumph* (No. 12, 1st series) are similar to the revenge narratives that were popular in the Edo period in which the son revenges himself on the killer of his father. "Kachi-Kachi Mountain" (No. 5, 1st series) also tells a tale of revenge in which a hare punishes a *tanuki* (raccoon dog) who killed an old woman who was planning to make him into a *tanuki* stew; the *tanuki* then cooks her and tricks her husband into eating the resulting stew. This tale presents one aspect of human-animal relationship—eat or be eaten—in a brutal form.

While the hare, as in *The Hare of Inaba* (No. 11, 1st series), is a quintessential animal helper in Japanese mythology, the *tanuki* and the fox are two quintessential shape-shifters in Japanese tales. *The Wonderful Tea-Kettle* (No. 16, 1st series) tells a delightful tale of a mischievous *tanuki* who gets into trouble by transforming himself into a tea-kettle incompletely but saves himself by becoming popular as a tightrope walking tea-kettle.

Cats are often considered to possess magical powers in Japanese tales. In *Shippeitaro* (No. 17, 1st series), for example, monstrous cats demand a sacrifice of a young woman from villagers every year, but the eponymous dog slays them at one stroke. *The Boy Who Drew Cats*

(non-numbered; Lafcadio Hearn), on the other hand, tells how the cats drawn on a paper sliding door by the boy slay a monstrous rat that had killed many samurais.

*The Silly Jelly-Fish* (No. 13, 1st series) and *The Birds' Party* (No. 1, Aino Fairy Tales) are both Aesop-like fables. *The Mouse's Wedding* (No. 6, 1st series) does not have a plot and is aimed at introducing traditional Japanese customs relating to a wedding with minutely-drawn—mouse-sized—illustrations.

The hero of *The Hunter in Fairy Land* (No. 1, Aino Fairy Tales) is transformed into a snake after eating wild strawberries in fairy land. He kills himself in despair and ascends to fairy land, where he marries a bear, the sacred animal in Ainu culture.

8. The Fisher-Boy Urashima [浦島]
  - ① Basil Hall Chamberlain
  - ② Kobayashi Eitaku [小林永濯]
  - ④ Hasegawa Takejirō [長谷川武次郎]
  - ⑦ 1886
  - ⑧ 13
  - ⑨ Japanese Fairy Tale Series no.8
  - ⑩ A388-8-113
9. Battle of the Monkey and the Crab [猿蟹合戦]
  - ① David Thompson
  - ② Kobayashi Eitaku [小林永濯]
  - ③ reprint
  - ④ Hasegawa Takejirō
  - ⑦ 1886
  - ⑧ 9
  - ⑨ Japanese Fairy Tale Series no.3
  - ⑩ A388-3.B-113
10. The Cub's Triumph [野干の手柄]
  - ① James, T. H. (Kate), Mrs.
  - ② Kobayashi Eitaku [小林永濯]
  - ④ Kobunsha
  - ⑦ 1887
  - ⑧ 13
  - ⑨ Japanese Fairy Tale Series no.12
  - ⑩ A388-12-113



11. Kachi-Kachi Mountain [かちかちやま]  
 ① James, T. H. (Kate), Mrs.  
 ④ T. Hasegawa  
 ⑤ Shibata Kiichi [柴田喜一]  
 ⑦ 1886  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series no.5  
 ⑩ A388-5-113
12. The Hare of Inaba [因幡の白兔]  
 ① James, T. H. (Kate), Mrs.  
 ② Kobayashi Eitaku [小林永濯]  
 ④ T. Hasegawa  
 ⑤ Shibata Kiichi [柴田喜一]  
 ⑦ 1886  
 ⑧ 9  
 ⑨ Japanese Fairy Tale Series no.11  
 ⑩ A388-11-113
13. The Wonderful Tea-Kettle [文福茶釜]  
 ① James, T. H. (Kate), Mrs.  
 ② Arai Yoshimune [新井芳宗]  
 ④ T. Hasegawa  
 ⑤ Komiya Yasu  
 ⑦ 1896  
 ⑧ 14  
 ⑨ Japanese Fairy Tale Series no.16  
 ⑩ A388-16.B-113
14. Shippeitaro [竹箆太郎]  
 ① James, T. H. (Kate), Mrs.  
 ② Suzuki Sōzaburo [鈴木宗三郎]  
 ④ T. Hasegawa  
 ⑤ Nakao Mokuji [中尾黙次]  
 ⑦ 1888  
 ⑧ 13  
 ⑨ Japanese Fairy Tale Series no.17  
 ⑩ A388-17-113
15. The Boy Who Drew Cats [猫を描いた少年]  
 ① Lafcadio Hearn  
 ④ T. Hasegawa  
 ⑤ Komiya Yasu [小宮屋寿], Shibata Kiichi [柴田喜一]  
 ⑦ 1898  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series, Rendered into English  
 by Lafcadio Hearn no.1  
 ⑩ A388-131
16. The Silly Jelly-Fish [海月]  
 ① Basil Hall Chamberlain  
 ④ T. Hasegawa  
 ⑦ 1887  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series no.13  
 ⑩ A388-13-113
17. The Birds' Party [鳥たちの宴]  
 ① Basil Hall Chamberlain  
 ④ Boston: Ticknor & Co., Kobunsha  
 ⑦ 1887  
 ⑧ 5  
 ⑨ Aino fairy tales no. 2  
 ⑩ A388-2-134
18. The Mouse's Wedding [ねずみ乃よめいり]  
 ① David Thompson  
 ④ Kobunsha  
 ⑤ Nakao Mokuji [中尾黙次]  
 ⑦ 1888  
 ⑧ 11  
 ⑨ Japanese Fairy Tale Series no.6  
 ⑩ A388-6.B-113
19. The Hunter in Fairy Land [不思議の国の狩人]  
 ① Basil Hall Chamberlain  
 ④ Boston: Ticknor & Co., Kobunsha  
 ⑦ 1887  
 ⑧ 8  
 ⑨ Aino fairy tales no. 1  
 ⑩ A388-1-134



## Chapter III: Monsters

Monsters appear more often in myths and legends than in fairy tales. *The Serpent with Eight Heads* (No. 9, 1st series) is adapted by Japanologist Basil Hall Chamberlain from a Japanese myth similar to the story of Perseus and Andromeda in Greek mythology. It seems that Chamberlain tried to make this story sound more like a fairy tale than like a myth by calling the main characters, who are deities, “fairies.” *My Lord Bag-O’-Rice* (No. 15, 1st series) is based on a legend about a brave man who slays a monstrous centipede. *The Ogre’s Arm* (No. 18, 1st series) and *The Ogres of Oyeyama* (No. 19, 1st series) are related stories based on a well-known legend about carnivorous ogres in Kyoto who love saké and women. Both stories are told with many gory details such as the severed head of the ogre flying around trying to bite off the hero’s head. *The Goblin Spider* (No. 1; 2nd series), another tale apparently created by Hearn, follows the familiar story of the monster slayer, but the extraordinary beauty of the *shamisen* played by the spider and the poetic association drawn between the spider’s web and the *shamisen* strings show Hearn’s unique reinterpretation of Japanese tale tradition and aesthetics.

### 20. The Serpent with Eight Heads [八頭の大蛇]

- ① Basil Hall Chamberlain
- ② Kobayashi Eitaku [小林永濯]
- ④ T. Hasegawa
- ⑤ Shibata Kiichi [柴田喜一]
- ⑦ 1886
- ⑧ 14
- ⑨ Japanese Fairy Tale Series no.9
- ⑩ A388-9-113

### 21. My Lord Bag-O’-Rice [俵藤太]

- ① Basil Hall Chamberlain
- ④ Kobunsha
- ⑦ 1887
- ⑧ 11
- ⑨ Japanese Fairy Tale Series no.15
- ⑩ A388-15-113

### 22. The Ogre’s Arm [羅生門]

- ① James, T. H. (Kate), Mrs.
- ② Kobayashi Eitaku [小林永濯]
- ④ Hasegawa Takejirō [長谷川武次郎]
- ⑤ Nakao Mokuji [中尾黙次]
- ⑦ 1889
- ⑧ 14
- ⑨ Japanese Fairy Tale Series no.18
- ⑩ A388-18-113

### 23. The Ogres of Oyeyama [大江山]

- ① James, T. H., Mrs.
- ④ Kobunsha, Yokohama: Kelly & Walsh
- ⑤ Takagi Rintarō [高木麟太郎]
- ⑦ 1891
- ⑧ 18
- ⑨ Japanese Fairy Tale Series no.19
- ⑩ A388-19-113

### 24. The Goblin Spider [化け蜘蛛]

- ① Lafcadio Hearn
- ④ T. Hasegawa
- ⑤ Hoshino ?jirō [星野諤次郎]
- ⑦ 1899
- ⑧ 11
- ⑨ Japanese Fairy Tale, 2nd series no.1
- ⑩ A388-1-114



## Chapter IV: Magical Objects

Mirrors often possess special power in Japanese myths and fairy tales. The mirror in *The Matsuyama Mirror* (No. 10, 1st series) shows the face that the young heroine believes to be that of her deceased beloved mother. A slightly different version of this tale is collected in Angela Carter's *The Second Virago Book of Fairy Tales* (1992) as "The Mirror" in the chapter titled "Beautiful People." *Three Reflections* (No. 21, enlarged edition) uses the same motif of the mirror to tell a tale of a strong tie between the son and his deceased father.

Other magical objects include balls made of precious stones or jewels. In *The Princes Fire-Flash and Fire-Fade* (No. 14, 1st series), the hero is given two magical objects, the tide-flowing jewel and the tide-ebbing jewel, by the King of the undersea palace. *The Wooden Bowl* (No. 16, 1st series), a variant of "Cinderella," tells the tale of a beautiful girl who goes through adventures with a large wooden bowl stuck onto her head. Waterfalls are often regarded as a magical space as in *The Enchanted Waterfall* (No. 20, 1st series), from which gushes excellent saké in an inexhaustible flow.

Objects may also punish human beings for their inconsiderate behaviour. In *Chin Chin Kobakama* (No. 25, enlarged edition), hundreds of little samurais who pester the beautiful yet lazy heroine nightly turn out to be toothpicks she threw away after use all over her house.



### 25. The Matsuyama Mirror [松山鏡]

- ① James, T. H. (Kate), Mrs.

④ Hasegawa Takejirō [長谷川武次郎]

⑦ 1886                      ⑧ 11

⑨ Japanese Fairy Tale Series no.10

⑩ A388-10-113

### 26. Three Reflections [三つの顔]

① James, T. H. (Kate), Mrs.

③ 15th edition

④ T. Hasegawa

⑤ Hasegawa Takejirō

⑦ 1925                      ⑧ 12

⑨ Japanese Fairy Tale Series no.21

⑩ A388-21.O-113

### 27. The Princes Fire-Flash and Fire-Fade [玉ノ井]

① James, T. H. (Kate), Mrs.

④ T. Hasegawa

⑦ 1887                      ⑧ 14

⑨ Japanese Fairy Tale Series no.14

⑩ A388-14-113

### 28. The Wooden Bowl [鉢かづき]

① James, T. H. (Kate), Mrs.

② Tosa Matabei [土佐又兵衛]

④ London: Griffith Farran, Sydney: N.S.W.

⑦ 1887

⑧ 14

⑨ Japanese Fairy Tale Series no.16

⑩ A388-16.A-113

### 29. The Enchanted Waterfall [養老の滝]

① James, T. H. (Kate), Mrs.

④ T. Hasegawa, Yokohama: Kelly & Walsh

⑤ Komiya Sōjirō

⑦ 1892                      ⑧ 12

⑨ Japanese Fairy Tale Series no.20

⑩ A388-20-113

### 30. Chin Chin Kobakama [ちんちん小袴]

① Lafcadio Hearn

④ T. Hasegawa

⑤ Kaneko Tokujirō [金子徳次郎]

⑦ 1903                      ⑧ 12

⑨ Japanese Fairy Tale Series no.25 ⑩ A388-25-11