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

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the Conquest of *Yōkai*, Fairies and Monsters

— Prologue: Heteromorphs in the East and West —

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1 Symbols of the uncanny

In the past not too long ago, humans saw invisible forces, and believed that a spirit resided in nature and in all things that exist within. Our ancestors named, represented, recounted, impersonated and revered these spiritual entities that brought order to our world in a belief system called animism. Many traditions that still exist throughout Japan are relics of these practices, which are also universal and have been observed throughout the world’s cultures. Immense rocks are adorned with *shimenawa*, and *kadomatsu* are placed to represent the *Toshigami* god, and ceremonies such as memorial services to repose of the spirits of dolls, needles and brushes have been held since ancient times across the archipelago.

Humans have also feared the darkness. The pitch dark heightened human senses to the signs of invisible spirits that lurk in the dark, squirming about. The darkness itself was a manifestation of spiritual existences. In pre-modern times, *kami-matsuri* were held at night, and there are folklore on praying all night in a shrine or temple in various parts of Japan. In Japan, the dusk can be called “*tasogaredoki* 誰そ彼時 (黄昏時)” or “*kahataredoki* 彼は誰時,” and has also been termed “*ohomagadoki* 大禍時” and “*oumagadoki* 逢魔が時” to refer to a time of the day when misfortunes are prone to occur.

The existence that play with evil in the dark have been called “おに *oni*.” The word *oni* is believed to root from the word “*隠* (*on*: recluse)” (*Wamyō Ruijushō* 和名類聚抄, early 10th century). This etymology expresses the impossibility of grasping its appearance or shape. There is a description of the *oni* in the *Kokin Wakashū* 古今和歌集 from the early 10th century: “*Onigami* 鬼神 invisible to the eye.” “鬼神 (pronounced *kijin* in this instance)” is a spirit with supernatural powers. The Chinese character for “鬼” which

means a dead person, was assigned to the Japanese indigenous word *oni*. In archaic Japanese, the same character, “鬼” has also been read as “*mono*,” (e.g., “邪しき鬼 (ominous, invisible being (spirit))” as in the 日本書紀 *Nihon Shoki: The Chronicles of Japan*, or “身さへ寄りにし鬼 (evil being (spirit) that haunts the body)” as in the *Manyōshū* 万葉集, 547. *Mono* here describes invisible, spiritual beings that evoke horrific misfortunes.

Concrete images eventually began to be assigned to these concepts of 鬼 (*oni/mono*). They may be portrayed as the *gozu/mezu* 牛頭・馬頭 (ox and horse-headed, low-ranking prison guards from the Buddhist hell), or as a disease-spreading god from the 陰陽道 *Onmyōdō* esoteric cosmology, and were depicted as enormous, hideous creatures sporting fangs and horns on the head, most notably depicted in representations of hell. The concepts of these *oni* further strengthened the faith in spirits. In the era without science and in which all knowledge was experience-based, people could do nothing but to fear extraordinary calamities or disasters as mysterious phenomena, inflicted by malevolent spirits like *oni*.

2 Prevalence of *yōkai*

In the earliest uses of the word, “*Yōkai* 妖怪”¹ referred to an inexplicable, eery condition (i.e., *yōkai* phenomena). For example, the *Shokunihongi* 続日本紀, a sequel to the *Nihonshoki*, notes this for the entry for March 19, 777AD (Hoki 8):

A purification ritual was held to purify the sins and *kegare* (impurities) of people, because “*yōkai*” were said to be prevalent in the 内裏 (*dairi*: the emperor’s private quarters.)

“*Yōkai*” here is believed to refer to disasters, accidents (human disasters) and epidemics. In the past, meteorological phenomena or natural disasters were all believed to be caused by their mysterious powers. Historically, earthquakes were called “*ryushindo* 龍神動,” a dragon’s shake, or as “*kashindou* 火神動,” a shake by the fire god², and avalanches of earth and rocks caused by volcanic eruptions or heavy rain were called “*horanuke* 法螺抜け (trumpet shell hole),” or “*januke* 蛇抜け (serpent hole)”³. It can be understood as disasters caused by the rage of a trumpet shell or a snake (dragon). As told in the myth “The Mermaid and the Tsunami,” tsunamis were believed to be caused by mermaids⁴.

Humans believed unescapable calamities to be triggered by spiritual existences of the mountains and the seas, and began to become aware of “*yōkai*” residing in them (= *yōkai* creations). The use of the word becomes more prominent in later middle ages. The 太平記 *Taiheiki* written in the early 15th century called *shouki* 小鬼, small *oni* and *kigyo* 鬼形 measuring 1 shaku (approximately 30 centimeters) “*yau kuwai* 夭怪,” and also used the term “*henge* 反化” (= “変化”=metamorphosis) (Volume 32 “*Onimaruonikiri no koto* 鬼丸鬼切の事”). This was the first known use of the word “*yōkai*” to mean *oni*. Incidentally, the “牛鬼 (*ushioni*: ox *oni*)” that measure 2 jo (approximately 6 meters) tall also appears in the same passage.

In China, these spiritual entities were called “魅”. This is the same character as that found in the word “*Chi mi mo ryo* 魑魅魍魎”. In ancient times, there is a mention of “*mikai* 魅怪” in the 20-volume *Rikuchou Shikai* novel 六朝志怪小説, *The Soshinki* 搜神記 (Volume 6), and as “老魅” and “邪魅” in the Daoist scripture Hobokushi 抱朴子 (Foreword). The late 10th century *Taiheikouki* 太平広記 classifies it under “精怪” (volume 368-371). Indeed, it is interesting to note that “yōkai” appears twice alongside “精魅” and “精怪” in the earlier novels from the Tang and Song dynasties, the *Kokyoki* 古鏡記 (7th century). As expected, the roots of “yōkai” is highly likely traceable to China.

In Japan, words similar to “yōkai” include “もののけ *mononoke*,” also written as 物の氣 or 物の怪, which originated in the Heian period. This term initially referred to terrifying phenomena resulting from the actions of invisible beings that were assumed to be spirits, but starting in the middle ages, it referred to the spirits perpetrating these phenomena themselves⁵. In the Muromachi period, the uses of the words *bakemono* (“化け物 (化物),” alternatively written as 妖物) becomes more common⁶. This word describes a different form after undergoing a change to appearance and shape.

Since when did “*bakemono*” (化物) begin to prevail? This goes back to the 158th chapter of the *Uji Shūi Monogatari* 宇治拾遺物語 from the early 13th century, which was titled “*Yozei-in Bakemono no koto* 陽成院 妖物の事” Once upon a time, the ruins of the residence of Emperor Yōzei (876-884m died 949) was rumored to be inhabited by *mono* (spirits). Here, the brother of the “*Urashima no ko* 浦島の子” was to have been living for more than 1200 years, “grew to an enormous size,” and swallowed the estate guard in one gulp. Indeed, this depicts the uncanny of *bakemono* (“妖物”). However, the word does not appear in the main text itself, so it is unknown if the initial edition of this text contained the term in the title. The currently existing text dates only back to some time after the 17th century, so it is impossible to make a quick assumption that the title dates back to the early Kamakura period.

The three stories of volume 17, “*Henge* 変化 ([Metamorphosis])” written in 1254 of *Kokon cho mon ju* 古今著聞集 include the word *bakemono* (“化け物”) (Stories 598, 602, 606)⁷. *Ku jou ke bon* 九条家本 also has an ancient form, and is accepted to be closer to the sourcebook. Story 598 is about a *mono* that pushed the neck from behind when a *tomorizukasa* 殿守司 (= bureaucrat who served janitor roles of the house) was walking with a torch in the northeastern side of the palace. The *tomorizukasa* was startled and put his torch in his kimono and almost died from the burn, but luckily survived. Towards the end, there is an expression that it must have been the deed of a *bakemono*’s. This refers to the notion that spiritual *mono* metamorphose in the former 今昔物語集 *Konjaku Monogatari shū* (volume 27, stories 5, 6, 38; volume 28, story 40, etc.), which focused on the idea that *mono* change form and referred to that as “化ける, 化かす” (change, fool, disguise). Its appearance was eery, and is very different from its original appearance. Metamorphosis into other forms has also been expressed as “*keshou* 化生” and “*kagen* 化現” in Buddhist language.

The forms of these yōkai as objects roots to simple beliefs of animism and fetishism, as mentioned earlier. Various things in nature, including humans, were believed to be endowed with a spirit, and in particular, people believed that spirits of animals and plants appeared in other forms. This notion that natural objects, animals and plants disguised and appeared as humans plays a major role in concepts of bestial marriage between a human and non-human being⁸. Snakes, mice, cats, foxes, raccoons, badgers, monkeys and cows, spiders, centipedes, ants, mites, crabs and octopus were imagined to take a spiritual form similar to their specific shapes or ecologies, and were also imagined to metamorphose into deified images (animal yōkai).

Kappa 河童 and *Tengu* 天狗 were objects of worship. These were embodiments of the uncanny, which is the negative form of the deified states of the lakes, mountains and forests. Concepts such as *yamanba* 山姥 (yamajoro 山女郎) and *yamachichi* 山父 (yamajiji 山爺) tie the uncanny phenomena of the mountains to the notions of old age in humans. Indeed, stories about old women is an important indicator in theories of yōkai culture. “山姥” *yamanba* is also a title of a no theater piece believed to be written by Zeami 世阿弥, but the oldest appearance of this word is in the “山婆生四子” (“Yamanba give birth to four children”) in the *Ga un nitsu kenroku batsu yuu* 臥雲日件録拔尤 from June 15, 1460⁹.

3 Domination of the *Tsukumogami* 付喪神

This is not all. Ancestors also assigned metamorphous properties to tools such as umbrellas and lanterns. They were convinced that over many months and years, these objects got charged with spiritual powers to give them the capacity to change form. This was called the *tsukumogami* 付喪神 = yōkai of tools). “Tsukumo” refers to extremely old people with long hair just short of 100 years = “九十九 *tsukumo* = 99 =” → “*tsukumogami* (tsukumo god).” Most of the yōkai depicted by ukiyoe artist Toriyama Sekien 鳥山石燕 in the 1784 oeuvre *Gazu hyakki tsure tsure bukuro* 画図百器徒然袋 take this form.

Going back to the 16th century, *Tsukumo gami emaki* 付喪神絵巻 (scroll novel, 付喪神記 chronicles of the tsukumo gods from the Sufukuji zou Temple 崇福寺藏 in Gifu prefecture) has the subtitle of “*Hijo jobutsu e* 非情成仏絵.” “*Hijo* 非情” here refers to inanimate objects, and claims that this scroll is a story about the spirits of these inanimate objects that return to the *jodo* (pure land). The introduction is excerpted here:

“*Inyo zakki* 陰陽雜記” writes the following. After a 100 years, objects change their form and spirits begin to live in it, and play tricks on human souls. This is called the *tsukumo gami*. Therefore, every year, people brought old tools to have them purified of evil spirits on *Setsubun*, the day before *risshun* (beginning of spring). This ritual was called *susuharai* and prevented from misfortunes of the tsukumo god who lived 99 years.

Although we cannot confirm whether the *Inyo zakki*, the cited document, actually existed, this excerpt says that *tsukumo gami* were tools in disguise. Tools that were discarded on *setsubun* were said to hold grudges against humans and reappear in disguised forms, but later leave home to become Buddhist priests upon the mediation of the *ichiren shounin* priest いちれんしょうにん 一蓮上人, the personification of a *juzu* rosary. Their illustrated forms are humorous, and in fact almost realistic.

The second “*Kyouka awase* きょうかあわせ 狂歌合,” a record of from the second day of new years of 1508 is an important account on *tsukumo gami*. Here is an excerpt of this poem: I disguised myself on the evening of *setsubun* and am continuing to wear the old clothes that have become all worn; this spring is a flavorful season.

This *waka* poem is full of puns. The double meanings in the words “*kitaru*,” a homonym for wear and come (“着たる” vs. “来たる”), and “*haru*,” a homonym for stretch and spring (“張る” vs “春”), invite the reader to a laugh. A critique of this poem made in its time notes the following:

On *setsubun* evening, various old things that have been endowed with the natural spirits over the years of their existence become *bakemono*, and walk around all night in the parade of a hundred *oni*. When the noble Onomiya おののみやどの 小野宮殿 takes an oxcart to go to court on the evening of *setsubun*, he witnessed *bakemono* passing by in front of him. Thus, he was happy that he had failed to change form and was still in his old kimono, as it means that spring has come once again. In this way, it is a very well-written poem.

The gist of this critique is similar to that of the *Tsukumo gami emaki*. The account that the noble Onomiya encountered the parade of the hundred *oni* is seemingly associated with scholar-bureaucrat Fujiwara no Sanesuke ふじわらのさねすけ 藤原実資, and a similar story can be found in an annex of the *Tsukumo gami emaki* (1666, original reprinted in the late Edo period). Incidentally, *setsubun* takes place four times a year. *Setsubun* the day before *risshun*, in particular, was said to be prone to the appearance of *oni*, and in late Muromachi period (15-16th century AD), the bean-throwing custom with the chant of “*Fuku ha uchi, Oni ha soto*, (keep the evil spirits out, bring the happiness inside)” was already practiced. This is told in the “*Daikokumai* だいくまい 大黒舞” of the *Otogi Zoshi* おとぎぞし お伽草子 (*Muromachi Monogatari*) or the “*Kibune no Honji* 貴船の本地” (*Tanrokubon* たんろくほん 丹緑本) and “*Setsubun*” in *Kyogen* (Edited by Tokuda: Annotation: “*Daikokumai* 大黒舞”. Volume 2 of the *Muromachi Monogatari* of the ... *Taikei*)

The world of *yōkai* became even more lively when the *tsukumo gami* joined. The reason why the illustrations of the “*Hyakki yagyou emaki* (*Parade of the Hundred Oni*) ひゃくきやぎょう 百鬼夜行絵巻” from the *Shinju anpon* しんじゅあんぽん 真珠庵本 created in the 16th century is so vibrant is because in addition to the style of the parade, the march is joined by various animal *yōkai* and tool *yōkai*. The *Tsuchi gumo zoushi emaki* つちぐもそうし 土蜘蛛草紙絵巻 from the early 15th

century starts with the appearance of an old woman aged 290 years old, followed by two yokai in the next scene. Next, the *Oo-onna*, huge woman with the immense face (*Me pachikuri onna*) and a gigantic oni appear, just like a ghost mansion. Similarly, the later *Bakemono zoushi emaki* 化物草子絵巻 (Boston Museum collection, *Shinshu Nihon emakimono zenshuu* 新収日本絵巻物全集) is archived as “*Henge zoushi* 変化草紙,” and includes 5 sequential stories of “Wonders”: “Metamorphosis of an ant and a tick into a boy,” “Metamorphosis of the rice spoon,” “Metamorphosis of the sake decanter,” “Dance of the spirits (passage through the fly’s nose),” “Metamorphosis of the scarecrow into a hunter,” and “Marriage and separation from a woman.” These illustrate the spirituality of people in the Muromachi era. *Tsukumo gami* also make an appearance in the *Fudou ri-yaku engi emaki* 不動利益縁起絵巻 (14-15th century) and the *Yuuzuu nenbutsu engi emaki* 融通念仏縁起絵巻 (Freer Gallery of Art Books, 15-16th century).

The abovementioned history of the notion of yōkai is combined with special movements, which can be described as undulations.

- ① Late Heian period, second half of the 12th century. The *Konjaku Monogatari shū* was compiled, which created a surge of new stories of the uncanny, ghosts and mysterious powers. The *Shigin san engi emaki* 信貴山縁起絵巻 and *Choujuu jinbutsu giga* 鳥獣人物戯画 were also written in this era.
- ② Late Muromachi period, 15-16th century. There are many articles on yōkai in the works of the *Kuge Nikki* 公家日記 and *Otogi zoshi* (*Muromachi Monogatari*). Many pieces of No theater (and *youkyoku* music accompanying it) were written on the themes of various spirits and ghosts. This era also celebrated the birth of many famous *emaki* on the themes of yōkai, such as the *Tsuchi gumo zoushi emaki*, the *Bakemono zoushi* (archived: “*Henge zoushi*”), *Hyakki yagyō emaki* (*Shinju anpon*), and the *Tsukumo gami emaki* (*Zoufuku ji temple, Beppon*).
- ③ Early modern era, 17th-18th century. The novels of the uncanny by Suzuki Shousan 鈴木正三 (1579-1655), Asai Ryoui 浅井了意 (-1691) and Ueda Akinari 上田秋成 (1734-1809) are published, and many adaptations of Chinese ancient tales were also made. The tetragloy of Toriyama Sekien (1712-1788)’s *Gazu Hyakki Yako* 画図百鬼夜行 and three other volumes were also published.
- ④ Late modern era, 19th century. Hirata Atsutane 平田篤胤 (1776-1843) researches on the world of divine spirits. Popular *yomihon* 読本 and *kusazoshi* 草双紙 picture books and kabuki began to introduce yōkai and wizards such as gigantic serpents, toads and simian demigods, and many yōkai were depicted as subjects of *nishikie* woodblock prints.
- ⑤ Late Meiji period, early 20th century. Koizumi Yakumo 小泉八雲 (Lafcadio Hearn, 1850-1904) uncovered folktales, Izumi Kyoka 泉鏡花 (1873-1939) et al. published ghost novels, and the *uncanny* became a boom in the literary world. Inoue Enryō 井上円了 (1858-1919) also researched on yōkai.

⑥ Late Showa period, second half of the 20th century. Yanagita Kunio 柳田國男 (1875-1962) et al. established folkloristics (*minzokugaku*: 民俗学), and the tales of yōkai within folklore also began to flourish. By the 1960s, rental manga books became very popular, and weekly manga magazines started. Mizuki Shigeru 水木しげる (1922-2015)'s *Gegege no kitaro* ゲゲゲの鬼太郎 series became a hit, which was adapted as an animated television series as well. The Ultraman series also gained popularity, bringing monsters closer to the daily lives of Japanese. Towards the end of the Showa period, urban legends such as *Gakko no kaidan* 学校の怪談 and other modern folklore also enjoyed popularity.

Heisei period (1989-). Diversification of media and the influence of mystery novels by Kyogoku Natsuhiko 京極夏彦 (1963-) and gave rise to the popularity of yōkai studies established by Noboru Miyata 宮田登 (1936-2000), Kazuhiko Komatsu 小松和彦 (1947-) and Toru Tsunematsu 常光徹 (1948-) at the turn of the century into the 21st.

Bouts of free-spirited vagues of imagination paved the way to a creation of the Japanese spiritual and visual culture¹⁰.

The representation of yōkai are widespread throughout folklore, literature, fine arts, theater and matsuri festivals, and appear in modern entertainment as well. The Halloween parades that young people dress up for fanatically also root from this, and the enduring *yurukyara* trend influence each other as a heteromorphous creativity. The reason why sub-cultures came to flourish in the late 20th century lies in the participation of the yōkai culture, and the yōkai theories shall be expected to develop in a multi-faceted manner hereafter. Inevitably, this leads to the establishment of origin-seeking and ever-changing yōkai culture history.

The mental activities of envisioning the invisible are universal, and therefore requires the viewpoint to compare against; in other words, it is a matter of comparative cultures. Indeed, equivalents of our *oni* or yōkai exist worldwide: in China, for example, tales of *tsukumo gami* or spirits' metamorphosis are told in the ancient *Riku chou shikai* 六朝志怪, *Tou sou denki shousetsu* 唐宋伝奇小説 and other similar books, which had a major impact on how the concept of yōkai was transmitted in Japan. In Europe, various mystical creations have existed, and these cannot be overlooked.

4 The miraculous herds

Ancient Greek mythology from Western Europe describes imaginary animals, described inauspiciously as if they really existed, appearing in heteromorphic forms, terrorizing and tormenting humans. In other words, they were beasts, hideous monsters that would destroy the world upon their appearance. Early in the 1st century AD, the natural philosopher Gaius Plinius Secunndas of the Roman Empire described several in his ency-

plopedic book *Naturalis Historia* (in the 8th of the 37 volumes)¹¹. The mysterious animals within this realm, or according representations were called monsters.

Monsters are also believed in collection with fairies, sprites and elfins, which were born to ancient Celtic people, and spread from their nature-worshipping culture¹². For example, the Nuckelavee is a half-man, half-horse demon from the mythology of the Orkney Islands off the northeastern shore of Scotland. A half-human, half-horse creature gives the image of the Centaur, but it is even more destructive, uncanny, an undeniable monster. Some fairies are delicate and flowerlike, while others are mischievous to the point of malevolent, but they are generally not interested in destroying the human world. The Nuckelavee is different, however, as the English ethnologist Katherine Briggs writes in *Abbey Lubber, Bashees, and Boggarted: An Illustrated Encyclopedia of Fairies*:

“It is the most horrific creature that Brits have created. The Nuckelavee is a sea creature [...] with a lower body of a four-legged horse, fire-red eyes and exhales toxic fumes [...] The arms are extremely long and can reach the land, the enormous, terrifying head is neckless, but looms around on the shoulders, and eerier still, the monster is skinless, so the black veins running up and down its body are visible, pulsating with every movement of the muscles and sinews. The Nuckelavee emerges from the sea, gobbles sheep and livestock and humans whole, dries up the crops with its poisonous breath and spreads catastrophes wherever it goes. The only weakness of the Nuckelavee is that it cannot tolerate fresh water, and cannot cross rivers.

The Nuckelavee appears from the season, just like the Scandinavian Kraken or the “Blue Men of the Minch” (*A Who’s Who of Fairies*). This is similar to the Japanese *Umi-bouzu* as well, but furthermore, the Nuckelavee goes on land in a rage, probably representing the violent waves and tsunamis destroying the shorelines. Despite this, he also has the weaknesses of intolerance to fresh water and inability to cross rivers, which are the only chances humans may have in their battle against this monster. This is similar to *yōkai* as well, who always have some weaknesses and therefore, hope for humans to escape from them.

In 1954, a similar, giant monster that was transformed by the energy of radiation emitted by hydrogen bomb experiments arrived from Tokyo Bay. This is the hybrid monster that the Toho Cinemas released to the world: the Godzilla. It was named after the mixture of “gorilla” and “kujira” (=whale in Japanese), which has an appearance of the combination of body parts from a dinosaur, an alligator (or maybe an iguana?) and a snake. The Nuckelavee and Godzilla are similar to each other, in that they are both supernatural existences. However, the former is a mutation of the fearful spirits of the oceans, while the latter was created to destroy civilization.

Devouring humans with boisterous force is a characteristic seen in middle and modern Japanese accounts. An animal representing calamity appears, increasing its size on the steel it gorges down, wrapped in flames, and destroying the world into ruins¹⁴. A calamity is a representation of revenge to humans deeds. As a side note, the gigantic villain Bul-

gasari of the Korean peninsula is related to this concept (Ref. 14 “Arrival of calamity”).

Monsters are incarnations of the violence of nature or human evil. They take colossal mutant forms, or are shaped after hideous creatures such as snakes and lizards. In particular, natural catastrophes are manifestations of the brutality of nature that occur precisely as the greatness of it through the oceans, earth, mountains, forests and rivers, and they are viewed as spiritual entities¹⁵.

Furthermore, interests into the East that started since the ancient times and middle ages mixed with new scientific knowledge from encyclopedias and nature studies resulted in the new diversity of creations. The word “monster” roots from the Latin word “MONSTRUM,” meaning the warnings from the gods. That is, a monster is the representation of the intentions of the gods, and its expression was interpreted as an ill omen¹⁶.

A well-known example is the rumored “Monster of Ravenna.” Its birth was a bad omen in and of itself, and as a result, it ended up being a prediction for a battle in one region in the Italian War in 1512¹⁷. In Modern Japan, the appearance of a cow-human cross called the “*Kudan* 件” was said to warn of a national ruin or disaster¹⁸. This is similar to the rumor of the Monster of Ravenna in Italy. These monsters or unidentified animals were said to roam in and travel from the borders between the near and alien worlds; this idea is also common to the American film “*King Kong*” (Version 1, 1933) in an isolated island in distant seas, and the aliens in the *Alien* series that lurk in the dark world of the distant universe that overturn the reckless acts of humans¹⁹.

The reason why many ancient myths have conceived of these monsters is because humans have been seeking to explain the existence of the world of the dead, and to express their fears of it. It may also be because they wanted to imagine that violence of the anger or envy of the gods. For example, in the Mesopotamian creation myth, the “Enuma Elish (its opening words meaning ‘when on high’)” dating from earlier than 2000 BC describes the creation of numerous monsters by the god Tiamat representing oceanic waters that weaken life forms: large seven-headed serpents, poisonous snakes, a monster with the head of a dragon and the tail of a scorpion, the marine monster Hahmu, gargantuan lions, rabid dogs, scorpion-man, and wild oxen. Tiamat is also able to call the storm, which is regarded as a natural god. The intelligent young god Ea has dreadful battles with the troops of monsters²⁰.

Thus, Greek mythology contains many creatures, apart from the half-human, half-gods: the Chimera, Cyclops, Griffin, Centaur, Gorgo, Staurus and the Minotaur. The *Odyssey* by Homer describes the Scylla with six heads that lives in a cave that attacks sailors on ships passing by.

Furthermore, the Dragon, the symbol of evil flies by²¹, and the Unicorn, Undine (Ondine), Werewolf, Gargoyle, Gargantuan, Green Man, Griffin, Grendel, Salamander, Skia-pods, Sirene, Mytred Bishop (Aquatic Sea Bishop, Monk), Melusine, Basilisk, Baltanders, and Mermaid all appeared incessantly. Since their entries into ancient and medieval

encyclopedic documents, they reappeared during the Renaissance, and have been reproduced widely in Romanesque and Gothic art²². This makes the awesome herd of Mirabilia, which have been written and depicted in medieval to modern books and sculptures of cathedrals, destroy in rage and are defeated in folk-narratives, folktales, and legends that are passed on, and in works of literature and art created along those themes²³.

5 Diverse mutations

These monsters were believed to have been created by the devil in response to the spread of Christianity, or that they were transformations of the devil, and became anti-Christ symbols. In the *Apocalypse (Book of Revelation)*²⁴ or the images of the “Last Judgment” or the “Temptation of St. Antony,” they are depicted as enormous creatures disguised as snakes or monsters living in hell that disturb monastic lives.

For example, Princeps Tenebarum (Prince of Darkness) Lucifer with a thousand arms, each measuring a hundred cubits (=4440 cm) and 10 cubits (=444 cm) thick, with 20 fingers each, which measured 100 palmus (=740 cm) and 10 palmus (=74 cm) thick. The finger tips had claws longer than a knight’ spear made of steel, and the same number of claws were on the toes as well. It had a very long and thick beak, and the spiky long tail had sharp needles to attack the soul (*The Vision of Tundale: medieval Latin version Visio Tnugdali*, from the mid 12th century)²⁵. The inserted drawings depict a large monster resembling a cross between a fish and a scorpion, with a mouth open wide full of numerous sinners.

Monsters are commonly hybrids of body parts taken from several animal species, which is a common trend in Asia as well. There are many monsters in ancient Chinese *Sen gai kyou* 山海經²⁶, and the 13th century Japanese *Heike Mongatari* *Heike Monogatari* also describes the monster *nue* 鵺 (鵺), which is a prime example. It has the head of a monkey, the torso of a raccoon, the tail of a snake and the paws and feet of a tiger (Volume 4, *Nue*). In the *Genpei Seisui ki* 源平盛衰記, the word bakemono is also written with different kanji: “媚物” and also synonymously described as “metamorphosing being” or a “monster,” with the head of a monkey, back of a tiger, tail of a fox and feet of a raccoon (Volume 16 “Sanmi nyudo, geidou no koto 三位入道、芸道の事,” medieval literature, Miyai Shoten)²⁷.

Furthermore, the modelling of monsters even involved humans as subject matter. Human bodies were deformed and incorporated into monsters to represent punishment from the gods to construct mutant androids. As evident from the size of typical monsters, which are usually gigantic (but occasionally short and small), generally they take forms that are outside of the normal. They may also be characterized by excess, defect or insufficiency as hypothesized by Aristotle once upon a time in his theory of the Generation of Animals²⁸. To insert those of humans into this construction of monsters is likely an effect of fear of discrimination (contempt) or impurities. This expresses just to what extent mon-

sters were objects of fear. Monsters were deviations from the norm with hideous features. Alternatively, they may be ridiculous or humorous because of an exaggerated gruesome appearance. These images of the Grotesque are depicted in sculptures and paintings on ceilings from the Renaissance or modern period²⁹, these decorations manifesting the interactive history between art and the conceptions of monsters.

6 Summary

Inevitably, the existence of yōkai, fairies and monsters cannot be proven objectively because they are mere products of the extraordinary imagination of humans. However, they are the results of contemplation, a cultural behavior of based on principles and beliefs involving value judgment. In other words, yōkai, fairies and monsters are conceptualizations of primordial human emotions such as such as fear and happiness, and human nature such as hopes and aversions. To summarize, what describes the nature of humans that came up with these constructs?

Yōkai, fairies and monsters continue to live on today. Their visually provocative roles provide materials for entertainment. What humans have been contemplating diachronically have filled subcultural niches. The summations of these otherworldly imaginations are called fantasies. Fantasies ultimately lead to connections with alternative worlds. They are manifestations of the netherworld. Their main characters cross borders between reality and the netherworlds, face adversities, then return home. And at every point and corner of their adventures appear yōkai, fairies and monsters.

Since the olden days, humans have believed that yōkai, fairies and monsters are normally invisible because they are hiding in the dark. They then transform into heteromorphic forms, and disturbed human worlds. Whether or not a spiritual concept affected these is the question. The homogeneity (homospeciality, similarities, correspondence, common elements) or heterogeneity should be considered in the areas of form (appearance), quality (nature), names, social functionality and gender. Of particular interest are the subjects of mythology, fairytales, epic poems, and their predications. Legends and fables contain a lot of effective information. They reflect the culture of the time and recount events specific to it³⁰, and illicit visualization to achieve images, enabling a multi-faceted analysis.

There is little space left, so I will note a short description of the next subject of discussion, and prepare a separate document for this.

There are mirrors that reflect the items common to stories of the uncanny from both the East and West. The heterogeneity and homogeneity between yōkai, fairies and monsters shall be reflected with a mirror and unraveled. For example, mirrors play an important role in monster tales, and Japanese yōkai, too, are inseparable from mirrors. When the two are compared, one can see that the formation of the evil eye emerge from monsters, and disguise and metamorphosis are marked traits of yōkai. These similarities and differences both resonate with the magical powers of mirrors themselves. In the English

folktale, “The Hares’ Parliament” and “The Silken Shawl”³¹ are told with this in view. On the other hand, there are mystical tales on mirrors in Northeast Asia since the olden days as well³².

References

1. The *Yōkai gaku no kisochishiki* 妖怪学の基礎知識 (April 2011; Republished: May 2011, Kadokawa Shoten) is an indicator of various aspects of yōkai research. Culturally and historically, yōkai came to be discussed and depicted in pictures prominently during the late Muromachi Period (15th-16th century) in the *Otogi zoshi* (*Muromachi Monogatari*) (Kazuo Tokuda and “*Otogi zoshi* and *Yōkai*,” (same book); “*Yōkai no keishou Otogi zoshi emaki no tassei* 妖怪の形象—お伽草子絵巻の達成” (National Institute for the Humanities, National Institute of Japanese Literature: *Story-books that travelled to the Americas e- emaki- screens and picture books* アメリカに渡った物語絵—絵巻・屏風・絵本, March 2013, Perikansha Publishing). Also, yōkai culture theory should also be perceived through the pre-modern and folkloric perspectives of the “netherworld,” and include references such as Komatsu “*Ikai wo nozoku* 異界を覗く” (May 1998, Yosensha), “*Ikai to Nihon-jin* 異界と日本人,” (September 2003, Kadokawa Sensho Vol. 356), and Tokuda “*Ikai houmon emaki* 異界訪問絵巻,” (Supervised by Komatsu “*Yōkai Emaki* 妖怪絵巻,” Bessatsu Taiyo Vol. 170, July 2010, Heibonsha).
2. Hideo Kuroda *Ryu no sumu Nihon* 龍の棲む日本, March 2003, Iwanami Shinsho) “Ⅲ *Ryutai no kamigami to kokudo shugo* Ⅴ *Ryu ga okosu jishin* Ⅲ 龍体の神々と国土守護 Ⅴ 龍が起こす地震— “*Ryudo* 龍動” “*Ryu o do* 龍王動” “*Ryu shin do* 龍神動” “Ⅳ *Ryu ga sumu chusei Nihon* Ⅳ 龍が棲む中世 <日本>,” “Ⅴ *Dairyu to kaname ishi* Ⅴ 大龍と地震と要石.”
The idea that a large snake wraps itself around the community it protects is depicted in drawings of maps found worldwide, including instances in Africa, as archived by the Slovene Ethnographic (Slovenski etnografski muzej) in Ljubljana, Slovenia, 2015.
3. Jun Saito “*Hora nuke denshou no kousatsu — hora to juhō* 法螺抜け伝承の考察—法螺と呪宝” (Journal of the Society for Folk-Narrative Research of Japan 口承文芸研究 Vol. 25, March 2002), “*Doukannyama no hora nuke — kawaraban no kaiitan no haikai* 道灌山の法螺抜け—瓦版の怪異譚の背景” (Seken banashi kenkyu kai Sekenbanashi Kenkyu Vol. 13, 2003), “*Kii-Kada no hora-nuke — Saigai denshou to ikai* 紀伊加太の法螺抜け—災害伝承と異界” (Edited by Setsuwa, Denshou gakukai 説話・伝承学会 “Setsuwa/Denshou no datsu ryōiki 説話・伝承の脱領域,” 2008, Iwatashoin), “*Hanasu, kiku, soshite miru, fureru denshou* はなす、聞く、そして見る、触れる伝承” (Symposium: “Koe, uta, kotoba no chikara” Journal of the Society for Folk-Narrative Research of Japan, Vol. 32, March 2009). Kazuhiko Komatsu “(Keynote speech) Natural disasters and the transmission of the uncanny — Transmission of the Januke’ (International Symposium “East Asian fairies, the uncanny and mutations,” December 19, 2015. Waseda University “Constructing multi-dimensional culture in globalization,” Institute for Japanese Religions and Cultural History, Re-

search Institute for Letters, Arts and Sciences).

The specific morphologies of mountains, rivers, lakes, ponds, rocks and trees make objects of worship as creations of god, and stories of spirits are accordingly attributed to them. When Lake Suwa freezes completely, projects of ice jut outwards along the cracks of ice. This is called “*Omiwatari* 御神渡り,” and is believed to be one of the seven wonders of Lake Suwa as the foot-steps of god as he came to visit the goddess (Tokuda “Medieval transmissions and rumors of the ‘Seven Wonders’ of Suwa and Tenuouji Temple —” Edited by Akira Fukuda, Kazuo Tokuda, Hiroshi Nihonmatsu “Medieval Mythology, Legends and History of Medieval Suwa Worship 諏訪信仰の中世—神話・伝承・歴史,” September 2015, Miyai Shoten).

4. ami Fujii “The Mermaid and the Tsunami, Densho Sekai — Nanto no ‘Mono iu sakana’ wo megutte 人魚と津波 伝承世界—南島の『物言う魚』をめぐって” (Journal of the The Folk Literature Society of Amami-Okinawa Vol. 6, March 2005), “The Teachings of the Tortoise 亀の教え— from the standpoint of folklore “The Mermaid and the Tsunami” 『人魚と津波』の視座より” (Onomichi City University Repository Issue 2, December 2006). Kazuo Tokuda “Learning from Folklore 民間伝承に学ぶ” (Edited by the Gakushuin Women’s College “Commemorating the recovery from the Great East Japan Earthquake — The Harmony of Knowledge 東日本大震災 復興を期して— 知の交響—,” August 2012, Tokyo Shoseki).
5. There are many discussions on “mononoke.” Recent studies include “Symposium: Religion, History and Literature of the Mononoke” by Satoko Koyama, Masayuki Ueno and Masato Mori (Journal of the Narrative Literary Society, Vol. 51, August 2016). Volume 3 of the *Gukansho* 愚管抄 completed in the first half of the 13th century quotes, “The Mononoke is so upset, even the king cannot control it. 是ハ御モノノケノカク荒レテオハシマセバ、イカガ国主トテ国ヲモ治メオハシマズベキ.” “Mononoke” here strongly connotes something that turned into a evil spirit due to evil deeds. Incidentally, there is a tale of *Gyokusenbo* 玉泉房 (玉泉坊) who obsessed of his extravagant mansion and garden even after his death and came to haunt his mansion, and curse its visitors (Kazuo Tokuda: “*Katokusetsuwa* 歌徳説話 of the *Sangoku Denki* 三国伝記— relationship with *Kokin-jochu* 古今序注” (Kokugo Kokubun Ronshu Vol. 12, March 1983). Furthermore, for example, the article from May 1591 of the *Tamon in Nikki* 多聞院日記 discusses the transmission of the uncanny of the Jurakudai in a form of seven wonders, and describes it as “These kind of rumored tales are inappropriate, and ominous. 如此口遊則物恠也 (カクノゴトクノ口遊ビ <=うわさ話>) ハ則チ物恠ナリ).” “物恠 here is probably supposed to be read as *mononoke* or as *motsuke*. Here, this word refers to dubious or outrageous matters (Ref. 3: Tokuda “Medieval transmission of the Seven Wonders).
6. For example, the entry of the *Kannmon Nikki* 看聞日記 for March 24, 1418 notes, “Listen, the other day, bakemono appeared in Kyoto, there are so many wonders...” In the entry for May 6, 1425, it is noted, “抑聞、此間、閻魔堂柱朽損之間、加修理之處、柱内ヨリ女房忽然而出来。則成長而、番匠ヲ喰、云々。Is it a young oni? Or a spider? Some reincarnation? Ah, what a wonder it is. However, rumors of the world cannot be believed.” Regarding the use of “*bakemono*” here, the underlined part of “*ikanaru tengu, bakemono naritomo* イカナル天狗、天恠物ナリトモ” must be read as “*bakemono*,” as in *Aki no yono nagamonogatari* 秋の夜の長物語, the 1377 manu-

script of the *Otogi zoshi* (property of the National Institute of Japanese Literature). The same quote in other books write this as “*tengu, bakemono* ~天狗、バケ物...” (1540 manuscript, property of the Keio University Library), “*tengu, bakemono* ~天狗、ばけ物...” (emaki from the middle to late Muromachi period, Kosetsu’s collection, property of the Metropolitan Museum of Art) and “*tengu, hakemono* ...天狗、化者...” (Original 1442, reprinted 1596, Daitokyu Kinen Bunko), “*tengu, hakemono* ~天狗、妖物...” (katakana old type edition), and “*tenku, hakemono* ~てんく、はけもの...” (hiragana old type edition). The *Hyakki yakou emaki* (different version of Tokyo National Museum 1829 manuscript of the 1617 original) writes this as “the drawing of this bakemono 此妖化物之繪.” The underlined part should be read as “*bake mono no e* ばけものゑ,” just as the ekirin bon *Setsuyoshu* dictionary from 1527 indicates the kun-reading of “妖化物” as “*bake-mono* ばけもの.” “Bakemono 化物” is seen in the *Kagami otoko emaki* 鏡男絵巻 (*Kagami wari no okinae kotoba* 鏡破翁絵詞, National Diet Library collection) and *Tawara touta densetsu* 俵藤太物語 (popular edition).

7. Titles of each story: 598th story: “Her Majesty the Nijoin (Princess Shoshi), metamorphoses into Minami Dono 二条院の御時、南殿に變化の事,” 602th story: “Shouda Yoritaki 庄田頼度 arrests the change of Hachijo dono 八条殿の變化を捕縛する事,” 606th story: “Dainagon Yasumichi stands on an old fox’s dreaming pillow on his fox hunt 大納言泰通、狐狩りを催さんとするに老狐夢枕に立つ事.” All are topics about metamorphosis and old foxes.
8. The idea that the spirits of trees appear as heteromorphs and this oral tradition is found widely in Southwestern islands, and appear in the Kenmon of Amami or the uncanny of the Kijimuna of Okinawa. Akira Fukuda: “Yokai in the folktales of southern islands 南島昔話の妖怪,” (edited by the Mukashi anashi Kenkyu Workshop 昔話研究懇話会編 “*Folktales — Research and Materials* 昔話—研究と資料, Vol 12, 1983, Miyai Shoten), “Story of the Origins of the Tree Fairy 木の精由来譚の位相” (*Research on the Narratives of Southern Islands* 南島説話の研究, March 1992, Hosei University Press). Nobuyuki Harada “Yokai stories within small gossip — Example of the Izena island 世間話のなかの yōkai 譚—伊是名島の事例を中心として” (edited by Akira Fukuda, Hiroshi Iwase *Original Scenery of Folktales* 民話の原風景, May 1996, Sekaishisoshia), and others. Furthermore, this intention is also reflected in the folktale “*Kotori zenshou tan* 小鳥前生譚” (forward, “Nature of the Birds, Beasts, Grasses and Trees 鳥獸草木譚の自然,” Miyako Mashimo *Original Scenery of Folktales*) and Tokuda “About the address to the gods <Origins of the bird of Ichimori Chouja 一盛長者の鳥の由来> — *Kotori zenshou tan* 小鳥前生譚 “*Suzume koukou* 雀孝行” story-booklet, attached and readapted” (*Kokugo Kokubun Ronshu* 国語国文論集 Vol. 27, March 1998). Furthermore, there is a contemplation on “animals that talk” (Tokuda “Medieval Birds, Beasts, Grasses and Trees 鳥獸草木譚の中世— stories of <animals that talk> and *Otogi zoshi, Yokozabou-monogatari* 横座房物語— (Workshop: *Nihon no denshou bungaku* 日本の伝承文学 Vol. 10 edited by Akira Fukuda, Hiroshi Iwase and Hideo Hanabe *The World of Oral story-telling* <yomi, katari, hanashi> 口頭伝承ヨミ・カタリ・ハナシ, August 2004, Miyai Shoten). Now, yokai story-telling rooting in animism are also present in the Ainu people. Edited and translated by Mashiho Chiri, *Ainu Story Collections of Ezoobake* アイヌ民譚集—付, えぞおばけ列伝— (July 1981, Iwanami Bunko).

“*Satori* 覚” (“*satori no wappa* 覚のわっぱ”) is also told in folktales. In the middle of the night in the mountains, as the woodcutter 樵 (hunters or craftsmen) are on the balefire, *satori* appears and terrifies the woodcutter by guessing what he is thinking or feeling. Then suddenly, the balefire flames become wilder, the hoop of the tub snaps, and hits the *satori*. The *satori* runs away, unsure of what humans are thinking. This story was written in the medieval times, (Tokuda “Medieval Folkstory telling and *Kaerusoshi emaki* 中世の民間説話と『蛙草紙絵巻』,” Gakushuin Women’s College Reports Vol. 3, March 2001), and there are also instances when *satori* and *yamanba* are linked (same, “*Abilities and folktales, storytelling: About Yamanba — Yamanba stories in the era of Zeami*(2) 能と説話・伝承:『山姥』をめぐって—世阿弥時代の山姥伝承—” Ref. 10 Kanze 観世.) As a side note, the science fiction writer Sakyō Komatsu’s *Story of Satoru* さとるの化物 (*Yoshu Tengoku* Vol. 61, February 1964), *When the Fog Cleared* 霧が晴れた時, July 1993, Kadokawa Horro Bunko) are adapted set in the night in the city with a twist to the storyline. “Satoru” is what it is called in Hokuriku regions.

9. Tokuda “*Abilities and folktales, storytelling: About Yamanba — Yamanba stories in the era of Zeami*(1)~(4) —” (*Kanze* 83 Vol. 6, 8, 10, 12, June-December 2016). “Yamanba” in medieval and modern literature and folktales, images of *yamanba* in *Otogi zoshi* (*Muromachi Monogatari*) have been compiled.

The people’s images of *yamanba* has been based on the worship of nature and animism (awareness and reverence of spiritual existences in the natural world) since the ancient times, and worship of the mother goddess, transmission of worship of *Datsueba* 奪衣婆 in ethnographic Buddhism have resonated since the end of the 12th century with stories of the uncanny of the old woman. Furthermore, there are three types of reasons behind this belief.

- ① Detects the tens of thousands of spirits of the mountains, imagines its incarnation or metamorphosis and represents in the body of an old woman.
- ② Recognizes the gods of the mountains (in particular, the goddess “*Yamahime*”), and imagines its incarnation or metamorphosis of its magical forces, and represented in the body of an old woman.
- ③ Reveres the *miko* (shrine maiden) serving the gods of the mountains, perceives the revelation of a goddess within it; a heteromorphy of an old *miko*.

Each fully takes into account the greatness of the mountains (both their fertility and disastrous forces), overlap with one another in an inseparable relationship, and at times, one is more emphasizes than the other. The fact that it is given the appearance of an old woman must be contemplated with the fact that there are many names of *yōkai* that have been transmitted that contain the word “~*ba*: old woman 婆” (more than 50 types in the *Revised Portable Encyclopedia of Japanese Yōkai* 改訂・携帯版日本 *yōkai* 大事典, Edited and written by Kenji Murakami, illustrated by Shigeru Mizuki, and there are approximately 20 more in the *National Encyclopedia of Yōkai*, edited by Mikio Chiba. As a side note, scholar of Japanese classical literature Genrin Yamaoka 山岡徳甫 (formerly Genrin 元隣) writes in Volume 3 Part 6 of his book *Kokon hyaku monogatari hyouban* 古今百物語評判 (1686) “Yamanba no koto ikkyū no monogatari kyouka no koto 山姥の事付一休の物語并狂歌の事” that “A *yamanba* is a *kibi* of the spirits of the deep mountains 山姥といふは

深山幽谷の鬼魅の精たるべし。” “*Kimi* 鬼魅” here is a type of *yōkai*. Kunio Yanagita touched on *yamanba* in the discussion of the histories of indigenous peoples or mountain-dwelling peoples that they are old women who escaped their village communities for some reason, and lived in seclusion in the mountains (*Life in the Mountains* 山の人生 and others).

Furthermore, *yamanba* were also recognized as *tsukumo gami*. In the No theater piece *Yamanba* is the following line, “Clouds of deep-seated delusions accumulate and become *yamanba*.” (the beauty of the mountains caught the person in a daze, the heart was in the cloudy haze, and the clouds piled to make a *yamanba*). The *kyogen* actor describes this more directly as the fruits or nuts in dustpiles or mountains, vines that have taken root, wild yams, or old *waniguchi* 鱧口 (metal bells hung on the entrance of Shinto shrines), tubs, broken entryways, gates, pillars and things that changed from a quiver. (Masahiko Iwasaki “*Aikyogen of Yamanba*,” *Historical Research on Noraku Staging*, June 2009, Miyai Shoten). As a side note, *Hyakki tsurezure bukuro* (Sekien Toriyama, 1784) describes the “*chirizuka kaiou* 塵塚怪王” as borrowed from the schema of the 16th century *Kyakki Yakou emaki* (*Shinjuan bon*), in which an *oni* rips apart a six-legged Chinese-style chest and *yōkai* spill out of it. This conversation, “それ森羅万象およそかたちをなせるものに、長たるものなきことなし。麟は獣の長。鳳は禽の長たるよしなれば、この塵塚怪王は、塵積りてなれる山姥等の長なるべしと夢のうちにおもひぬ” (Regarding that, various objects and phenomena of nature represent forms, but there is always a leader. For example, the Chinese unicorn is the head of the beasts, and the Chinese phoenix the head of the birds, but the *Chirizuka Kaiou* 塵塚怪王 is a strange king who collects dust and build mounds, and I thought in my dream that it must be the head of *Yamanba* and other creatures that take form as an accumulation of dust.” captures the discourse of the *kyogen* actor’s role.

10. Ref. 1 Thesis by Kazuo Tokuda. “Medieval Dancing *yokai* — the sound of raccoons drumming their bellies can be heard 狸の腹鼓が聞こえる一踊り舞う *yōkai* たちの中世” (*Gekkan Art* 月刊アート, Vol. 11, 9 September 1998, Nikkei BP), “Figures of the *yōkai* — Achievements of the *Otogi zoshi emaki* 妖怪の形象—お伽草子絵巻の達成” (National Institute of Japanese Literature *Storybooks that travelled to the Americas e- emaki- screens and picture books*, March 2013, Perikansha Publishing), “2000 years of *emaki* history: 44 *yokai* (Filed Chronology) 2000 年歴史絵巻 44 妖怪 (綴じ込み年表)” (*Weekly discoveries! ‘Continuity and discontinuity’ of the 44 losses and invasions of Japanese history* 週刊 新発見! 日本の歴史 44 敗戦・占領の『断絶と連続』, May 2014, Asahi Shimbun Publications).

Tsukumogami legends in ancient China were touched upon in “Original figure of the Bishamon Deve” (*Kokugo Kokubun Ronshu* Vol. 18, March 1989).

11. *Pliny’s Natural History*, translated by Sadao Nakano, Satomi Nakano, Miyo Nakano (1986 Yuzankaku).

Italo Calvino, translated by Shinji Yonezuka “*Man, the sky, and the elephant: on Pliny’s natural history, in the use of literature*” (*Eureka — Poems and Critiques* ユリイカー—詩と批評, Vol. 25, 1 (Featured article “Encyclopedia of Illusions 幻想の博物誌,” January 1993). Tatsuhiko Shibusawa *My Pliny* 私のプリニウス (September 1996, Kawade Bunko), *Pliny and the Monsters* プリニウスと怪物たち (August 2014, Kawade Bunko).

12. A study on English fairies includes *English Fairy Poetry, from the origin to the seventeenth Century* by Floris Delattre, translated by Kimie Imura. (January 1977, Kenshusha) and *The Anatomy of Puck — An Examination of Fairy Beliefs among Shakespeare’s Contemporaries and Successors* by Katharine M. Briggs, translated by Mikiko Ishii and Reiko Ebizuka (November 2002, Chikumo Shobo). Briggs divides English fairies into four types: “The first type is the flocking fairy,” “The second types are Hobgoblins and their friends, the Robin Goodfellows,” “The third type consists of mermaids and other aquatic fairies,” and “The fourth type are fairies that are deeply associated with nature, such as fairies, giants, monsters and hags” (See Ref. 13). Both books make references to Lord Walter Scott (1771-1832) on discourses about monsters, *The Minstrelsy of the Scottish Border* (Translated by Ishii et al. <Names of monsters and fairies> were noted with reference to Imai et al.)

“However, when I was a child, Mother’s maids told us stories of hideous devils and scared us tremendously. Those devils had horns on the heads, and blew fire from their mouths. They had tails, and had eyes as large as sinks, bit with fangs like a dog, and ripped open enemies with claws like a bear. They had black skin, and roared like lions. When a dog barked while we were listening to these stories, we jumped in fear. The maids always brought up one thing or another to scare us, telling us of hideous creatures such as the Bullbeggar, spirits, witches, porcupines (urchins), fairies, elves, hags, satyrs (half human half sheep), Paon, Faunus (Half human half beast), Sirene (half-human, half-fish marine spirit), Kit with the Candlestick, Triton (messenger of the sea), Centaur (half-man, half-horse) dwarfs, giants, imps, Calchas, conjurers, nymphs, changelings, incubus, Robin Goodfellows, Spornes, Maher, Man in the Oak, Demon of Hell, Fire-drakes, puckles, Tom Thumb, hobgoblins, Tom Tumbler, Boneless we even feared our own shadows.” Briggs explains that these are all “Creatures of folktales peculiar to England, even within the last two hundred years.”

Regarding the establishment and types of fairies, Kimie Imura lists the following six theories in “Beginnings of Fairies 妖精の淵源” in chapter 4 “Origins of fairies and relationships with humans 妖精の起源と人間との関係 of her *Encyclopedia of Fairyology 妖精学大全* (August 2008, Tokyo Shoseki). “1)Spirits of the elements and nature — Projection of emotions into insects [...] Similar to Greek nymphs, they derived from spirits of natural objects, plants and phenomena, such as grass, trees, woods, water, light and winter. Presence serves as a guardian for natural animals and plants. 2)Anthropomorphisms of natural phenoma — it was completely natural for ancient peoples to fear and revere the immeasurable and inexplicable forces of nature, which leads to personification and deification of natural phenomena, such as storms, lightning, wind, rainbows and earthquakes; 3)Trivialization of ancient gods — [...]; 4)Memories of extinct ancient peoples — [...]; 5) Fallen angels — not good enough to rise to heaven, but not evil enough to fall to hell; fallen angels destined to hover in the oceans, earth, sky or underground, or angels that were stopped on their way to hell, and are ordered to stay in various places until the day of the Last Judgment. Also called spirits that reside in the Middle-earth; 6)Spirits of the dead — (since fairies and the dead have many things in common, they have often been considered to be the same thing) — that love the night, hate the voice of the chickens, hide themselves from being seen, are always hungry, and

do malevolent deeds onto humans. Appear in this world just before May Day, Halloween, and Mid Summer. Time passes faster on this night in both the lands of the fairies or the dead, and as soon as humans taste foods or drinks from other worlds, humans are unable to return to their own. Fairies are also prone to appear in burial mounds of the dead, or on stone forts, and in Ireland, it is believed that fairies and the dead hold hands and dance together on the even of Halloween.”

This document describes “monsters” as follows: “Monsters with eccentric form. Has unnatural physical characteristics, and are supernatural imaginary beasts that have strong destructive powers and terrorize humans with it. They are often combinations of body parts from different animals, but have the wisdom of humans. Greek mythology explains that many monsters were born out of chaos, or the formless state before creation of the universe. Among the well-known Gigantes (giant peoples) are the Hecatonchires with hundred arms and fifty heads, formidable Cyclops with one eye in the forehead, and Geryones with three heads. They are the children of Uranus and Gaea, but there are several more monsters born between Ceto and Phorcys (omitted). (1) *Graeae*, the grey-haired merman. (2) *Gorgon*. Has an ugly face with the hair of a snake, teeth of a boar and golden wings, its eyes can change humans into stone. (3) *Echidna*. With the upper body of a beautiful woman, and lower body of a large snake, the Echidna lives in underground caves eating raw meat. There are also other monsters born as a cross of the Dupone and Echidna. ① *Hydra* ... Gigantic water snake with 9 heads living in the swamp near Lake Lerna, of which 8 are mortal and the 9th is immortal. However, it can be cut off by Hercules. ② *Chimair* ... According to the *Iliad* by Homer, this monster has the head of a lion, torso of a female goat, tail of a giant snake, and blows flames. ③ *Cerberus* (*Kerberos* in Greek) ... It is the guard dog of the entry of the realm of the dead. It has 50 heads and a voice of bronze and has the tail of a snake. Snake heads grow around its neck. These monsters are always vanquished by heroes: for example, the Gorgon is defeated by Pertheus, and Cerberus killed by Hercules. ④ *Dragon* ... *drakon* in Greek means to see shaply: the dragon is a large snake with fierce eyes, wings, and terrifying claws. In England, *Grendel* appears in *Beowulf*; this is a *sea-monster*, and the fire dragon is called the *fire-drake*.”

Regarding the transmission of fairies generic to Europe (Kobito 小人 ^{コビト} <Ref Tokuda: “Type of the 'Dwar story 小ざ子物語”>), Jacqueline Simpson has given many examples and analyzed the topic in *European Mythology* (Translated by Makinori Hashimoto, “King and the hero 王と英雄,” December 1991, Seidosha). Furthermore, George Sand (1804-1876) is a prominent figure in the comparison of fairies and yōkai. In *Jardin Soleil* (フランス田園伝説集 translated by Chiwaki Shinoda, July 1988, Iwanami Bunko), she describes the “mist woman 霧女,” “the washing hag 洗濯婆” and “stone monster 石の怪” which all share things in common with the transmission of the uncanny in Japanese ethnographic lives and beliefs. In addition, Christian Johann Heinrich Heine (1797-1856)’s *Gott’er im Exil, Elementargeister* (written in 1835-36. Translated by Toshio Ozawa, February 1980, Iwanami Bunko) describes animism and fairytales that existed in Germanic peoples prior to the influence of Christianity in detail.『流刑の神々』, incidentally, became famous when Kunio Yanagita called it <Exiles of various gods 諸神流竄記> in *Misfortunate Art and The Young man and Academics*.

In addition, European worship of fairies is overshadowed by the former culture of the Celts. Ki-

yoshi Hara's *Celtic Water Course* ケルトの水脈 (*Koubou no sekaishi* 興亡の世界史 Vol. 7, July 2007, Kodansha. December 2016, Kodansha Gakujutsu Bunko) describes Celtic history, ethnography and their culture of gigantic stones, while Shunichi Ikegami gives a summary in *Invitation to Medieval World of Fantasy* 中世幻想世界への招待 (September 2012, Kawade Bunko). These mythologies and oral traditions are described by Hitohiko Tanaka's *Celtic Mythologies and Medieval Knights — Journey and Adventure to Other Worlds* ケルト神話と中世騎士物語—他界への旅と冒険 (July 1995, Chuko Shinsho). As for the folktales “The Voyage of Bran” and “The Voyage of Maelduin,” they are narratives about “women’s kindgoms,” which should be compared to the 16th century *Otogi zoshi* “*Onzoshi shima watari* 御曹司島渡.” The former describes that it took 80 years to journey to the strange world and back, and are comparable to Asian wizard and Urashima stories in which the time spent at the destination is comparatively long to the time that passed in the real world.

13. Katharine Briggs, translated by Kimie Imura *The Who's Who of Fairies* (Original title: *Abbey Lubber, Bashees, and Boggarted*) *An Illustrated Encyclopedia of Fairies, A Who's Who of Fairies*, October 1996, Chikuma Bunko. For Brigg's paper on fairy studies, see Ref. 12.
14. Tokuda “Arrival of misfortunes わざはい (禍・災い) の襲来” (edited by Kazuhiko Komatsu *Frontlines of Yōkai Culture Research* 妖怪文化研究の最前線, October 2009, Serica Syobo), “Classic stories and folktales 古典説話と昔話” (edited by the Society for Folk Narrative Research of Japan, Series The World of Words 2 “Tellingかたる,” January 2008, Miyai Shoten). Misfortunes also appear in *Otogi zoshi* “*Crane zoshi* 鶴の草子” (one-picture-scroll).
15. Kiwako Ogata “Monsters and sacred monsters as diversity of god's creations 神の創造の多様性としての怪物・聖なる怪物,” “Monsters as an embodiment of the ‘forces of nature’ 自然の力の具現化としての怪物” (*Monsters of the Church — Romanesque Iconography* 教会の怪物たち—ロマネスクの図像学, December 2013, Kodansha). Tokuda picks up the theory of loyal dogs which are common to both Eastern and Western oral traditions of the Cynocephalus (“Faithful dog of Japan and other countries 彼我の『忠義な犬』” *Image Reading Series* “Picture-telling and Story-telling” イメージリーディング叢書『絵語りと物語り』 August 1990, Heibonsha), in comparing the gallant tales of medieval Japanese giant-stories (“Benkei Monogatari and St. Christophers 『弁慶物語』と聖クリストフォルス伝” (edited by Haruka Ishikawa *Miryoku no Otogi zoshi* 魅力の御伽草子, March 2000, Miyai Shoten).
16. Stéphane Audeguy *Les Monstres Si loin et si proches*, supervised by Shunichi Ikegami, translated by Yukari Endo, July 2010, Sogensha).

In Kinya Abe's “The uncanny in medieval Europe 中世ヨーロッパにおける怪異なるもの” describes that during medieval times, the microcosm and macrocosm are connected, and that interactions and sense of borders between them created the notions of monsters (*The Universe for the humble people of the middle ages — Journey to the origins of Europe* 中世賤民の宇宙—ヨーロッパ原点への旅—, February 2007, Chikuma gei bunko). A microcosm refers to the living spaces within a common body, and macrocosm refers to the spiritual world, and overlaps with the founding basis of yōkai oral traditions within Japanese ethnography.

Incidentally, Jurgis Baltrušaitis reviewed the fantasies of various monsters and their representa-

tions as a continuum from ancient to modern times, defined them through a worldwide search, and led the subsequent research (*Le Moyen Age Fantastique* translated by Yoshiaki Nishino, May 1985, Libroport). It described the generation and development of the Goliloth sculpture in particular detail, (Chapter 1 Gothic Goliloth), and is the first Westerner to mention the Japanese tsukumogami (Chapter 6 Strangeness of East Asia — “Activated nature,” “Tools given life.”) Baltrušaitis has also written *the Heteromorphous Romanesque — Strangeness etched in stone Formations, Deformations* (translated by Muneo Umasugi, March 2009, Kodansha), and explains the principle of decorative order in sculptures of monsters (Chapter 7 Creating animals and monsters — 3-legged and 3-bodied animals with exchanged heads — 三本脚と三身体、頭を取り変えられた動物, Chapter 8 Humans and animals shaped like humans — medieval expression of behaviors, posture and proportions 人間、人間の形をした動物—身振り、姿勢、均衡の中世的表現, and Chapter 9 Decomposition and permanence — mystique emanating from human images 解体と恒久性—変形された人間像が放つ不思議な力.) It also introduces the sculpture of the basilisk in Perpignan Museum (N.182, P.89).

The magazine *Eureka — Poems and Critiques*, Vol. 25, 1 (January 1993, Seidosha) published the featured article “Encyclopedia of Illusions,” an introduction to Baltrušaitis’s *Réveils et Prodiges — Le gothique fantastique*, “World atlas and maps” (translated by Nobumi Iyanaga, and “Baltrušaitis Feast of the Monsters バルトルシャイティス 怪物たちの宴” (analysis by Nobumi Iyanaga), and there are also many theories on animism, yōkai, mythologies, oral traditions, rumors and anthropomorphism. Nobuaki Nutahara’s “Jin this spiritual thing — invisible realities in the Arab world ジン・この霊的なもの—アラブ世界の <見えない現実>,” Fumiko Koizumi “Germany Fantasy Encyclopedia Alraune/Alp (nightmare)/elfs/nixie (water fairies)/belgeists (spirit of the mountain)/bergmonch (monk of the mountain)/twergs (little people)/werewolf,” Akiko Waki “Mermaids dressed as men and *yaobikuni* 男装の人魚姫と八百比丘尼,” Hideyuki Kikuchi “A crimson paradise in this world — Lovecraft <<Cthulhu Mythos>> この地に朱の楽園を—ラヴクラフト《クトゥルー神話》,” Hinako Abe “The virgin birth 処女懐胎,” Kazuo Matsumura “Now turn into a wolf さあ狼になりなさい.” Furthermore, Maurizio Calvesi’s *Le fonti dell’Arcimboldi e il verdesogno di Polifilo*, in *Arcimboldi e l’arte delle meraviglie* (translated by Hiroaki Ito) will also be listed. Regarding Iran’s Jin, Shin Takehara’s “The Iranian Kobutori jiisan and its background イランのこぶとりじいさんとその背景” and *East-West trade and Iranian culture* 東西交渉とイラン文化 (edited by Eiichi Imoto, 2010, Bensei Publishing) and “Iranian Ghost Stories イランの怪談” *Journal of the Japan Society of Folk-Literature and Traditions* by setsuwa-denshou 説話・伝承学, Vol. 25, March 2017) are all introduced and discussed (Ref 30).

Fantasies of monsters and the discourse on their creations are literary creations of “wonders,” and the great accomplishments in the Western side of Eurasia are described by *Cultural history of wonders — Middle East and Europe* <驚異> の文化史—中東とヨーロッパを中心に edited by Yuriko Yamanaka (November 2015, The University of Nagoya Press).

Furthermore, Suehiro Tanemura’s *Anatomy of Monsters* 怪物の解剖学 (January 1987, Kawade Bunko) explores the background based on European literature, fine arts, and automatons such as golems and Frankenstein. There are stories about automatons in Japan as well, in which bones and

parts of bodies from multiple corpses are combined to make a beautiful woman or a human. The *Senjusho* 撰集抄, Vol. 5, 12th story, *Zokukyō kunshō* 続教訓抄 Vol. 12, *Hokekyō jurin shōyō shō* 法華経驚林拾葉抄 Vol. 20, *Wakan rou ei shu chu* 和漢朗詠集注, *Haseo sōshi emaki* 長谷雄草紙絵巻, *Otogi zōshi Genjō raku monogatari* 還城楽物語, and kabuki at the end of the Edo period, Mokuami's *Kagamiyama gonichi no iwafuji* 加賀見山 (鏡山) 再岩藤 (*Honeyose no iwafuji* 骨寄せの岩藤) and others from the Kamakura to Muramachi periods should be compared for analysis. As for the *Haseozōshi emaki*, its bizarreness and storylines have been analyzed (Kazuo Tokuda “Haseozōshi emaki and folktale <Hanadaka ougi 鼻高扇> — A fragment of a visual folktale 視る昔話の一端—,” Japan Folktale Association 日本昔話学会編: Folktales — Research and References Vol. 19 “Visual Folktales” June 2001, Miyai Shoten).

In many regions, there are folktales that kappa were made of sawdust by the Hida no Takumi. Indeed, the main characters of folktales “Chikara taro 力太郎,” “Konbi taro こんび太郎” are told to be heroes created by the dead skin of old men and women. The oldest record for the former comes from *Jinten aino shō* 塵添壺囊抄 from the early Muromachi period (Vol 5, 33 “Kiko no daiku no koto 木子ノ大工ノ事”).

There is a carpenter called Kiko who served the palace. Once upon a time, the Hida no Takumi made wood workers carve all day making several dolls, but they were almost alive. The wife of the Court was very fond of one of these dolls, and held it every night, then gave birth to a child and called the child Kiko. Kiko had takumi skills. Today, Kiko's descendants are still around, and have become the carpenters of the Shishinden 紫宸殿. It is particularly appreciated that the Hida no Takumi used dolls to make them work.

17. Masatake Kurokawa “Wonders of modern Europe — Monsters and Witches ヨーロッパ近世の驚異—怪物と魔女—” (Ref. 16 *Cultural history of wonders — Middle East and Europe*).
18. Toru Tsunemitsu “Human-faced dog and Kudan's Prophecy 人面犬と件 (クダン) の預言” (*Ghost stories of school — developments and aspects of oral literature* 学校の怪談—口承文芸の展開と諸相—1993 Minerva Shobou), Isao Kimura “Genealogy of Kudan — Birth, transmission and disappearance 『件』の系譜学—その誕生・伝播・消滅をめぐる考察—” (*Japanese Literature* 日本文学 Vol. 54, 11, 2005), Shohei Oikawa “Kudan philosophy — Reinvestigating the modern ‘kudan’ image くだん考—近代『くだん』イメージの再検討” (*Sekenbanashi Kenkyū* Vol. 17 2007), Masanori Sasakata “Kudan and Misemono 『クダン』と見世物” (*Asia Yūgaku* Vol. 187 “Vectors of the uncanny, 2015, Bensei Publishing); Nobuko Hojo “Story of the ‘oxman’ — Metamorphoses of beasts in Buddhist fables and and “Oral tradition of ‘Kudan’ “件” 伝承” (Edited by Kunihiko Tsutsumi and Takahiro Suzuki *Popularization of Religious Images and Meiji Era — Origins, Temple/ Monk history and the uncanny 俗化する宗教表象と明治時代—縁起・絵伝・怪異*, February 2017, Miyai Shoten). Related papers: Eishun Nagano “Reinvestigating the prophetic beast Amabiko 予言獣アマビコ・再考” (Edited by Kazuhiko Komatsu *Frontlines of Yōkai Culture Research* 妖怪文化研究の最前線, October 2009, Serica Syobo).

See Tokuda “Medieval Birds, Beasts, Grasses and Tree — stories of animals that talk” and *Otogi zōshi Yokozaboumonogatari* (Workshop: *Nihon no denshō bungaku* Vol. 10 edited by Akira Fukuda, Hiroshi Iwase and Hideo Hanabe *The World of Oral story-telling* <yomi, katari, hanashi>

August 2004, Miyai Shoten), see ref. 26 Sasaki “越南本『天元玉曆祥異賦』について” 参照のこと。for animal speech in human language and transmission of those fairytales.

19. Newest “King Kong” *Kong : Skull island* directed by Jordan Vogt-Roberts, released in Japan in 2017 and Alien series *Prometheus* directed by Ridley Scott, released in Japan in 2012. The scenario is of inconceivable things that threaten humans, but there are no metamorphoses or appearance of spiritual existences. The monster Id of the classic science fiction movie *Forbidden Planet* released in 1956 is a reincarnation of subconscious evil and envy, set on a planet. This also expresses the terror of invisible things, and its appearance is expressed as a movement of the atmospheric air (Ref.: See 14 “Arrival of the evil”).
20. Yuuya Sugi *Chikuma World Literature 1 Ancient Orient Collection* 筑摩世界文学大系 1 古代オリエント集 (1978, Chikuma Shobo). Akio Tsukimoto *Ancient Mesopotamian Myths and Rituals* 古代メソポタミアの神話と儀礼 (2010, Iwanami Shoten).
21. There is a lot of existing books and comparative research on dragons and *ryu* (Chinese and Japanese dragons). References on dragons include “Dragons” (Ref. 13 *A Who's Who of Fairies*); and the fifth story from Day 4 on Giambattista Basile's *IL Pentamerone* (September 2005, Chikuma Bunko); Tatsuhiko Shibusawa “Illusion of the Dragon ドラゴンの幻想” from *Akuma no chusei* 悪魔の中世 (1979 Togensha, June 2001 Kawade Bunko), Takashi Nishitokura “III The hero and the dragon” from *Animals in Paintings — Mythologies, Symbols and Rumors* 絵画のなかの動物たち—神話・象徴・寓話 (March 2003, Bijutsu Shuppansh); later noted by Kazuo Ishiguro *The Buried Giant* 忘れられた巨人, and others. References on the East Asian *ryu* include Hayashimi Nao, February 1993, Chuko Shinsho), Ref. 2 *Ryu no sumu Nihon* 龍の棲む日本, etc.

Premodern storytelling of dragons have been incessant, and appear repeatedly in fantasy movies and animations in the modern times as well. In the “Revelation to John” of the New Testament, the signs that warn of the apocalypse are described as follows: “Then another sign appeared in heaven: an enormous red dragon with seven heads and ten horns and seven crowns on its heads. Its tail swept a third of the stars out of the sky and flung them to the earth Then war broke out in heaven. Michael and his angels fought against the dragon.” Koichi Kabayama *Renaissance Shukou* ルネサンス周航 (September 1987, Fukutake Bunko). Also, “Dragon with the seven heads” (Cathedral of St. Helena) and “Saint Michael Fighting the Dragon” (see figure). Furthermore, there are folktales in which dragons with seven head appears across Europe (*Fiabe Italiane*, August 1984, Iwanami Bunko and others).

Dragons have been increasing in substance and reality through repeated appearances in the miracles of saints such as Saint Michael and Saint George, chansons de gestes of heroes, their graphic representations, theater, and creations at festivals. This is a case in which the heroic tale of Siegfried slaying a dragon at the Rhine River basin (Takashi Oshio *Cultural History of the Rhine River — Father River of Germany* ライン河の文化史—ドイツの父なる河 (August 1991, Kodansha Gakujutsu Bunko) which was told in ancient times began to be believed as a real event in the medieval times, which was linked to an object that proves it, and became a legend (See ref. 23).

Some of the oldest documentation of dragons are seen in the biographies of fortuneteller and witch doctor Merlin who served King Arthur. Here is a quote from *Merlin* by Robert de Boron

from the first half of the 13th century:

“Here, Merlin said to Vertisier (note by Tokuda: King of England, according to oral tradition), ‘Your Majesty, do you know why your tower does not stand? Do you know what is making it fall? I will explain. There is a thick layer of water, and underneath, there are two blind dragons. One is red and the other is white. Above each of these dragons, there stands a boulder. The two dragons are extremely large, and are aware of each others’ existence. Each time they feel the weight of the water, they shift their positions, so whatever lies atop falls off. At this time, the water makes a deafening roar. Your Majesty, this tower collapsed because of these dragons [... the two dragons battle, and the white one wins.] Vertisier said to Merlin, ‘Isn’t there anything we can do to change the situation?’ Merlin answered, ‘Yes. As you have seen the white dragon burn the red dragon, they must die by the fires of the princes of Constant (the father and uncles of King Arthur).’ As such, Merlin revealed the meanings of the two dragons to Vertisier [...]

Then suddenly, as King Arthur’s uncle King Pendragon and his father Uther commenced hostile operations on the Saxons, the monster that Merlin described appeared in the sky. A crimson lance appeared to dance in the sky, and exhaled flames from the nostrils and mouth. All who were present witnessed this. The Saxon army shivered in shock at the sight of the dragon. Uther and Pendragon who noticed the dragon said to their soldiers, ‘Attack, now is the chance while the enemy is flinching. The signs exactly as Merlin had predicted have appeared.’ (translated by Ayumi Yokoyama, *Witch Doctor Merlin* 魔術師マーリン, *Medieval Western Miracles Collection* 西洋中世奇譚集成, July 2015, Kodansha Gakujutsu Bunko).

Furthermore, German Artist Albrecht Durer (1471- 1528) saw models of dragons themed after the stories of dragon hunting by Saint George in the Netherlands (present-day Belgium and Holland) on August 19, 1520 in the festival parade at the Cathedral of our Lady of Antwerp. “The extremely beautiful parades here were elaborately and thoughtfully decorated. That is, there were many floats with vessels and stages for performing plays. Among them was a group performing on prophets of the Old Testament, after which followed various scenes of the New Testament; that is, introduction of the angels (= the Annunciation) and the Three Kings riding on large camels and other strange animals were reproduced to intricately [...] Finally, Saint Margaret was tugging a dragon with accompanying virgins with a rope, but it was exceptionally amazing. Behind that arrived Saint George with his orderlies, who was dressed as a cavalier wearing splendid armour.” (*Diary of His Journey to the Netherlands*, translated by Seiro Maekawa October 2007, Iwanami Bunko).

British modern novelist Kazuo Ishiguro’s *The Buried Giant* (April 2015, translated by Masao Tsuchiya, Hayakawa Shobou, October 2017, Hayakawa Bunko) is a story of adult growth and development, illustrated through middle-aged main character Axl’s journey. It questions negative memories of peoples or nations, and whether these can be completely erased. The dragon is used as a symbol of this. The couple Axl and Beatrice is off on a journey, and travels on a dragon hunt with Saxon warrior Wistan and an old knight Gawain serving King Arthur. The story is set in England, Great Britain, when the Saxons are dominating. The theme of the book is the recovery of lost memory of Axl and Beatrice through their journey to visit their son. The thick fog erases people’s

memories, and this fog itself is supposed to be created by the she-dragon Keurig. Gawain says, “Do you think it’s easy to hunt down Keurig? She is just as intelligent as she is ferocious. An arrogant attempt to attack will anger her, but before that anger the whole nation will suffer” (Part 1, Chapter 5). Beatrice asks the priest, “Is that true? That the fog is created by the she-dragon?” The priest answers, “Keurig’s breath fills this land, and deprives us of our memory.” And she says to Axl, “The she-dragon is causing the fog. Wistan, or that old knight we saw on the road, if anyone could kill the she-dragon, then our memories will return” (Part 2, Chapter 1).

The she-dragon appeared to be slightly weakend, but like an aquatic reptile that looked a lot like an earthworm. When that climbed on land at some moment, it looked like it was about to get dehydrated. The skin, which is normally greasy and bronze-colored, turned into a yellowish white reminiscent of the underside of some fish. The remnants of wings became folds of hanging skin [...] from Axl’s angle, he could only see her right eye. An eyelid that looked a lot like a tortoise’s opened and closed in synchrony with some physical rhythm languorously.” Gawain and Axl asked and responded to one another. Gawain: “She’s still berathing, and as long as she is breathing, Merlin’s magic will not disappear.” Axl: “What Merlin did here was black magic.” Gawain: “Why do you call it black magic? That was the only option. Before the end of the battle is determined, I sought to tame the dragon with my four comrades. The purpose was to place Merlin’s great magic on its breath. Keurig at the time was a strong, violent dragon. Merlin may have been a man who tended towards black magic but that day, he served the god’s intentions along with the will of King Arthur. Without the breath of this she-dragon, could ever-lasting peace have arrived?” (Part 4, Chapter 15).

The Buried Giant is a novel in which the image of the dragon held within modern British people was spun skillfully. Oni, fairies and monsters are also embedded in the storyline, and is almost like a modern version of a medieval hero’s story.

22. Jorge Luis Borges, translated by Naoki Yanase *El Libro De Seres Imaginarios*, May 2015, Kawade Bunko), Anthony S. Mercatante, translated by Yasuo Nakamura *Zoo of the Gods, Animals in Myth, Legend, and Fable* (February 1988, Hosei University Press) and others.

Monsters are used in numerous literary works as a metaphor, and have established a place in story-telling culture as a diachronic representation of the uncanny. Numerous persons, religious workers, worshipped saints and customs of the Renaissance have been objects of satirical criticisms in the works of Desiderius Erasmus, and a few excerpts will be taken from *The Praise of Folly* (early 16th century) (translated by Yoshihiko Kutsutake from the original Latin, January 2014, Chukou Bunko). (Numbers at the end of the excerpted lines are in reference to the works mentioned below.)

- * “Is there anybody who wishes not to be a silly, awkward, happy, young god that brings happiness and pleasure to all people, over being like the feared and cunning Jupiter, or Pan who damages a variety of things due to sudden fear induced by aging, Vulcanus covered in ashes and always dirty in the coal from his job at the forge, and Pallas with the “terrifying gaze” who makes people tremble in fear with spears with Gorgon?” (14) Notes for above reference: Gorgon was the female creature killed by Pallas (parent to goddess Athena). One of them, Medusa’s neck

was attached to the shield of Goddess Athena, and turned whoever saw it into stone.”

- * “I myself sometimes sit across from the gods sang about in poems. Some men fall madly in love with a girl, and fall even more in love when they are treated coldly, while others marry the dowry instead of the wife, others who make their wives prostitute, and jealous husbands who vigilantly monitor their wives like Argos.” (48) (ibid): Argos “has one hundred eyes, and was called the Panoptes (who sees all).” She watched Io who was changed into the appearance of a cow by the life of Hera mad with jealousy, and was killed by Hermes. Ovidius’s *Metamorphoses* Vol.1 line 625, “Around the head of Argos were a hundred eyes, of which two alternatively sleep, but the remaining eyes are always observing without neglecting their task” (translated by Zen’ya Nakamura).
- * “Those who tell or listen to marvelous and crazy invented stories happily are surely peers also made of flour, just like me (points to the idiot god, who is telling the story). This bunch never get bored with the ridiculous content of monstrous stories about ghosts, spirits, hell and tens of thousands of other things. The less reality there is to the story, the more they tilt their ears and believe them, and have their ears tickled in comfort. These ridiculous stories are tremendously helpful not only in passing idle time, but also have the effect of feathering one’s nest, especially the monks and preachers. At the same level are the fellows who believe these absurd stories, as funny as it seems. As long as they prayed to a wood sculpture or image of St. Christophoros so tall like Polyphemus, they believe that they cannot die that die, or that visiting and making pre-decided prayers to the sculpture of Saint Barbara would ensure they could returns safely from war, or offering a given number of candles on a given day, to Saint Erasmus and sending prayers would make somebody rich. Just as these fellows created the world’s Hippolytus later, they made Saint George out to be Hercules. They not only adorn George’s horse with gear harness and horsecloth with hobnails to worship this, but they made a small offering to receive the good omen. I swear by George’s bronze helmet that it is suitable for king” (39) (ditto): Polyphemus is the one-eyed Cyclops described in lines 216-566 of ninth book of the *Odyssey*.”
- * (Scholasticus scholars) At the end, there is Scene Five, and here, the most brilliant outcomes must be presented. [...] By bringing in a mediocre story, have them tell it arbitrarily, metaphorically, and mystically. In this way, Horace describes, “Conceiving a Chimer-like delusion in the back of the mind, even when it could not be imagined in writing ‘to the human head’” (54) ditto. (Ditto): Chimera is a monster mentioned in the 6th book lines 180-182 in *Iliad*: “The chimera is not born from humans, but are related to the gods, with the frontal part of the body of a lion, the torso of a goat, the backside of a snake that blows intense flames from the mouth.” Since the 16th century, the word chimera began to be used to indicate delusions as well (Ref 16 Stéphane Audeguy *Les monstres si loin et si proches*).

Visual texts of monsters include the following.

- * Edited by the Machida City Museum of Graphic Arts *The Apocalypse and Visions around The Turn of the Century, Apokalypse und Visionen um die Fahrhundertmende*, April 2000, Machida City Museum of Graphic Arts). Published the painting versions of Albrecht Durer (1471-1528) and Matthias Gerung (1500-1570)’s works. Kazuaki Awa “Lineage of apocalypse art — West-

ern medieval images of heaven,” Petra Rettich “Religious reform as a revelation — Matthias Gerung’s repeated productions of wooden engravings.” Medieval copperplate prints “Whore of Babylon,” “Beast from the ocean and beast from the earth,” “Woman of the sun and the seven-headed dragon” and “Knight of honesty and truth.”

- * Janeta Rebold Benton, *Holly Terrors Gargoiles on Medieval buildings*, 1997, Abbevil Press, New York, London.
- * Alixe Bovey, *Monsters & Grotesques in Medieval Manuscripts*, 2002, University of Toronto Press.
- * Chet Van Duzer, *Sea Monsters Map on medieval and Renaissance*, 2013, British Library, paperback, 2014.
- * Chris Andrews, *Oxford Gargoiles, Grotesques and Architectural Detail*, 2006-2016, Chris Andrews Publications.
- * Geijutsu shincho (August 2015, Shinchosha). “Featured article The best religious image in history! The mysterious virtuoso Grunewald 特集 史上最強の宗教画はこれだ！ 謎の巨匠グリューネバルト.” Matthias Grunewald “Isenheim Altarpiece” (1512-15. Third face, right wing “The temptation of Saint Anthony.”

23. Monsters are indispensable as rites of passage for heroes and stories of great feats. In Japan, the ancient mythology “*Susano wo no Yamata no orochi taiji* スサノヲの八岐大蛇退治,” *Konjaku Monogatari shū* Vol. 26 stories 7, 9 and the folktale “*Sarugami taiji* 猿神退治,” Genzanmi yorimasa no yue taiji 源三位頼政の鵜退治 of *Heike Monogatari* and killing the giant centipede in “*Tawarano touda monogatari* 俵藤太物語” of *Taiheiki* or *Otogi zoshi*.

In the *Tawarano touda monogatari*, Tawarano Touda seeks to subjugate Taira no Masakado, swindle a wife from the Masakado side, hears that his weakness is the temple, and targets it to shoot him dead. This corresponds to the motif of the German Siegfried, and *Das Nibelungenlied*, Ref. 21). Siegfried kills the dragon, and becomes immortal through being exposed to the spurt of its blood, but the blood did not cover him where a linden leaf fell on his shoulder, and became his weak spot. Siegfried defeated the Nibelungs with the sword Balmung, and vanquished the ferocious dwarf Alberich, and used the stolen magic cloak of invisibility to obtain the enormous treasures of the Nibelungs. However, the intrepid warrior Hagen who was not fond of him fooled Siegfried’s wife Kriemhild, heard his weaknesses, and attacks (Takayoshi Shimizu *Imagination of festal space — Reading European Medieval Literature* 祝祭空間の想像力—ヨーロッパ中世文学を読む, Chapter 2 “The Song of the Nibelungs,” February 1990, Kodansha Gakujutsu Bunko).

The abovementioned “cloak of invisibility” corresponds to the depiction of the *Ōeyama emaki* 大江山絵巻, in which the Minamoto Yorimitsu clan searches the mansion of Shuten Doushi 酒呑童子 and uses a cloak to hide himself, and the scenario of becoming immortal after exposure to the dragon’s blood is also similar to the 5th story of Day 4, “Dragon” of *Pentamerone* (Ref. 21), in which a cunning queen applies dragon blood to her temple, chest, nostrils and wrists to become immortal.

The main character of *Tristan and Isolde* about the French hero, which originates in a Celtic folktale, kills a dragon that demands a human sacrifice (*Imagination of festal space*, Chapter 1

Tristan and Isolde). He marries the blonde Isolde, because a swallow with beautiful hair in his beak flew to him. The story of a bird who brings a strand of a woman's hair to a nobleman or a hero exist in Japan as well (Hideyuki Umeyama "Tristan and Iseut" in Japan Stories (1) Long-haired princesses, drawn wives, Iseult and Tamakazura 伝承群 (一) 髪長姫・絵姿女房・イズー、そして玉鬘," *Human sciences review, St. Andrew's University* Vol. 37, October 2009. Hitoshi Kikuchi "Long-haired princess in Tohoku region and Tamatori-hime 東北地方の「髪長姫」と「玉取姫」" *The Journal of Kokugakuin University*, Vol. 114, 11, November 2013). This schema has a long history, and in the story of the Miyakohime (Long-haired princess) originating in the Ten-in zan *Dōjōji* Temple てんいんざんどうじょうじ 天音山道成寺 (Wakayama prefecture), in which a sparrow takes the hair of a fisherman's wife to the city, and the emperor learns of her beauty, making the clam diver into the wife of Emperor Montoku. The history on the origin of *Dōjōji engi emaki* 『道成寺縁起』絵巻16th century indicates the existence of the *Miyakohime setsuwa* 宮古姫説話. This is also described in detail in the No (Yōkyoku 謡曲) piece "*Kanemaki*" preceding "*Dōjōji*" (Tokuda "Noh and Setsuwa Densho *Dōjōji* 能と説話・伝承—『道成寺』をめぐる—" (*Kanze* June, August, October 2017).

The story of the English hero Béowulf and the giant monster Grendl is noted in the narrative in verse believed to have been completed in the 8th to 9th century *Medieval English hero epic Béowulf* (source book *Fr.Klaseber, Beowulf and the Fight at Finnsburg*, translated by Kinshiro Oshitari, Iwanami Bunko, August 1990) (Part 1). For want of space, here, the version of Beowulf by Thomas Bulfinch (1796-1867) from "*Hero Myths of the British Race*" (translated by Yaeko Nogami *Medieval Knight Stories* 中世騎士物語, April 1988, Iwanami Bunko) will be cited here.

"Among the British heroes, the most famous is Beowulf. [...] This hero is surpasses others in terms of the feat of arms he achieved from his childhood to young adulthood. One of such feats is his faving the Danish King Hrothgar from the monster Grendl, which rapidly brought him to fame. Grendl is a half-beast, half-human monster, and lived in the swamps near Hrothgar's palace. He creeped into the king's palace called Heorot every night, and once killed the 30 knights who were sleeping inside. Beowulf led the party of picked men, and attached the monster, and killed it after a terrifying battle. Then the next evening, the mother of Grendel no less ferocious than her son kidnapped several of the most courageous warriors under the rule of Hrothgar. Again, Beowulf came to support the Danish King, chased the female monster down to the bottom of the swamp where he lived, and cut off her neck with the mighty Hrunting sword and intense arm strength. [...] Fifty years before the rule of Beowulf, a fire dragon appeared, and caused the land into fear and consternation. This fire dragon flew out of the cave at night, and wrapped the darkness with the flames he exhaled, burning down homes and barns and people. Although the people were tormented by this as well as killed, there was not a single warrior who dared to end this woe, to which Beowulf immediately took his sword and shield, and left for his last battle. When he arrived to the entrance of the giant dragon's cave, Beowulf made a loud cry and spoke horrific words of insult to the cursed hole. The fire dragon growled, and waved his wings emitting beams of heat and pounced on Beowulf, starting an tremendous battle. Although Beowulf ultimately penetrated the thick scales of the fire dragon to give it a fatal wound, sadly, he, too, was wounded in the neck by the enemy's toxic claws and lost his life. Lying his head on the ground, he grasped the hand of

warrior Wiglaf who fought with him against the fire dragon, leaned against him, and charged him with future affairs. As he finished saying his last words of farewell, this courageous Geat king who was daring with his fate fell back and took his last breath. [...] Furthermore, on the same cliff wall of the Cape of the Whale a tall mound was built to make a grave where Beowulf would be remembered for years to come.”

This conflict between Beowulf and the monster Grendel and his mother are similar to the Japanese medieval story *Rashomon* 羅生門. Watanabenotsuna cuts off the arm of the oni at Rashomon, and the next day, the oni disguises as Watanabenotsuna’s aunt or wetnurse, retrieves that arm, climbs onto the attic and broke the *hafu* 破風 (board of shed roof with an overhang) and escaped. Since, the Watanabe family no longer built *hafu* (*Taiheiki*, *Heike Monogatari Tsuruginomaki* 剣巻, *Otogi zoshi* episodes “*Rashōmon*” and “*Shutendōji* 酒呑童子”).

There is an episode about saving a beauty by slaying a monster in the legends of King Arthur as well. The King slays the giant cormorant that eat the children of neighbouring nation Constantine, and conquered a mountain monster called アイデン (Kimie Imura *King Arthur Romance* アーサー王ロマンス, April 1992, Chikuma Bunko).

As a side note, *Baudolino*, a novel by Umberto Eco (volumes 1 and 2, translated by Yasunori Tsutsumi November 2010, Iwanami Shoten, April 2017, Iwanami Bunko) is about a young man Baudolino in medieval Italy and his curious journey. With the backdrop of the “Letter of Prester John” an epistolary book about the wonders of the East (presumed to be India) that circulated in the medieval times, and also incorporates the monsters from *Letter of Prester John*, *Pliny’s Natural History* and *Alexandros Romance*. Baudolino and his loyal follower Cavagai encounter strange humans such as the one-legged Sciapodes, headless Blemmyae, human-equine Satyros, and large-headed Cynocephalus that can also be interpreted as hybrid animals or mixed beasts), and other creatures such as the unicorn, gigantic rock bird and the salamander.

Incidentally, I believe that the monster Jamila that appears in the television movie “*Ultraman*” by Tsuburaya Productions is modelled after Blemmyae.

Letter of Prester John is a curiosa that tell the fantasies that early medieval Europeans held of the Orient like India as facts (author unknown, translated by Shunichi Ikegami *Letter of Prester John* (1) Latin version, *Letter of Prester John* (2) old French version, *Western Curiosa Collection* 西洋奇譚集成, July 2008, Kodansha Gakujutsu Bunko), written in early 1165. (1) is well-known as the legends of Prester John, while *Baudolino* appears to have been inspired by the transmitting miracles and creative worlds in Gervasii Tilberiensis’s *Otia Imperialia ad Ottonem* (translated by Shunichi Ikeda, *Western Medieval Curiosa Collection* 西洋中世奇譚集成, July 2008, Kodansha Gakujutsu Bunko), *Miracles of the East* 東方の驚異 (author unknown, translated by Shinichi Ikegami, *Letter from Alexander the Great to Aristotles*, May 2009, Kodansha Gakujutsu Bunko). *Otia Imperialia ad Ottonem* was written in 1209-1214. It is a collection of tales from various regions of southern France such as Provence, Catalonia in Spain under the cultural influence of southern France, Italy and England.

Baudolino also mentions Basilisk.

“(Ref: Tokuda *When the kingdom of Prester John approached* 司祭ヨハネの王国が近づいたと

き) At dusk, finally as I was beginning to fall asleep, there arrived a large bed of snakes with crests. Each one had two or three heads. They flicked the soil with their scales, opened their mouths widely, and let their three-pronged tongues quiver. The stench wafted from one mile away and poison seemed to radiate from their eyes glistening in the moonlight, which also matched with the characteristics of Basilisk, ... but they appeared to be seeking flesh, as they were more vicious than the snakes, and the troops fought for one hour [...].

The relief after the danger subsided only lasted briefly. After the snakes came the hundreds of crabs, covered all over in crocodile scales, a carapace that was impenetrable to any sword. Furthermore, Colandrino (Ref: Tokuda <an Alessandrian. Stepbrother of Baudolino >) attacked in a strategy in desperation. He approached one crab, and kicked its underside which flipped the crab over, and flung around the claw blindly. He surrounded the cast of crabs, scattered twigs over them and set it on fire. He further noticed that once the shell was removed, it was delicious to the taste. Although somewhat tough, the sweet and nutritious flesh became their food for two days.

He met the real Basilisk another time. It appeared exactly as the highly valid notations described it. As Pliny told, it appeared from one rock as it cracked through a bedrock. It had the head and claws of a rooster but in the place of its crest, it had a crown-shaped red protrusion, and had bulging yellow eyes like a toad, but had the body of a snake. A green similar to that of emeralds, it reflected silver light, and was beautiful at first sight, but as the poison in its breath was said to kill any animal or human, its abominable smell was overwhelming from a distance. “Stay away,” Solomon said. “Do not look in the eyes, a strong toxicity is emitted from the eyes as well!” Basilisk slithered up, the stench became more intolerable, and finally Baudolino thought of a way to slay this beast. “A mirror, a mirror!” he shouted to Abdul. Abdul handed a metal mirror that he had been given by a gymnosophist. As Baudolino took it with his right hand, he thrust it in front of him against the monster like a shield. At the same time, he covered his eyes with his left hand to block the monster’s gaze, and kept his own eyes to the ground as he inched forward. He stopped when he stood just across from the monster, and placed the mirror closer to it to direct the reflection on Basilisk himself, which raised its head, looked into the mirror’s face with his toad eyes, and let out a gasp. It began to shake immediately, twitched its purple eyes, released a horrific growl, and collapsed to death. At that time, the troop realized that the Basilisk fell to his own two superior weapons of the lethal beams from his eyes and breath from his mouth that were reflected by the mirror” (27 “Baudolino enters the darkness of Abkhazia”).

24. In *Apocalypse* chapter 13 (1-2), there appears a monster with “ten horns and seven heads that resembled a leopard, had feet of a bear and mouth of a lion.” The body of the leopard was supposed to interpreted as a metaphor of agility and swiftness, the clawed feet of a bear of cunningness and passion, and the seven lion heads of perfect ferociousness and arrogance. (Kazuaki Awa, Ref 22 *The Apocalypse and Visions around The Turn of the Century, Apokalypse und Visionen um die Fahrhundertmende*).
25. Monk Marcus and Monk Henry of Saltry, translated by Toshiyuki Chiba, *The Legend of Saint Patrick’s Purgatory*, May 2010, Kodansha Gakujutsu Bunko). Inserted drawings are taken from the 1483 version in Latin and 1989 version in English. The content and images of this *Visio Tnugdali*,

The Vision of Tundale should be compared to those of *Otogi zoshi* (*Muromachi Monogatari*) “Fuji no hitoana zoushi no jigoku meguri tan 『富士の人穴草子』の地獄巡り譚” and its illustrated *kokutsu jitan rokubon* 古活字丹緑本 and *seihanbon* 整版本 versions, as well as to drawings of early modern *Nara ehon* 奈良絵本. The conception and creation of Lucifer should be discussed in comparison to the travel in hell of *Nichizou shounin* 日蔵上人 (Douken shounin 道賢上人), in which he meets an eight-faced four-legged beast, most likely modelled after the lion at the Tetsukutsu sho 鉄窟苦所 in the *Kitano tenjin engi emaki* 北野天神縁起絵巻 from the Metropolitan Museum of Art Books. The tail of Yamoto is like a flame, and exhales fire from his mouth.

26. According to Sengaikyō — Mythological world of Ancient China 山海經—中国古代の神話世界 (translated by Saburo Takauma, January 1994, Heibonsha Library). References on Chinese yōkai and monsters include Miyoko Nakano’s *Chinese Yokai* 中国の妖怪 (July 1983, Iwanami Shinsho), Tatsuro Jitsuyoshi’s *Encyclopedia of Chinese Yokai Personalities* 中国妖怪人物事典 (July 1996, Kodansha), *The World’s Yokais* 世界の妖怪たち edited by the the Japanese Folktales Group and Foreign Folktales Research 日本民話の会・外国民話研究会 (*Sekai minkan bungei sousho bekkann* 世界民間文芸叢書別巻, July 1999, Miyai Shoten), *Chinese Folktales Collection* 中国民話集 edited and translated by Shohei Iikura (“Revenge on the yokai by half-human half-beast Nungu ama ヌングアマー半人半獣の妖怪への <仇討ち>—,” “The Beast called years — monsters that come from far in the ocean 『年』という獣—海のかなたから来た怪獣—,” September 1993, Iwanami Bunko), Ritsuko Inami “How to enjoy tales of the Chinese uncanny 中国怪異譚の楽しみ” (*Tosho* 図書, January 1998, Iwanami Shoten, and *The Fun World of Chinese Literature* 中国文学の愉しき世界 (September 2017, Iwanami Gendai Bunko). *The World’s Yokais* features the “Uton 五通,” “The small ghost of the mountains chirontai 山のちびお化けチロンタイ,” “Ieren 野人 (mountain man, mountain woman 山男・山女),” “God of the mountains (shan fo i e 山活仏爺),” “Pai u chan 白無常’s hat,” “Umibozu 海坊主 (hai ie cha 海夜叉),” “Sanmao 喪猫,” “Fox fairy,” “Weasel fairy,” “Story of the wicked 蠱の話,” “Chin tsuan gei 金蚕鬼,” “Carrot fairy” and “Column: Chinese yōkai.” Inami’s work covers the *Riku chou shi kai shousetsu* 六朝志怪小説 and *Tou dai denki* 唐代伝奇.

Some stories of hūpó 虎婆 and hūyāoguài 虎妖怪 that correspond to Japanese yamanba can be found in Yaeko Momota’s *Chinese Grimm Fairytales — Folktales connecting the Sil Road* 中国のグリム童話—シルクロードをつなぐ昔話 (February 2015, Miyai Shoten), and are further detailed in Nobuhiro Tateishi’s *Comparative Studies fo Japanese and Chinese Folktales* 日中民間説話の比較研究 (Chapter 6, “Japanese yamanba and Chinese biānpó: A comparative study 日本の山姥と中国の変婆の比較研究,” March 2013, Kyuko Shoin).

Furthermore, spirits, beasts and gods of *Hakutaku* 白澤 or *senjutsusho* 占術書 books of divination can be found in Satoshi Sasaki’s *Fukugen hakutaku zu — hekija culture and ancient Chinese* 復元白沢図—古代中国の妖怪と辟邪文化 (2017, Hakutakusha), “About the process of establishment of ‘Tengen gyoku reki shouifu 天元玉曆祥異賦’ and its significance” (*Toho Shukyo* 東方宗教 Vol.122, 2013), “Kimimitsu (ronkou)’s World — Calamities, the Uncanny and the Gods 王充『論衡』の世界観を読む—災異と怪異、鬼神をめぐる—” (edited by the Research Institute of the East-Asian Mysterious and Marvelous Phenomenon 東アジア恠異学会編 *Vectors of the uncanny*

怪異を媒介するもの, *Asia Yuugaku* アジア遊学 Vol. 187, 2015, Bensei Publishing), “About the Vietnamese book 天元玉曆祥異賦 as an example of tenmon gogyou sensho denpa 越南本“天元玉曆祥異賦”について—天文五行占書伝播の一例として—”(『汲古』72、2017年12月、汲古書院)、Feng 馮錦榮 “『天元玉曆祥異賦』小考” (Edited by Keiji Yamada et al. *Chinese Ancient History of Science Sequel* 中国古代科学史論 続篇, 1991 Institute for Research in Humanities, University of Kyoto), Misako Okabe “Propagation of the iconography of Ryujin hakutaku the in East Asian regions — Xi’an District 東アジア地域における龍神白沢図像の伝播と受容—西安戸県の白沢像を中心に—” (Journal of East Asian Cultural Interaction Studies Vol. 10, 2017).

27. To name other hybrid beasts like the *yue*, they can be found in Yoshitora Utagawa’s *nishikie*, *Kanai anzen wo mamoru junishi no zu* 家内安全ヲ守 十二支之図 (late 19th century) and the modern Godzilla (head: dinosaur, body: crocodile (iguana), tail: snake). The former is a combination of the 12 animals of the Chinese zodiac all over the body, and it has a caption of “*Uki tatsu ya tora ni wo ki ine tori tsuji mite mou umai nuru hitsuji saru koro* うきたつや虎にをき稲とり辻ミてもううまいぬるひつじさるころ。” See Tokuda “Possession of the Century Museum: About the “*Junishi kasen uta awase shiki shichou* センチュリーミュージアム蔵『十二支歌仙歌合色紙帖』について” (『Denshou kenkyu kai 伝承文学研究 Vol. 55, August 2006) for waka comprising the twelve animals of the Chinese zodiac in *issu* 一首.

Incidentally, the *nishikie* of Utagawa Kuniyoshi, *Kaiun shusse gattai shichifukujin* 開運出世合躰七福神 is, literally, a hybrid god image (1843, 1847). The other six *fukujin* are attached to *Dai-kokuten* to make the image of the *shichifukujin*, and in the drawing, there is a caption that “梅屋大黒に似たりにたりと打笑ふ六福神をよせしがたゑ。” *KUNIYOSHI & KUNISADA-From the collection of the Museum of Fine Arts, Boston* (October 2016, Bunkamura The Museum) No.85.

No.17 of the same document *Mitate toukaidou goshuusan tsugi okabe nekoishi no yurai* 見立東海道五拾三次岡部猫石の由来 (2 consecutive pages of the large version, same year) depict the cat legend of the Okabe (or Okazaki) inn that was discussed in the Tsuruya Nanboku IV piece 四代目鶴屋南北作 *Hitori tabi gojuusan tsugi* 独旅五十三次. In the nighttime, a cat-eared old woman (Onoe Kikugoro III 三代目尾上菊五郎) is wearing *ohaguro* (tooth blackening), and in that scene, samurai Oe Hannosuke flashes that with a mirror to reveal her identity. A mythical large, two-tailed monster cat surfaces in the background, wearing a towel and stands and dances side to side in front of the old woman, which probably illustrates the mechanics of the settings after the old woman has revealed her true identity. Almost the same *nishikie* include Utagawa Toyokuni III’s *Mukashikatari Okazaki neko ishi youkai* 昔語岡崎猫石 *yōkai* (3 consecutive pages of the large version, same year) and the Goal “The monster cat of the old Imperial Palace 古御所の妖猫” of Utagawa Yoshikazu’s *Mukashibanashi bakemono sugoroku* 百怪怪談妖物雙六 (extra large, one page).

28. Ref 16 Stéphane Audeguy *Les Monstres Si loin et si proches* and Suehiro Tanemura *Anatomy of Monsters* (January 1987, Kawade Bunko). Tatsuhiko Shibusawa “Deformed humans 畸形人間” (*Pliny’s Natural History*, 1986, Seidosha, September 1996, Kawade Bunko). Hiroshi Matsuoka “The birth of new monsters — Metaphor analysis of hybrids in ‘Othello’ 新たな怪物の誕生—『オセロー』における異種混淆のメタファー分析—” (Hiromi Fuyuki, edited by Tetsuhito Motoyama

Shakespearean World シェイクスピアの広がる世界, March 2011, Sairyusha). The paper by Matsuoka follows the path of commercialization of monsters in the early modern period (mid 17th century), a gradual shift from the world of relativization from the point of view of a cultural outsider in encyclopedias and travel accounts, to freakshows in which people were presented as of abnormal bodies. [...] That is, it produces the double-image between foreign monsters and the Plinyean monster mentioned earlier.”

29. Ref 22 Alixe Bovey, *Monsters & Grotesques in Medieval Manuscripts*. Ref. 16 Baltrušaitis Formations, Deformations. Another famous fantastic anthropomorphism is found in the *yosee* (寄せ絵) by Giuseppe Arcimboldo who was active in the late 16th century. For examples and morals of the four seasons and four elements, see Ref. 16 *Eureka — Poems and Critiques* 25・1 “Fountainhead of Arcimboldo and Poliphili’s The Strife of Love in a Dream.” *Arcimboldo Nature into Art* (June 2017, National Museum of Western Art) is fresh in the memory as a collection of such works.
30. Here is a list of oral traditions of Western fairies and monsters that are similar to Japanese yōkai stories and their motifs and themes).

<England (Britain)>

The fairy Ainsel (from the Northumberland region of northern England, Ref 13 *A Who’s Who of Fairies*) and the tales of the fairy Ramina “Ramina and the hag” (translated by Satohiro Hotta, *French folktales — Basque Legends collection* フランス民話—バスク奇聞集, August 1988, Kyoyou Bunko) is similar to one of the Japanese stories of yamanba, “Yamanba and the white stone 山姥と白石” (also, “Yamanba and the heated rice,” or “ — and the heated stone 山姥と焼き飯 ~焼き石”). These are fairy or monster-defeating stories about fairies and yamanba who escape as they are fooled by the knowledge and strategies of humans. The original story of “Yamanba and the white stone” is believed to be traced back to the story of 僧侶智通 killing the tree fairy (Vol. 1 “支語) Gao of Xia 皐・上”) in the Ancient Chinese *Miscellaneous Morsels from Youyang* 酉陽雜俎, which was probably brought to and adapted in Japan. Stories with the same theme and motif can also be found in the last 14th century-early 15th century *Dai senji engi* 大山寺縁起 (Vol 2 Story 30), and in *Shokuhyaku monogatari* 諸国百物語 (1677, Vol 5 Story 8) (Ref. 10: Tokuda “*Abilities and folktales, storytelling: About Yamanba — Yamanba stories in the era of Zeami* (2), (3) —”). “Yamanba and the white stone” probably became a folktale around the 16th or 17th century.

Oral tradition of Duergar (dark dwarf) in Northern England is similar to and corresponds to the Japanese folktale “*Houin* and the fox 法印と狐” (grounds for the ohaguro yōkai drawing in the *Hyakki yakou emaki*. Tokuda “‘Home of the mountain priest 山伏と一軒家’ of *Hyakki yakou emaki*, Kazuhiko Komatsu *The Evolving Yokai Culture Research* 進化する妖怪文化研究, Yōkai Bunka Sosho, October 2017, Serica Syobo). When a traveler passes across the hill, the sun sets. When he enters a stone shack, the Duergar appears. It seems to instruct to place a large log in the fire, the traveler ignored him. Then the Duergar placed it in the fire himself. At dawn, the sounds of roosters croaking was heard afar. Suddenly, the Duergar, the stone shack, and the fire all disappeared. When the traveler looked around, the area was at the tip of a large rock from which one could look down the gorge. When he reached slightly right to get a log, he slipped and fell into the gorge, and

his bones shattered in pieces (Ref 13 *A Who's Who of Fairies*).

I will name some other oral traditions of fairies, spirits and ghosts in *English Folktale Collection* translated and edited by Ichiro Kono (October 1991, Iwanami Bunko). The motif of a man revealing his horrific true identity in “The Ghost of Farnell” is the same as “*Mujina* 猪” by Yakumo Koizumi (folktale of the “nopperabo”). “Ghosts in the Fen” is about the ghost of a woman who holds babies that could not be baptized, and corresponds to “*ubume* 姑獲鳥” about a woman who died after labour who appears with a baby in her arms. “The Piper of Glendevon” corresponds to the story of spending time away in a strange land, as in Urashima Taro. “Johnny Croy and the Mermaid” is similar to “Tenjin nyobo” (about a robe of feathers). A man hides a mermaid’s comb, and the man and the mermaid have seven children in seven years, but when the family goes to the land of mermaids, they must leave their youngest child. A heterospecial wife leaving a child is the common motif.

<Ireland>

The Irish sea fairy Merrow is beautiful like a mermaid, with the tail like a fish and small webs between the fingers. They have kinder hearts than most mermaids, and occasionally fall in love with and marry humans. They disguise themselves as cute cows to climb onto land, but naturally, they wear hats with a red feather, and pass through the sea from a dry country in the water. When their hat is stolen while on land, they can no longer return to the sea, just like Silky when the seal-skin is stolen (mentioned later.) Children of merrows who become wives to humans can be distinguished by legs covered by scales and webbed fingers (same). This corresponds to the motif of the “Tenjin nyoubou 天人女房” (a tennyō is stolen of her robe of feathers), and the tale of progeny of “The snake that was adopted by the wife’s family 蛇婿入” and Ogata and Igarashi’s family progeny (snake’s scales on the body).

Folktales of marriage between humans and fairies are similar to themes and motifs of Japanese stories on heterospecial marriage. These relationships ultimately end in crisis and a separation in these stories. For example, “The Fairybride of Lake Brecknock” and “Fairy of Lake van a Vafa” from “Fairy Brides” (Briggs *A Who's Who of Fairies* (ref 13) are prime examples. The latter is exemplified by “Greg who got hit three times within the “Fairytale that appear in the main text” of *Era of Fairies* 妖精の時代 (Ref 12). Also, “The Selkie Bride” and “The Goodman of Wastness,” *English Folktale Collection* Iwanami Bunko) includes the abovementioned motif of the heavenly wife. *A Who's Who of Fairies* also mentions the “Sir Lonfir” sang in the 13th century metrical romance (transmitted by King Arthur), but this is happy theme on marriage. “The King’s Daughter” in *Era of Fairies* is similar to the Japanese “*Awabuku Komebuku* 粟福米福,” and the hermit and fairy with a “head of blond hair” are who help the stepchild in the story. “The King of the Cats” (*English Folktale Collection*) is a story about cats who listen to human conversations, and this corresponds to the motif of “The Cat and the Kettle Lid 猫と茶釜の蓋.”

Furthermore, in “Wild Edric” of the warriors that married fairies, the miners in Clan Forest believed that a war or an incident occurs when Edric arrives on his horse. When Edric was alive, he was a superior warrior at the border of Wales, so it seems natural that it appears before all before a

war or incident to warn of it. It corresponds to the motif of prophecy telling in “*Kudan* 件.”

In the northern Irish fairytale, “The Rival Kempers” (edited by William Butler Yeats, translated by Kimie Imura *Fairy and Folk Tales of the Irish Peasantry*, *Irish Fairy Tales* edited, April 1986, Chikuma Bunko) and “Habetrot” in the area around the border of England (Ref 13 A *Who’s Who of Fairies*), fairies help with sewing, which was a women’s job. There are some stories about Japanese *yamanba* (mountain hags) who helped with thread-spinning (Japanese folktale *Shinano no Minwa* 信濃の民話: “Yamanba of Yaidanayama 焼棚山の山姥” and others), and *Gazu Hyakki Yako* by Sekien Toriyama (1776) also includes a story about an old woman “Ouni 芋績に” similar to a *yamanba* with long hair and covered in hemp (図版).

The Legend of Knockgrafton included in *Fairy and Folk Tales of the Irish Peasantry* is similar to “*Kobutori ji* 癩取り爺.” The event occurs during the night, and the fairy appears from an ancient tomb. In “*Kobutori ji*,” the oni appear from deep in the mountains. Both stories tell the story of interactions with other worlds, and both the fairies and oni love feasting and singing, and take cruel actions when something is against their will. “The Little Folks’ Presents” from the *Grimm Fairytales* (translated by Kenji Takahashi *Grimm’s Fairytale Complete Collection* グリム童話全集, 182. AT503) also corresponds to this, and in Asia, there is a Korean story that is very similar. There is also a similar Iranian fairy story set in a Hammam of Jin (public bath) (Ref 16 Shin Takehara “The Kobutori Jisan of Iran and its Background イランのこぶとりじいさんとその背景.” “Ghost stories of Iran イランの怪談”). “*Kobutori ji*” was written in the medieval *Uji Shūi Monogatari Gojounaigi shou*, and has worldwide universality even as an old story.

<France>

Medieval French storytelling and folktales: the Mélusine folklore (Chiwaki Shinoda *Ryujajin and Hataori hime — Women in folktales that weave civilization* 竜蛇神と機織姫—文明を織りなす昔話の女たち— November 1997, Jinbun Shoin. *Mélusine ou l’androgynie* by Jean Markale, translated by Eiko Nakamura et al. (April 1997, Taishukan shoten). *Collection of Medieval Western Tales* 西洋中世奇譚集成, *end of 14th century to beginning of 15th century*, by Codred, translation and analysis by Tsuyoshi Matsumura *Fairytale of Mélusine* December 2010, Kodansha Gakujutsu Bunko) is similar to the Japanese ancient story of *Toyotama hime* and the folktale “*Uo nyobo* 魚女房.” The female protagonist Mélusine was a woman at the border of the water (fairy of the water, with lower body of a snake). Raymond of Poutou comes across her and marries her without knowing that. She told the husband that she must not see her bathe. But the husband broke the promise, and and Mélusine must part. However, she comes back to give milk to her children. The children have special looks, and become heroes.

On this Mélusine tale, Jean-Claude Schmitt, translated by Tsuyoshi Matsumura *Les Superstitions*, November 1998, Hakusuisha) comments on the forms and maintenance of transmission by clergymen (Chapter 4 “Supersitions of the village” p.136-141). Furthermore, Mélusine has been told as a tale of fairies in French ethnography (Akiko Niikura “Mélusine,” Ref. 26 *Yokais of the world* 世界の妖怪たち). Furthermore, the development of the story that a superior child is born from a mother of another world (aquatic goddess) is reminiscent of *Otogi zoshi* (*Muromachi Mo-*

nogatari), *Shichinin doushi ekotoba* 七人童子絵詞. The dragon god of Itsukushima Island disguised as a woman, and married a provincial governor, and laid seven eggs. When they hatched, they all became beautiful children (Masahiko Miyata “On the ‘*Shichinin doushi ekotoba* 七人童子絵詞,’ possession of the Koganji Temple of Urizura cho,” Journal of the Ibaraki Prefecture History Museum 茨城県立歴史館報, Vol. 11, March 1984. Takako Tanaka “Sister of the dragon woman 竜女の妹” (Kokubun gakushi国文学叢, Vol. 110, June 1986).

“Name guessing of the devil” and “*Daiku to Oniroku* 大工と鬼六”

Name-guessing of fairies is the motif of “The Rival Kempers,” which is similar to the folktale “*Daiku to Oniroku*,” in which the name of the oni must be guessed to make it leave. “*Daiku to Oniroku*” was adapted from the European folktale in the early Meiji period (Nobukatsu Takahashi “Is ‘*Daiku to Oniroku*’ a Japanese folktale?”, Miki Sakurai “The origins of ‘*Daiku to Oniroku*’” *Kosho-bungei kenkyu* (Studies in Folk narrative) Vol. 11, March 1988). As we are on the subject, other stories that entered my narrow insight are listed here. “Tom Tit Tot” from Cornwall, England (translated by Icirho Kono, *English Folktales* October 1991, Iwanami Bunko); “Foul-Weather” (ref. 13 *A Who’s Who of Fairytales*) and the Spanish “Names of the Devil” (edited by Espinosa, translated by Yukihiisa Mihara *Spanish Folktales* June 1989, Iwanami Bunko). Germany also has the “Rumpelstilzchen (translated title in Japanese: *Gatagata no Takeuma kozo*)” from *Grimm’s Fairytales Collection* KHM55). “Legend of the devil (Julian) and monastery” about Aachen’s Cathedral at the banks of the Rhine River is about fooling the devil that participated in building the chapel last (Victor, Marie Hugo (1802-1885) *Accounts of Rhine River Illusions* ライン河幻想紀行, Iwanami Bunko, edited and translated by Terukazu Sakakibara, March 1985), and Estonia has a story about the giant Olaf of the Oleviste Church in the old town of the capital of Tallinn (2012, as surveyed at the European Association for Japanese Studies conference). King Olaf Haroldson of Norway was canonized after death (1016-30), and a similar story is attached. When King Olaf built the Niadaros Cathedral in Trondheim, trolls (a fairy. Here, a giant) promises that they would receive the sun and moon after completion and help. Just as the pinnacle is about to be completed, the king called the troll’s name, but the troll’s magic broke, and the building was not completed (*European Mythology*). There is a similar folktale associated with the Saint Marien Cathedral in Lubeck in northern Germany (<http://rocketnews24.com/2012/08/22/241568>).

<Germany>

Annexes of calendars distributed from the beginning to first half of the 19th century contained folktales and fables (Kalender- geschichte). One of these is a story called the “Strange stories of yōkai” (Johann Peter Hebel, translated by Yasumitsu Kinoshita *Kalendergeschichten*, April 1986, Iwanami Bunko).

There were rumors that *bakemono* came to dilapidated old castles, so people never approached them. A travelling gentleman man came to stay at the old castle by himself, despite being discouraged by the owner. Yōkai appeared in the middle of the night as the rainstorm became harsher. “I heard the sound of three loud knocks on the door. Then I saw a horrific bakemono with a fully hairy body, beard of a goat, squinty black eyes, about 30 cm nose 半エレ with exposed teeth and

snarled in a low voice that gave me goosebumps as it entered the room and said, “I am King Mephistopheles. Welcome to my palace. I hope you said farewell to your wife and children to come here [...]” This “yōkai” was a counterfeiter in disguise to prevent people from coming here. As soon as the gentleman saw through that, the counterfeiter told him to please keep the secret, and offered money for that, and as such, the gentleman kept the secret and received a large sum of money in return. In particular, the first half corresponds to Japanese legends such as the “*Yamadera no kai* 山寺の怪 (*Bakemono dera* 化物寺),” “*Bakemono mondou* 化物問答” in which a traveler or monk reveals the true identity of a yōkai, expels it, and gained fame. Incidentally, “King Mephistopheles” refers to the devil Mephistopheles to whom Faust sold his soul in Goethe’s novel *Faust*, thus “strange yōkai tales” root back to before the era of Goethe. The “three wishes” in the above-mentioned works also corresponds Japanese folktales “*Mitsu no kanae goto* 三つのかなえごと” (*Nihon Mukashi banashi Tsukan* 日本昔話通観), and “*Mouke no ii nazonazo shobai* 儲けのいいなぞなぞ商売” corresponds to “*Nandai mondou* 難題問答”.

<Monsters in folktales>

Dragons are by far the most common monsters that appear in European legends, followed by giants (“Jack and the Beanstalk” *English Folktales* イギリス民話集, Iwanami Bunko, “The One-Eyed Giant” *Italian Folktales* イタリア民話集, Iwanami bunko), and the Griffin (“Dragon,” 5th story of Day 4 of *Pentamerone* (Ref. 21), “Griffin,” edited by Ortutay Gyula *Hungarian Folktales* ハンガリー民話集 *A Magyar Nepmese* I, II, III (January 1996m, Iwanami Bunko); Max Luthi, translated by Toshio Ozawa *European Folktales, their form and nature* ヨーロッパの昔話—その形と本質 *Das Europäische Volksmarchen-Form und Wesen* (August 2017, Iwanami Bunko, Ref. 11 “Gryphon Bird グライフ鳥” P.37,287; ref. 22 “Gryphon Bird グリフ鳥” P.92,288).

31. Ref. 30 *English Folktales* イギリス民話集

32. Some references and related theories: Yuko Yoshikawa “Storytelling between children — Folk beliefs on mirrors 子どもの間の伝承—鏡の俗信を中心に” (*Itsuwa Denshogaku* 説話・伝承学 Vol. 9, 2001); Kazuhiko Komatsu “Mirrors and Religion — Ethnographic Approach 鏡と信仰—民俗学からのアプローチ” (Sonoda Ethnohistory Booklet 1 そのだ歴史民俗ブックレット 1 “World as reflected by mirrors — Link between history and ethnography ‘鏡’ がうつしだす世界—歴史と民俗の間,” 2003, Iwatashoin).

Illustrated by Sekien Toriyama *Ima mukashi ga zu zoku hyakki* 今昔画図続百鬼: “*Ao nyoubou* 青女房,” 1779, *Ezu hyakki zure bukuro* 画図百鬼徒然袋 “*Ungaikyou* 雲外鏡,” 1784.