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Gods and Heroes of Japan

BY

HELEN C. GUNSAULUS

Assistant Curator of Japanese Ethnology



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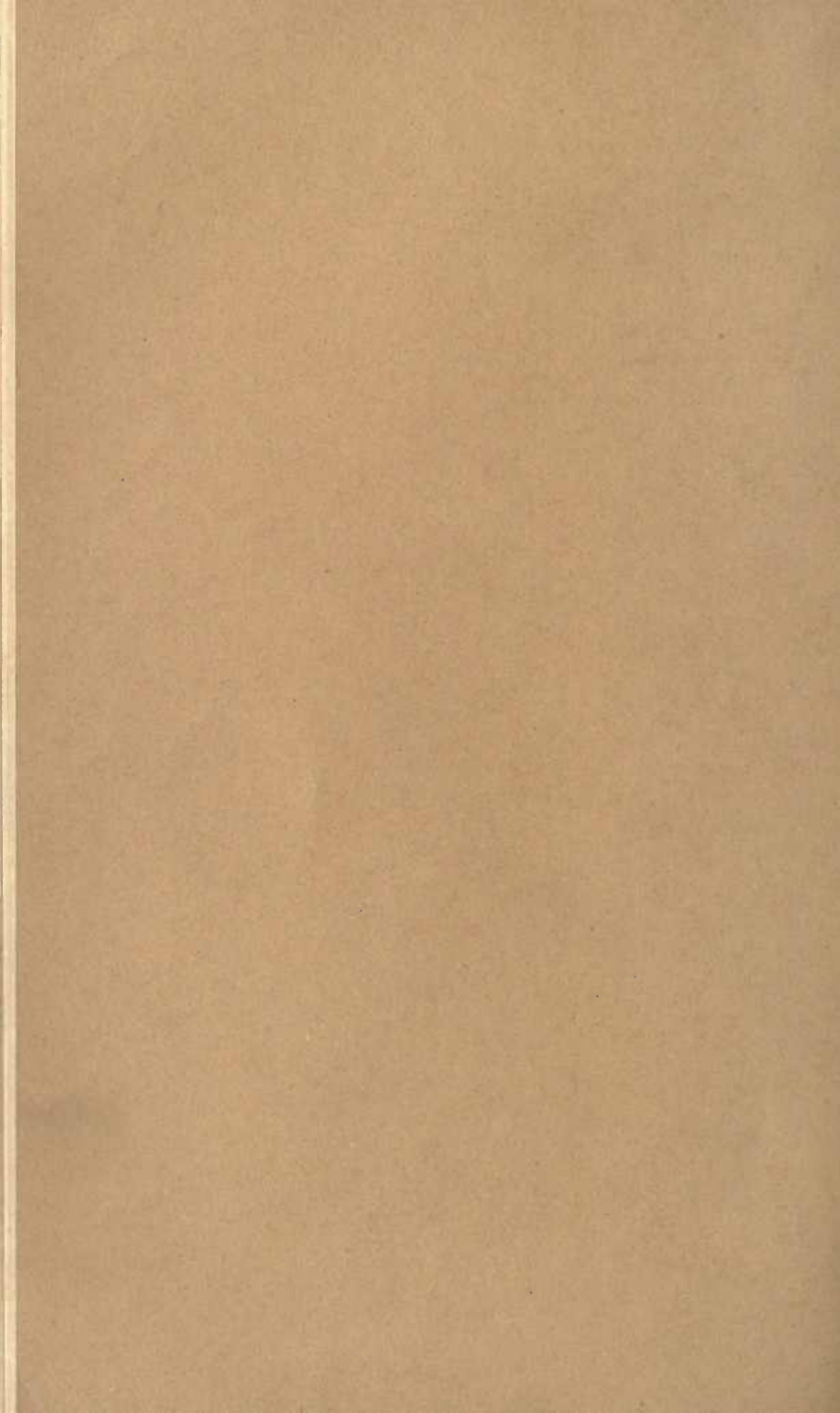
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LEAFLET

NUMBER 13

Gods and Heroes of Japan

Each year from July 1st to October 1st there is on view in Gunsaulus Hall (Room 30, Second Floor), a group of wood-block prints (Series III) which illustrate certain of the gods and heroes of the Japanese people. These prints are of the type known as *suri-mono*, cards of greeting made for special occasions and more fully described in Leaflet No. 11. Any limited selection such as this one can claim to be only an introduction to a subject which is almost limitless in its inclusion. In this leaflet mention is made solely of those deities and heroes who appear pictured in this group of prints; acquaintance may be made with many more interesting characters by a study of the decorations on certain sword-mounts installed in Gunsaulus Hall.

Any approach to the study of the deities worshipped or revered in Japan must of necessity presuppose some acquaintance with at least three religions which for centuries have made their impression on the hearts and minds of the people of that country. These three systems of faith are Shintoism, Buddhism, and Taoism. Confucianism has had a much more vital influence on Japanese life than has Taoism, but the former religion is essentially a code of ethics in which emphasis is put upon the social and political duties of man rather than upon a personal relationship between himself and any god or gods. There is consequently no Confucian pantheon in the sense that

we have a Shintō or a Buddhist pantheon. A supreme ruler, Shang Ti, is recognized. Confucius himself is revered and honored, but not worshipped. The evidences of Confucian influence are apparent not so much in the attitude of the Japanese toward supernatural beings as in their reverent devotion to purely historical personages who on account of bravery, self-sacrifice, and loyalty have become recognized as national heroes. In the later pages of this leaflet, this influence will be illustrated.

One of the extraordinary traits of the Japanese mind lies in the fact that a man may at one and the same time be Shintoist, Buddhist and Confucianist. This, however, is not so strange as it at first appears, for it will be remembered that when Buddhism was introduced into Japan in the sixth century, the early protagonists, anxious to propagate the new religion, "generously" coördinated with the Buddhist pantheon many of the Shintō gods, thereby stilling in the minds of the doubtful any scruples which they might have had about deserting the deities of their ancestors. Buddhism not only accomplished the fusion of Shintō deities into the Buddhist pantheon, but also taught of a way of salvation, a hope and doctrine undeveloped in the Shintō religion whose main teaching was honor for the gods and obedience to the emperor. Confucianism in turn offered rules for daily living. Thus each of these three systems of faith emphasized a different principle. As an illustration of the comparative harmony in which three religions may dwell, Hokusai has left a *surimono* full of meaning and beauty. It hangs on the south wall of the room, and its most striking note is a large, rugged maple-tree beneath which three travellers are seated. From the fallen leaves they have kindled a fire over which they have heated a pot of wine (*sake*). These three men are conceded to be Buddha, Confucius,

and Lao-tse tasting the wine of life. One of these philosophers finds it sweet, one sour, and the third finds it bitter, thus showing that the same principle—the meaning and value of life—may be interpreted in various and contrasting ways.

SHINTŌ DEITIES

Unlike Buddhism, Confucianism and Taoism, which were imported from India and China, Shintō is the native religion of Japan; that is to say, it was evolved out of a combination of the nature myths of the earliest inhabitants, together with the emperor-worship which was brought to the islands by the conquering Yamato race in the early Christian era. Shintō is the Chinese term for *Kami no Michi* which means “the way of the gods.” *Kami* means that which is above, and therefore is a term applied to the nature deities, the emperors and certain other human deities who together make up the Shintō pantheon. The doctrine, if such it may be called, is outlined in the book called the *Kojiki* (“Record of Ancient Matters”), written in the year A.D. 712, and in the *Nihongi* (“Chronicles of Japan”), A.D. 720. The *Kojiki* has been styled “the Bible of Shintō.” The first section opens with an account of the creation in which Japan is made the centre of the world—the “spontaneously congealed island,” which was formed by the drops falling from the spear of Izanagi and Izanami as they stood upon the floating bridge of heaven. These gods descended to the island and there became the creator and creatrix of all the spirits which abound in nature.

The supreme deity of the Shintō pantheon is the Sun-Goddess, *Amaterasu*, who sprang into being from the eye of her father *Izanagi*. She is acknowledged as the heavenly ancestor of all the emperors of Japan, for it was her “August Grand-child” who descended to

earth to rule over the "Central Land of Reed Plains" and whose descendant was the first emperor, Jimmu. Rarely are any of the deities who preceded Amaterasu depicted either in painting or in sculpture. Even the story of the Sun-Goddess is much more often recalled by the presence of certain symbols which represent her rather than by likenesses of the deity herself. The most dramatic incident in her career was her flight from her mischievous brother, Susano-wo, the god of the sea, who later went to dwell in the nether-land. He was a jealous and impetuous fellow who continually tormented his sister. One day while busy weaving the garments of the gods, he crept to the roof of the weaving hall and let down among the maidens the reeking hide of a piebald horse. So great was the terror of the Sun-Goddess, that she fled to a cave and closed herself in, thereby robbing the land of all sunlight and causing eternal night to prevail. Thereupon "the eight hundred myriad deities" assembled together to entice the Sun-Goddess from the cave. The cocks were brought to crow, suggesting to the goddess that day had dawned even without the rising sun. A mirror was forged from the "Heavenly Metal Mountains;" jewels and offerings of cloth were hung upon the sacred *sakaki* tree, and a dancer, by name Uzume, danced before the door of the "Heavenly Rock Dwelling," much to the amusement of the gods. Hearing the commotion and laughter without, the Sun-Goddess opened the rock door to see what could be pleasing the deities from whom she had withdrawn her presence. On inquiry she was told that there was among them one more illustrious even than she. At this moment the mirror was pushed forward, and Amaterasu, astonished at the glory of the reflected face, came forth from the cave to gaze upon it. Hastily a straw rope was drawn across the entrance of the cav-

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FIG. 1. UZUME DANCING BEFORE THE CAVE.

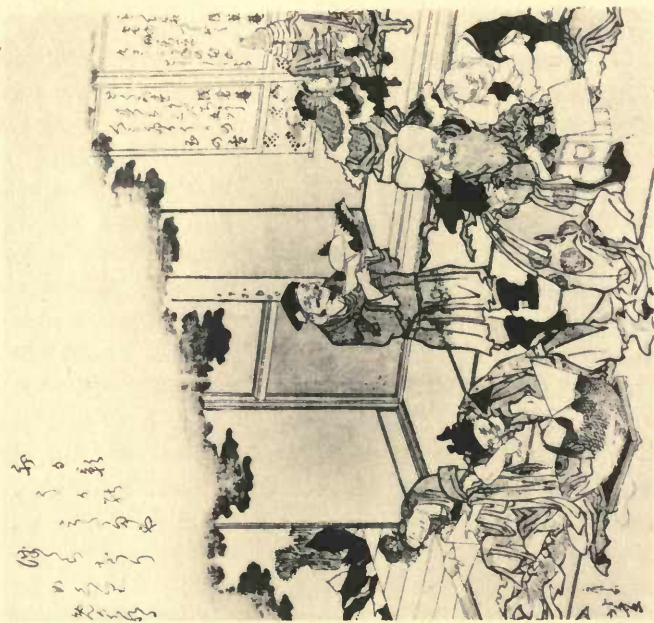


FIG. 2. THE SEVEN GODS OF GOOD FORTUNE.

ern, and she was thus prevented from returning; daylight was again restored to the earth. The straw rope (*shimenawa*) is seen on New Year's day. A description of its form and usage is given in Leaflet 11.

Three interesting prints by Hokkei are hanging upon the north wall and illustrate this story. In the first, a drummer may be seen beating upon a large drum. In the second, two white fowl stand by the side of one of the gods, Saruto Hiko no Mikoto, he who dwelt at the eight crossroads of heaven. According to the early records, this god had a nose seven hands in length and a back whose length was more than seven fathoms. He emitted a refulgence which reached upwards to the Plain of Heaven and downwards to the "Central Land of Reed-Plains." He it was who later met the descending "August Grand-Child" as he journeyed from heaven to the earthly country. None of the gods dared to face Saruto Hiko no Mikoto and subdue him, save the brazen dancer Uzume who literally stared him out of countenance and so humbled him that he offered himself as a vanguard for the celestial visitor. Uzume herself is pictured in the third print, reproduced here (Fig. 1). She holds the bell-rattle with which she accomplished her dance before the cave of the Sun-Goddess. Resting against her shoulder is the *gohei*, a staff adorned with paper cuttings which represent offerings of cloth or rather mulberry-bark fibre used in ancient times for clothing. *Gohei* are common to-day in Japan in Shintō worship. In the background of this print hangs the eight-pointed mirror in which the Sun-Goddess saw her radiant reflection. Tradition tells us that it was given by Amaterasu to her grandchild with the admonition that he take it to earth and regard it as if it were her august spirit. The mirror is one of the three imperial treasures of Japan and is guarded in the temple at Ise,

where it is worshipped from afar, being kept covered by a series of silken wrappings and enclosed in a covered shrine surrounded by many fences.

The "August Grandchild" married and had several children, one of whom, "His Augustness Fire-Subside," descended to the Palace of the Sea Deity. There he married the daughter of the Ocean Possessor, who was named Toyo-tama-hime. She and her father are both pictured in this series of prints; she, attended by an old dragon as she comes to draw water from the well; he, clothed in gorgeous robes with the dragon's head surmounting his flowing red hair. The story runs that just prior to the birth of her child, Toyo-tama-hime, begged "His Augustness Fire-Subside" not to look upon her, whereupon, according to one account, she turned into a crocodile; according to another, a dragon. Her request was not obeyed, and on account of her shame at having been seen in her true form, she left the shore whither she had come and returned to the palace under the sea. The child who was born was left in the care of a younger sister of the Sea Princess, and he became the father of Jimmu Tennō, the first human sovereign of Japan.

It has been pointed out by W. G. Aston in "Shintō" (p. 115), that several features of this story betray recent origin and foreign influence, such as the palace in the sea-depths and the Dragon-king, which are Chinese. He adds, "The comparatively modern character of this important link in the genealogy which traces back the descent of the Mikados to the Sun-Goddess confirms the view that the so-called ancestor-worship of the ancient Japanese is a later accretion upon what was in its origin a worship of the powers of nature."

There were many reasons for the coördinating of the nature myths and the emperor-worship into a carefully outlined theory. These legends and traditions were retold with a purpose, and that purpose was the theoretical establishment of the imperial regime. Times were by no means peaceful prior to the seventh century. Tribes were struggling for supremacy, and it was necessary for the emperor to assure his power. By A.D. 712 when the Kojiki was committed to writing, Buddhism was rapidly absorbing many of the native gods, and *kami* were losing their identity as they came to be regarded as incarnations of Buddha. One has only to recall that the personality of the Sun-Goddess, the supreme deity of Shintō, was in danger of being completely submerged as she was becoming identified with the Buddhist Dai-Nichi or Amida.

In the early ninth century there peacefully emerged out of this conflict of the two religions, Shintō and Buddhism, a mixed doctrine known as Ryōbu-Shintō ("Twofold Way of the Gods"). In it Kobō Daishi, a priest, attempted the reconciliation between the ancient traditions of the divine ancestors and the teachings of the Indian cult. Through this process of amalgamation, for hundreds of years, Shintō was very nearly swallowed up within Buddhism. Ryōbu-Buddhism is a much more correct term for this admixture. For several centuries the emperor himself was a devoted adherent to the Indian religion; many of the rulers retired into monasteries and became Buddhist monks. Much of the merging of Shintō in Buddhism was accomplished through the medium of art. Shintō knew next to nothing of artistic representation. Buddhism came into Japan in the form of gorgeous temples, noble sculptures and glorious paintings which depicted a pantheon varied enough to coincide with the many ideas that had been formulated concerning

most of the native deities. Those Shintō gods who were not individually coördinated with Buddhist deities were catalogued under the general term of "Gongen" or temporary manifestations of Buddha. This designation was applied to deified forces of nature and to certain national heroes in the ensuing centuries. The shōgun Tokugawa Iyeyasu is quite as often called by the name Gongen Sama. Emperors were known as Tennō ("Heavenly King") or Ten shi, ("Son of Heaven"), names which were retained for the supreme ruler, even after the revival of pure Shintō and the downfall of Ryōbu-Buddhism in the last century.

THE SEVEN GODS OF GOOD FORTUNE

As W. E. Griffis tells us in his "Religions of Japan" (p. 216), "Ryōbu Buddhism is Japanese Buddhism with a vengeance. Take for example, the little group of divinities known as the Seven Gods of Good Fortune which forms a popular appendage to Japanese Buddhism and which are a direct and logical growth of the work done by Kobō as shown in his Ryōbu system." These popular deities, known by the name *Shichifukujin*, are nominally a Buddhist assemblage, but, in truth, they come from four distinct sources: Shintoism, Buddhism, Brahmanism, and Taoism. They are in evidence in almost every Japanese home, certain of them appearing on the "god-shelf." They may be studied in a group, as they are pictured celebrating the New Year together in Fig. 2.

At the left of the picture is seated Benten or Benzai Ten, the only female deity of the company. She is usually identified with Sarasvati, goddess of eloquence and learning, the wife and female energy of Brahma. She is again said to be Miyon-ten-niyo, Goddess of the Beautiful Voice, who may be either

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FIG. 3. FUDŌ RESCUING ENDO MORITO.
BY KUNISADA.

Japanese in origin, or an adaptation of one of the musicians of the god Indra. Again Benten is occasionally identified with a Shintō deity, Ukemochi no Kami, protector of food. In this print we are told by one of the poems that a visit is to be made to the deity Ukemochi no Kami. In the background, in the raised recess, there is a covered stand surmounted by a coiled white snake having the head of an old man. This peculiar form of serpent is often pictured on the crown of Benten; therefore one must suppose that the artist, Hokusai, had identified the two deities, Benten and Ukemochi no Kami, as one and the same. In Buddhist paintings Benten usually wears as a crown a Shintō gate or *torii* beneath which the white snake is coiled. The *torii* is visible here in front of the high coiffure. The rest of her appearance does not tally with the usual Buddhist conception wherein she is depicted either with the sword and gem, or with eight arms holding various symbols. In secular representations she is generally pictured in flowing robes, wearing a small tiara, and holding a stringed instrument. Such a conception is given us in a print by Hokkei in the Museum collection.

Ebisu, the patron of fishermen, is seated next to Benten in the picture under study. He is arranging a huge fish for suspension, likely as a present to the shrine. He is generally identified with the Shintō god, Hiruko, though certain scholars label this association as erroneous, and say that his origin is unknown. Hiruko was the leech-child of Izanagi and Izanami, a being so weak that at three years of age he was yet unable to stand, and was therefore abandoned and set adrift in a reed boat. Ebisu is usually pictured as vigorous and happy, dressed in Japanese costume and generally carrying a fish or a fishing rod.

The most popular of the Seven Gods of Fortune is the god of wealth, Daikoku, who stands in the centre

of this group. He is holding a ceremonial arrangement of rice puddings, rice being one of the symbols of wealth. The jewel, the key to the store-house, and the bag of treasures are also associated with him. Another of his attributes is the magic hammer whose blows create riches. This object is to be found in the other representations of him which are on view, especially prominent on top of the rice bale which the reclining god holds upon his upstretched feet in an amusing print by Hokusai. The rat, though a devourer of rice, is usually associated with the god of wealth. This is because the "day of the rat" in the Japanese calendar is sacred to Daikoku. The rodent is usually of the white variety as in a print by Keisai, where it is being petted by a young woman who sits next to Daikoku as he counts up his riches on the abacus. In all the representations of this happy deity it will be noted that the lobes of his ears are extremely large. This is a mark of divinity given also to others of the Shichifukujin. Daikoku is said to be the Japanese adaptation of the Brahmanic deity Mahākāla, the black-faced god placed before the gates of Buddhist temples. Unlike that stern, dignified deity, who is the protector of the realm, Daikoku is represented as a sturdy, smiling figure dressed in ancient Chinese costume. The only resemblance between these two gods is that each is sometimes portrayed with a blackened face. The name "Daikoku," as written, means the "Great Black One." There is, however, another combination of Chinese characters which can be read either "Dai Koku" or "O Kuni" and which mean "Great Realm." These characters are those used for writing the name of the Shintō god of land, known as O Kuni-nushi no Kami. On this insecure platform, the Buddhist Dai Koku ("Great Black One") has been identified with the Shintō O Kuni nushi no Kami ("God of

the Great Realm"). This instance serves as an illustration of the blending of religions in Japan. It is also a concrete example of the fact that when Buddhism came to China it had absorbed much of the Brahmanic pantheon and came on into Japan twofold, so to speak, and equipped to absorb within itself many of the native deities of that land.

Another of the Seven Gods of Good Fortune, who came in the train of Buddhism into Japan, is Bishamon Ten or Tamon Ten, who is seen in the background of the picture (Fig. 2). Though of martial guise and called the patron of the warrior, he is not primarily a military deity, but is regarded as another god of wealth. He wears a helmet and cuirass, and is generally equipped with a long spear which he holds in his left hand. In his right, he usually bears a pagoda. In this representation he is placing the pagoda before the shrine of Benten or Ukemochi no Kami. The Seven Gods are not regarded with the awe and dignity that one would think appropriate for deities. They are very often treated in a humorous manner, and commonly Bishamon is pictured as making love to the goddess Benten. Undoubtedly that idea is herein suggested, as we see the dignified deity placing his pagoda at the foot of the shrine whereon Benten's white snake is coiled. In Buddhism, Bishamon or Tamon Ten is known as Vaiçravana, one of the four kings of Heaven, who guard the four sides of the mountain Sumeru, the axis of the universe. He is also identified with Kubera, the Brahmanic god of Wealth, who was converted by Buddha and henceforth known as Vaiçramaṇa.

The three of the Seven Gods who remain to be mentioned are all adoptions from China. They are seated at the right of the picture, and are delightedly fixing a ceremonial arrangement for the shrine. The

two bearded figures are Jurojin, wearing the black cap, and Fukurokuju, an old man with an extremely high forehead. Both of these deities are Taoist in origin, and their identities seem hopelessly mixed. Each of them is said to represent the founder of the Taoist doctrine, Lao-tse. Both are symbolical of longevity, and both have the same attributes—the tortoise, the crane, and the deer. Jurojin usually carries a staff, which here lies on the floor beside him. To it is generally attached a scroll. A Chinese legend makes of him the spirit of the Southern Star of Longevity.

Fukurokuju whose name means “wealth, prosperity and long life” is considered the god of wisdom on account of his remarkably shaped head. His figure is that of a dwarf. He is depicted as a more genial deity than Jurojin, and is often to be seen heartily laughing, or gaily travelling through the sky on the back of a flying crane. Popular legends have also associated him with the South Pole Star.

The jolliest god of the group is Hotei, the friend of children and a deity who is greatly beloved by the populace. His extremely fat figure is only partially covered with a flowing robe, his head is shaven, and he usually carries a flat fan of Chinese form. He is possessed of many treasures to attract his admirers, and these are encompassed in a huge bag which hangs over his shoulder or upon which he sleeps. “Hotei” means “cloth bag,” which in Chinese reads “Pu Tai,” the name by which this deity is known. Pu-Tai Ho-Shang (“Cloth Bag Priest”) was a Chinese monk who is said to have lived in the tenth century. He received his name from the sack which he carried, in which he was wont to poke all sorts of eatables collected on his journeys. In China his smiling image is to be seen in the Buddhist temples, where he acts as a guardian. In certain connections he has been identified with

Maitreya, the coming Buddha, an erroneous association which has been explained by the legend that he is thought to have referred to himself when he once said that Maitreya had a hundred myriad forms and appeared to people who knew nothing of it.

FUDŌ AND HIS ATTENDANTS

The imposing figure of Fudō, as seen in Fig. 3, furnishes a marked contrast to the informal and familiar treatment given to the Seven Gods of Good Fortune, whose images commonly appear in the household of Japan. This Buddhist deity is generally to be seen only in temples portrayed in a dignified statue or in some rare painting. The name of Fudō means the "Immovable One." According to the teachings of one sect of Buddhism, he is a manifestation of Buddha in his more formidable and indignant moods. He holds a sword and rope which are symbolic of readiness to menace and restrain all evil-doers. He is surrounded by a halo of flames which typify wisdom. Though today recognized as a guardian deity of Buddhism, he has been identified both with the Brahmanic Çiva and again with the Hindu god, Indra. He is usually pictured as appearing above a waterfall which is indicated in this print by Kunisada by vertical lines of blue and silver. At the great temple of Fudō in Narita, the cold water ordeal is indulged in by devotees of this god. At Meguro there is a smaller temple to Fudō, where a meritorious penance consists in standing for several hours in cold weather beneath a waterfall in the temple-yard, thereby washing away all taint of sin. Such a performance is illustrated in this picture. Fudō is generally accompanied by two attendants, one of peaceful feminine aspect, the other a severe looking masculine figure. Each has his own attribute. The gentle figure, who goes by the name of Kongara, bears

a lotus, and is said to embody the sustaining power of Fudō. The other figure, usually colored a strong red, carries a large club, and typifies the subjugating power of the "Immovable One." The qualities of kindliness and forgiveness have been attributed to this deity who at first glance has such a terrifying exterior. The story runs that he and his attendants came to the rescue of a penitent who had become frozen after standing for three days beneath a certain waterfall. This penitent was none other than the warrior Endo Morito, who is pictured in Fig. 3. This twelfth-century hero had fallen in love with Kesa, the wife of Watanabe Wataru, and was determined that he would wed her. Loyal to her husband she resisted his suit, whereupon Endo Morito vowed that he would slay her family, if she did not allow him to enter the house at night and kill the husband while he slept. Kesa agreed to this alternative, but secretly set about making a plan to save Watanabe Wataru. One night, her husband being away, she made an appointment with Endo to come to her house. Slipping into the silent room, Endo hastily severed the head from the reclining body and soon discovered, to his horror, that he had killed the pure and loyal Kesa herself as she lay disguised in her husband's clothes. In repentance and grief Endo became a priest, and sought to expiate his sins by standing beneath the waterfall, counting his rosary and holding in his teeth the Buddhist bell with thunderbolt handle.

SOME NATIONAL HEROES

Loyalty such as Kesa evinced for her husband, loyalty of a retainer for his feudal lord, loyalty of a daughter who makes the supreme sacrifice in order to relieve the distress of a poverty-stricken parent, all such exhibitions of self-effacement from a sense of duty

and devotion, have long been held up in Japan as ideals of moral attainment. Much of this reverence for loyalty can be traced to the influence of Confucius, whose teachings may be summed up in the doctrine called the "Five Relations"; sovereign and minister, father and son, husband and wife, elder brother and younger brother, and friends. From the sixteenth century on, there was a decided difference between Confucianism in Japan and Confucianism in China. Whereas in China the basis of the Confucian system was filial piety, in Japan the loyalty as expressed between sovereign and minister, lord and retainer, master and servant, became the corner-stone of personal righteousness. To be sure, filial piety was strongly developed in Japan. Even to-day sons and daughters are brought up to recognize the "Twenty-four Paragons of Filial Virtue," who are Chinese children whose sacrifices for their parents form some of the most touching accounts of human relationships. Four of the Twenty-four Paragons are pictured in prints by Hokkei.

* The extreme loyalty between retainer and lord was due to the elaborate system of feudalism which was evolved in Japan from the twelfth century on up to the middle of the nineteenth century. For four hundred years the feudal lords and their retainers, who made up a very large part of the population, had been engrossed in wars civil and foreign. In this time there had developed an exaltation of bravery and self-sacrifice in battle which practically amounted to a religion. This philosophy went by the name of Bushidō ("the way of the warrior"). Whereas Confucianism had taught peace, Bushidō glorified war, but beneath both of these philosophies ran the same refreshing stream—the principle of loyalty. To follow one's lord

in death by committing suicide was a common practice for a loyal retainer. Self-abnegation was developed to such a degree that warriors frequently took their own lives in order to bring into public notice their disapproval of a civic situation, or to call attention to the fact that they had been thwarted in a public duty. Stories of brave warriors were constantly told to the rising generations, and many historical characters became exalted into national heroes, paintings and statues of whom are to-day revered with a devout admiration.

There very often appears in Japan a group of three Chinese heroes who have been adopted by the Japanese as examples of loyalty between friends, and models of national integrity. These men who lived in the second century and who plighted their allegiance to one another in a peach orchard, are represented in several *surimono* in the Museum, hanging in a series on the north wall. One of the heroes is always depicted with a flowing black beard; this is Kwan-yü, deified as the God of War in China, where he goes by name of Kwan-ti. His two companions are Gentoku (Liu Pei) and Chōhi (Chang Fei). The former is usually drawn with a gentle countenance consistent with the stories of filial sacrifice which are told of him in early youth. Though he had a humble beginning, he rose to note in his lifelong warfare against the usurper Ts'ao Ts'ao. Finally he proclaimed himself emperor of China, and with the assistance of his loyal companions held great power up until his death. Chōhi rose from the trade of a butcher and wine-seller to be a leader in the wars of the Three Kingdoms. He was a very clever tactician, several times saving his soldiers and himself by a misleading ruse. He is pictured with fan-like beard, flowing hair, and generally carries a straight double-edged spear.



FIG. 4. SHIBA ONKO AND KATSUIYE BREAKING THE JAR.
BY HOKUSAI.



FIG. 5. KOREAN ENVOY BOWING BEFORE KATO KIYOMASA.
BY SHUNTEI.

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An interesting group of *surimono* by Hokusai hangs at the west end of Gunsaulus Hall. In these prints the artist has made a comparison between some of the heroes of China and Japan. One of them pictures the two patriots, Hanrei (Fan Li) and Kojima Takanori. Both of these men were loyal supporters of their emperors, each of whom had come into disfavor. In the print referred to, both heroes hold brushes and ink-wells in their hands, preparatory to writing messages to their respective sovereigns. The story runs, that when the Japanese emperor, Go Daigo, was going into exile, Kojima Takanori, remembering the loyalty of the Chinese Hanrei for his emperor Kosen, wrote a message upon the trunk of a cherry-tree past which he knew his beloved sovereign would be led by his captors. It read, "O Heaven, do not destroy Kosen while Hanrei lives." In this veiled message Go Daigo recognized the devoted hand of Kojima, and it is said that he went into exile greatly sustained by this pledge of fealty. Another of these prints by Hokusai (Fig. 4) tells the stories of a Chinese boy, Se-ma Kwang, known in Japan as Shiba Onko, and of the Japanese general, Shibata Katsuiye. The boy, who is cited as an unusual example of quick-wittedness, one day, in company with several others, was looking into a deep jar wherein some goldfish were swimming. One companion, losing his balance, fell into the jar and was about to drown. All the children ran away in terror except Shiba Onko, who took up a rock, broke the vessel, and allowed the water to escape. The story of Shibata Katsuiye also centers around the breaking of a jar. This famous sixteenth-century general while being besieged in the castle of Chokoji was unable to obtain any fresh water for his soldiers to drink. Thinking to stimulate their courage, he led them into a hall, where there stood a jar of water kept for emergency. After

giving them each a satisfying drink, he, without taking any himself, took his spear and broke the jar and let the water escape. A sortie was immediately made, and he and his men emerged victorious.

In passing, it is of interest to study the armor typical of the Japanese warrior. It consists of several separate pieces: the helmet; mask; gorget; cuirass with appended hip-pieces, four or more in number; sleeves of mail; shoulder-guards; thigh-guards; greaves and boots of metal or of leather. The body of the suit itself is made of metal or leather laminae or of bands simulating laminae laced together with brightly colored silk braid. The breast plates are often of embossed metal or painted leather. The helmets are sometimes surmounted with crests and flaring wings as in the case of that worn by the fully armed warrior in Fig. 5. Here we see Kato Kiyomasa, seated upon a tiger skin, and holding the folding fan with the red sun-disk upon it, an instrument used by generals in signaling commands. At his left is his long, forked spear; over his shoulder may be seen his brace of arrows; projecting behind him is his fighting sword (*katana*) which is thrust through his belt along with the short sword (*wakizashi*) whose hilt is visible in front. His crest (a circle with the centre cut out) appears on his red trousers, on his sleeves, and on his helmet. Fixed in a brace in the immediate foreground of the picture is a standard (*umajirushi*), a banner formerly carried by the commander of an army.

Kato Kiyomasa lived in the sixteenth century and led the expedition against Korea. He directed the campaign with such ferocity that the Koreans gave him the name "devil warrior." His fierce expression in this portrait by Shuntei seems to have completely subdued the Korean envoy who is prostrated before him.

Among the other national heroes who are represented in the prints may be recognized the following:

Kaneko, a woman of great strength is pictured holding a runaway horse by the simple process of standing with her foot upon the halter of the rearing animal. This same character is often depicted with a struggling enemy whose arm she has tightly grasped beneath one of her own arms. At the same time, she successfully carries upon her head a bowl filled to the brim.

Tomoye Gozen is another heroine renowned for her strength, as well as for her devotion to her lord, Kiso Yoshinaka, whom she followed into battle, fighting at his side. One enemy she struggled with and escaped from, leaving only her sleeve in his hand. A second opponent she beheaded, and a third, who attacked her with a pine-tree in lieu of a war club, found himself outclassed in strength, as the heroine twisted the tree trunk and broke it into splinters.

Asahina Saburo was the son of Tomoye Gozen and inherited her undaunted bravery and excelling vigor. He is sometimes shown swimming with a live carp under each arm or hurling large rocks at his enemies. In one picture in this series, the big hero is playing with a child who celebrates the New Year with his new toy, a wagon in the form of the treasure ship (*takarabune*), the magic vehicle of the Seven Gods of Good Fortune. In the other print, Asahina is seen in his trial of strength with Gorō Tokimune, the elder of the Soga brothers, who sought to enter the banquet hall and save his younger brother Jurō Sukenari who was in danger. The Soga brothers lived in the early thirteenth century, and are respected as loyal sons who avenged the murder of their father. They are sometimes pictured as children kneeling on the beach,

where they escaped being beheaded through the intervention of Hatakeyama Shigetada. At the ages of twenty and eighteen, these brothers made their way through a furious storm to the tent of their father's murderer, Suketsune, and there in the night they accomplished the deed for which they both gladly gave their lives.

Two twelfth-century heroes are Kagekigo and Kunitoshi who are pictured by Hokkei. They are dressed in full armor, and are seen fighting on the seashore at the battle of Yashima, which occurred in 1185. Kagekiyo, renowned for his power and vigor, is pulling off the neck-piece of the armor of Minamoto Miyo no Yashiro Kunitoshi. Kagekiyo was later exiled by the Minamoto, and his closing days form the touching theme of a famous drama.

Legends of fantastic forms have been woven about several historical characters. So many tales have been told about Benkei, a warrior of the twelfth century, said to have been eight feet tall, that one doubts if this fascinating fellow ever existed and was, as he is reputed to have been, the retainer of the great hero, Minamoto no Yoshitsune. Benkei, on account of his boisterous ways, was also known by the name of Oniwaka ("Young Demon"). When a youth, he proved his strength by overcoming a huge fish in a waterfall. This incident is told in a print by Hokkei. Though said to have been a wandering priest, he is pictured as stealing the bell from the temple of Miidera and as fighting with all the travelers who crossed Gojō bridge, conquering nine hundred and ninety-nine of them, being beaten only by Yoshitsune whose loyal henchman he became.

It is said that Yoshitsune's skill at fencing was due to his having been trained by the forest sprites (*tengu*), some of whom are pictured in Fig. 6. These



FIG. 6. WATANABE FINDING KINTOKI IN THE WOODS.
BY HOKKEI.

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beings with bird-like bodies often have faces of long-nosed men. They are said to haunt the forests and the mountains, where they dwell with their ruler Kurama Yama no Sojobo, a *tengu* with long beard and moustaches. In this print by Hokkei they are flying in front of a waterfall which splashes down from a high cliff. Above, at the right, stands the hero, Watanabe no Tsuna, who may be recognized by his crest, three dots over the digit one. To him many famous deeds are attributed. He was the loyal retainer of Minamoto no Yorimitsu, popularly called Raikō, a tenth-century hero, who is said to have slain hosts of demons and goblins. Raikō and Watanabe pursued to death the Shutendoji, the Goblin King, a fearfully wicked giant whom they drugged and slaughtered while he dined in his mighty palace hall. The story is recalled in a print by Hokkei, where the full-armed Raikō is startled by the falling of a kite whereon the head of the goblin is pictured. Sometime after the slaying of the Shutendoji, Raikō and Watanabe met a new foe in the shape of a goblin spider. Both heroes were enveloped in thick, white webs which almost suffocated them, but in time they cut their way through and tracked the beast to a cave and there slew him. Thinking that all the malevolent creatures were killed, Watanabe disbelieved the statement that a demon appeared nightly at Rashōmon gate in Kyōto. Sticking up a challenge on the gate post one rainy night, the hero took his place and awaited the enemy. He soon dozed off, but was suddenly awakened by a tug at his helmet. He hastily drew his sword, and slashing it in the dark, struck something which uttered a violent shriek and hurried away leaving behind a huge arm. This, Watanabe took, secreting it in a box and refusing to let any one see it. One day an old woman came, and claiming to be the hero's nurse, prayed to see what he kept in the strong box. At first he hesitated,

but persuaded by her constant entreaties, he opened the casket only to see the old woman turn into a witch, seize the severed arm and fly out of sight.

In Fig. 6 we see Watanabe standing amazed at the strength of the young boy Kintarō or Kintoki. The legend runs that this boy of golden color was found in the woods by the forest nurse, Yamauba, who is pictured at the foot of the waterfall. His playmates were the hare, the monkey, and the deer. The other animals of the forest, particularly the bear and the wild boar, he overcame when but a small lad. Very early in life he evinced his enormous strength by pushing over a huge pine-tree which he wished to use as a bridge for transporting his companions over a rushing stream. It was during this performance that Watanabe happened on the scene. He was so impressed by the youth's power, that he begged the boy to join his ranks and follow him in his efforts against the goblins and demons. Kintoki was overjoyed, and thereupon left his mountain home and accomplished much in ridding the country of evil influences.

A few other characters must be mentioned as great favorites, two especially whose stories are woven into famous theatrical performances, known as Nō plays. One is the poor fisherman Hakuryo who has the fortune of seeing the angel of the moon on the pine-clad shore of Mio no Matsubara. Hokusai has left a long *surimono* in which this story is eloquently told. The fisherman is seen as he finds a feather robe hanging in a tree. Thinking to take it home as a treasure, he is interrupted by the appearance of a beautiful maiden who claims it as her own. Assured that this creature is a fairy, he is all the more anxious to retain the magic garment and refuses to give it up to her until she tells him that she can never return to her heavenly palace without it. Hakuryo is touched by her beauty

and her appeal, and finally agrees to let her have it if she will dance for him. The fairy then takes the robe and performs many dances, and at length her feet miss the ground, and she floats flutteringly upward until she is lost to view.

The old man and woman portrayed in a print by Hokkei are known as the aged couple of Takasago. Around their story has been woven a drama of great beauty and popularity. It is also of interest to recognize them as they appear on the occasion of a wedding, placed on a ceremonial stand beneath a miniature pine-tree, associated with a crane and tortoise, emblems of longevity. These aged people are said to be spirits of the great pine at Takasago on Ōsaka Bay. The old tree, though springing from a single root, has a bifurcated trunk which has been adopted as an auspicious emblem of a happy wedded life of long duration. The story goes that the fisherman's daughter, Matsuo, was one day seated beneath her favorite pine-tree near the shore, when there was washed up on the beach the partially drowned figure of a youth named Teoyo. This adventurous lad had watched from the opposite shore of Sumiyoshi the flight of a heron, and had endeavored to follow the bird by swimming across to Takasago. Matsuo soon resuscitated the youth and laid him on a bed of pine needles which she had raked up. In a few weeks the young couple were wedded and lived for many years beneath the pine-tree, where even now their spirits are said to return on moonlight nights.

HELEN C. GUNSAULUS.

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