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ART. I.—*The Story of Shiūten Dôji. From a Japanese 'Makimono' in Six 'Ken' or Rolls.* By F. V. DICKINS, M.R.A.S.

TAMBA is a small, mountainous, thickly-wooded province lying to the north-west of the late capital city of Japan. Long after the removal of the Mikado's 'Kiyô' or court from Nara, at the close of the eighth century, to the site of the 'City of Perfect Peace,'¹ afterwards Kiyôto, Miyako, and lastly Saikiyô, the hills and forests of this wild region were probably infested by remnants of the aboriginal 'yebisu,'² at whose expense the Japanese state had slowly extended its scanty territory. It was, probably, not always under the leadership of aboriginal chieftains that bands of these autochthones, commonly described by Japanese writers as horrid, hairy, cannibal monsters, harried the lower country. They were often, no doubt, cajoled into serving the purposes of revenge or plunder of Japanese rebels or outlaws; the wickedness of whose frequent defiance of the divine authority of the Mikado is dwelt upon with pious horror by the early

¹ Hei-an-jô.

² The etymology of 'yebisu' is uncertain. The word is often written 'yemisu' or 'yemishi.' 'Yebi' means a prawn, and the name 'yemishi' is said to have been bestowed upon the aboriginal (Aino) inhabitants of Japan because their hairy faces gave them some resemblance to the crustacean. 'Yemi' also means to laugh, smile or grin. The Japanese member of the Septad of Happiness (Shichi-fuku-jin) is likewise called Yebisu or Hiruko (leech). A full account of the Septad will be found in Carlo Puini's "I sette Genii della Felicità," Firenze, Le Monnier, 1872, of which I have given a translation in the Trans. Asiat. Soc. Japan.

annalists. Of some such 'strong thief,' dexterously availing himself of aboriginal aid, we have perhaps a memory in the gruesome legend recounted in the following pages.¹ The tale is a favourite one with the makers of *makimono*, and in a set of six of these illuminated rolls in my possession is told in a manner that well exemplifies the literary style affected in such recitals. Of Oriental literature dramatic power is not usually a characteristic, and we have here no exception to the rule. But the incidents of the story are not unskilfully put together, and the reflections scattered through it, and forming perhaps its most really interesting feature, sketch, after a fashion not less instructive than quaint, the half-official piety and wholly conventional loyalty that were regarded as the main elements of civic virtue under the Tokugawa rule.² Lastly the narrative exhibits in a marked degree the curious blending of Chinese and native materials that characterizes most of the literary productions of Japan—the not wholly mawkish sweetness of the scholarly Middle Kingdom in sharp contrast with the overdone bloodiness of military Nippon.

The rolls are undated, but may belong to the first century of the Tokugawa rule. The beautifully-chased 'shakudo' hasp-plates bear the Tokugawa crest of three Asarum leaves,³ and the rolls have doubtless been often enough lingered over by successive generations with due horror and wonder, under the dim light of the evening 'andon,' within the 'oku' or

¹ In support of this theory the description of the 'yebisu' given in the *Nihongi* (Annals of Japan, compiled in the eighth century) may be referred to. The Mikado, on appointing his son to command an expedition against them, tells him the folk he has to subdue are suspicious, crafty, revengeful, uncivilized, given to harrying the frontiers and abducting the peasants, dwelling in caves, wearing skins, and fond of drinking blood, while the mountains of the country are full of evil gods and the plains of wicked demons. See Satow, *Ancient Japanese Rituals*, Trans. Asiat. Soc. Jap. Aug. 1881.

² The Tokugawa dynasty was founded by Iyeyasu, commonly known as Gongen Sama, that is, *The Gongen* (Transient Presence—a Buddhist term for country gods, arrogated as mere manifestations of Buddhist deities), and ended with Hitotsubashi (lately deceased), vulgarly called Kei-ki, in 1868. Their administration is usually referred to by Japanese authors as the Bakufu or Curtain Rule, in allusion to the cloth curtain or screen that surrounded the headquarters of a general upon an expedition.

³ The *Kamo-aoi*, *Asarum caulescens*, Max.

inner apartments of some 'fudai' or vassal baron's family mansion.

The text is finely calligraphed in the 'grass' character, on silk gauze mounted upon stout, smooth, mulberry-bark paper, amid a delicate tracery of flowers and leaves, exquisitely worked in with gold, and drawn with all the marvellous fluency distinctive of Japanese art. The illuminations, thirty-four in number, follow each other with appropriate intervals of text, and render graphically, if somewhat too gorgeously and crudely, the main incidents of the legend. The set was perhaps executed at the bidding of some Tokugawa baron by artists attached to his household, who have not therefore been concerned to append their names to their work. The style of the illuminations is that of the 'Tosa riu' or 'Tosa' school founded in the thirteenth century by Tsunetaka, who seems to have introduced the use of the violent greens and blues that disfigure so many of the pictorial efforts of the Japanese. Finally, the rolls are throughout, back and front, heavily powdered and patched with gold-dust and squares of gold-leaf.

In the translation I have endeavoured to preserve as much as possible of the colour and spirit of the original. Some condensation, however, was necessary to avoid tedious iteration, and the wearisome and rather repulsive details of the fighting scenes have been in great measure omitted. The scene of the legend is laid in the tenth century.

Reproductions (on a scale of about one-third) of four of the illuminations are appended, and will, it is hoped, serve to give some notion of the quaintness and splendour of the originals, as well as to illustrate the story.

THE STORY OF SHIŪTEN DÔJI¹ OR THE GREAT DRUNKEN LAD.
FROM A JAPANESE "MAKIMONO" IN SIX ROLLS.

"Now Nippon the sea-surrounded dragon-fly shaped land² is of divine handiwork. There were first seven generations of Heaven-Gods, then came five generations of World-Gods, and lastly began the Age of the Human-Kings; and in the days of the Empress, Suiko (A.D. 554-593) appeared the Great Teacher, Shôtoku,³ who spread abroad the Doctrine of Buddha, watching tenderly over the people as a mother over her children, and covering them with the gracious protection of his benevolence. Thenceforward up to the days of the Emperor Seimu (A.D. 901-923) the Law of Buddha, the Royal Law, flourished exceedingly, and the righteousness and mercifulness of our rulers surpassed what was shown of yore in China by the famous Emperors Yao (B.C. 2357) and Shun (B.C. 2317-2208).

"Such, then, was the state of our land. The winds blew so softly as hardly to awake a murmur in the woods, the rains fell so gently as hardly to wash off a speck of soil from the fields, the provinces and the districts knew prosperity,

¹ The name is entirely Chinese. The Japanese language is almost lost in the harsh and stiff Sinico-Japanese jargon that has gradually replaced the noble and harmonious tongue of the early *monogatari*. What one hears in the streets, and still more what one reads in the literature of contemporary Japan, is neither Japanese nor Chinese, but a degraded mixture of both, akin to the slang of the Limousin student that excited the wrath of Pantagruel. *Shiū-ten* is 酒顛, 'to be turned topsy-turvy,' 'lose one's senses through drink.' *Dôji* 童子 means 'boy, lad.' The Buddhists use the term; thus, in the 佛像圖彙 *Butsu-zō dzu-i*, Collected Pictures of Buddhist Images, in five thin volumes, published in 1690, various *Dôji* are figured and described. Among them are the eight *Dôji* of *Fudô*, probably intended to represent eight qualities or characteristics of *Fudô* (Achala), the Immovable, i.e. in Righteousness, usually imaged as bearing a cord in one hand wherewith to bind demons, and a sword in the other wherewith to execute justice, while a background of flames symbolizes the god's everlastingness, and the power of the 'yô' (yang) or male principle of Nature.

² *Akitsu*, more probably *Akitsu-su-shima*, Island of the Autumn dragon-fly shape. Many fanciful names are bestowed upon Japan by native writers. Such are: *Ohoyashima*, The Great Multitude of Islands; *Toyoashihara*, The Plain rich in reeds; *Midzu-ho no Kuni*, The Land of Fair Rice-ears, etc.

³ Shôtoku Taishi, the prince-name of the Emperor Yō-meï, born A.D. 572. His mother conceived him under the influence of Kwan-on. A fervent Buddhist, he greatly favoured the spread of the doctrine, founded many monasteries and temples, and is said to be the author of the earliest Japanese calendar. The great Temple of Tennō-ji in Ōzaka owed its existence to his piety. (See a good account in Messrs. Satow and Hawes' *Handbook of Japan*, 2nd ed.)

the people everywhere enjoyed tranquillity, and all the land was happy amid the delights of perfect peace. And so it seemed, from cot to palace, as if it would last for ever ; nor storm of wind nor storm of rain prevented the ripening of the five grains, of the catalogue of calamities none happened within the four seas, so that all was tranquil, and the tiled roofs, innumerable, were joined together in endless rows, and throughout the land was nought of annoy or disturbance known. Moreover, the loyalty of the military barons, the virtue of the court nobles, the rare science of the diviners and physiognomists, were such as never before were, and never again will be known ; and such a period of public weal, men said, will never again be heard of in our annals. Thus, then, happily went by the time, when strange events took place at Miyako. Fair women of the capital, without respect of ranks, disappeared mysteriously, at first by fives and then by tens, until many were lost. Was it by their own act, was it a forsaking of the world to enter religion ? None could tell. Great was the grief, yet no one could give any account of the matter. More and more fair women disappeared, the calamity became a terrible one, the distress and grief passed description. Who did these deeds ? Whence came he ? Was it the work of demons ? If only one knew, some plan of relief might be hit upon, but though one thought and thought, no scheme could be devised, one could only weep and lament and do nothing else. At this time there lived at the capital a lord named Kunimasa, a chiunagon (privy councillor) of the Ikeda family, high in the Emperor's favour, wealthy beyond measure, to whom no desire ever came he could not gratify.¹ And he had one daughter of marvellous beauty in face and form, in whom he delighted exceedingly, deeming that so fair a creature had not for generations been seen, and her he cherished accordingly. Nevertheless, one night, about midnight, she disappeared, and could not again be found. Her parents and attendants wept and grieved sorely, they looked up to heaven supplicatingly, they rolled themselves on the ground

¹ The luxurious home-life of Kunimasa is depicted in Plate I.

in the agony of their distress—but nothing availed them aught.

“At this time there flourished a right skilful physiognomist whose name was Seimei, who in the turn of a hand did your business, and whose performances tallied well with his promises. Demons and goblins had little chance with him, and Kunimasa sought him and said: ‘From my birth I have dwelt surrounded by all the seven treasures of Buddha, the splendour of my estate passes description, office and rank are at my beck, nothing that I can desire is beyond my reach, but I have an only daughter, and her I value beyond all that I possess and more than my own life, and I would not that the wind ever blew roughly upon her. Now yesternight she vanished into darkness and was no more seen, and I am beside myself with alarm. Of late numbers of women have disappeared, and a terrible fear oppresses me lest her fate be as theirs. And so I have come to you for the aid of your powers of divination, and should your success crown my prayer, in token of my joy will I bestow heaps upon heaps of treasures on you, and make rich offerings at all shrines and temples.’ Then for seven days and nights Seimei laboured at his art, and indited a scroll which he presented to Kunimasa, wherein it was thus writ: ‘To the north of the capital, in the district called Ibuki, is a mountain known as Senjô ga Take (The thousand jô¹ Peak), where is a cavern, the resort of a demon whose handiwork this seizure is. Your daughter is not dead, and exorcisms must be used to overthrow her captor, then she will escape from the deadly peril of the demon’s haunt, and once more delight her parent’s eyes.’

“Kunimasa, consumed with grief, could not determine what should be done, and hastened to the palace to lay the report before his majesty. A council of court-nobles was summoned, and their advice was asked. Then a certain Daijin (chief minister) said: ‘I have heard that long ago, in the days of the Emperor Saga (A.D. 786–810), people

¹ A jô is ten feet.

were spirited away in great numbers, and the land was filled with mourning in consequence. But the Great Teacher Kôbô¹ was honoured with an Imperial command, and exorcised the evil powers, whereupon people ceased to disappear. In these days, however, there is no priest who possesses a like puissance of exorcism, and after thinking over the heart of the matter I should counsel that Yorimitsu be ordered to attack the demon. And the reasons why I thus counsel your majesty are these. Yorimitsu is a descendant of the great Emperor Seiwa (A.D. 859-876), a pillar of the military nobility, in strength unrivalled, in bravery without equal, in war invincible, dreadful is the glare of his eye, exemplary his piety, clear his judgment, swift his action, him the gods guard, him no powers of evil can affright, honoured with your majesty's behest, it is impossible that he should fail to overthrow any enemy. Neither to our fathers nor to ourselves has the like of such a hero been known.' And the court-nobles were of one mind with the Daijin, and a summons was sent to Yorimitsu.

"Yorimitsu duly obeyed the Imperial mandate, and was received at the Southern Palace. He wore light armour, and over it a surcoat of red silk brocade, and was accompanied by his four trusty comrades, Tsuna, Kintoki, Sadamitsu, and Suyetake.² Kunimasa, descending the steps of the Presence-Chamber, communicated the Imperial will to Yorimitsu :

" 'To subdue our enemies, to merit praise throughout the

¹ One of the most celebrated figures in the Buddhist traditional lore of Japan. He was born in A.D. 774, his mother having conceived under the influence of a famous Indian saint. Numberless tales are told of his supernatural powers, and especially of his victorious contests with various demons, goblins and monsters. He visited China, and brought back from that country the doctrines of the Yôkachaia school, which became those of the Shingon sect. An expert calligraphist, he is commonly regarded as the inventor of the *hiragana* or running-hand syllabary. His priest-name was Kû-kai, a Sinico-Japanese expression signifying 'space and sea,' said to mean Heaven and Earth.

² The full names are Watanabe no Tsuna, Sâkata no Kintoki, Ūsui no Sadamitsu and Urabe no Suyetake. They are called the *Shi temô* or Four Heaven-Kings, i.e. the four trusty comrades of Yorimitsu, guarding the hero as the four Dêvas guard Mount Meru. In Japanese names the surname precedes the personal one, and is usually the name of some place. Thus, Minamoto no Yoritomo may perhaps be translated The Leal Thane of (the fief of) Minamoto.

land, to spread abroad our authority, is not this Our duty? As a father over his children do not We bear rule over the nobles, over the land, over the commons, over all that lies within the four seas under the vaulted sky? In Our measureless love and compassion We never cease to consider the good of Our people, and now hath this dread calamity befallen the land, filling all hearts with desolation; of a truth 'tis the handiwork of one deeply hostile to Ourselves. On Senjô's Peak, in Ibuki, lurks an Oni (demon) who destroys men by hundreds, a monster more dire than any the world has seen. Your valour is not unknown to Us, your bravery shall destroy the demon, and restore peace, and remove grief from the hearts of men. Thus will you display your loyal faith to Ourselves, and your fame will fly throughout the length and breadth of the land. Terrible is the distress, let not your aid tarry.' Such was the Imperial will, to which Yorimitsu hearkened humbly and then withdrew.

"The five companions returned to their lodging and held counsel together. And Yorimitsu said:

"After well considering the heart of this matter, I deem the task beyond the sole strength of mere mortal men. Wherefore we must invoke the aid of the gods and Buddha; for the land's sake, for our own sake we shall surely receive help, but first let each pray at the shrine of the guardian-god of his village.'

"So Yorimitsu departed and sought the shrine of Hachiman,¹ the Great War-God, and shut himself therein, and prayed earnestly for three days and three nights without ceasing, and was blessed with a vision of the god, to whom due rites were with great gladness paid. Meanwhile Tsuna and Kintoki hastened to Sumiyoshi, their home-place, and Sadamitsu and Suyetake to Mount Kumano, beneath whose

¹ Hachiman, litt. 'Eight banners,' is the deified Emperor Ōjin (A.D. 270-311), and is wholly a Buddhist invention. He was the son of the heroic Empress Jingū, who devastated Korea in the third century. The origin of the name is uncertain; a native tradition ascribes it to the circumstance that at his birth four white and four red banners fell from heaven to earth. He is often known as the *Yumi-ya*, or Bow-and-Arrows God, and was especially venerated by the *Samurai* under the Bakufu régime.

shadow they were born. And all bowed their heads to the ground and prayed before the shrines of their home-gods.

"Then the five came together again and Yorimitsu said: 'We shall be better few than many, but it were well to ask Yasu-masa to join us and none other.'

"So that there were six companions in all, and they set out on their venture, each carrying an armour-chest on his back. And in that of Yorimitsu were contained a suit of trunk-armour, a lion-crested helmet, a pair of cloud-cutting two-edged swords, and a long poniard. In that of Yasu-masa were holden a suit of trunk-armour, garnished with purple velvet, and a rock-splitting sword; and in that of Tsuna a suit of green trunk-armour with a demon-daunting sword. And to each chest was fastened a joint of bamboo filled with *saké*.

"The six comrades departed from Miako, and crossing the country of Ômi, fared on to Ibuki, and there among the high hills sought for the Thousand Jô Peak, asking every one they met where it might be, but no man could tell them. They climbed hills, and tracked across moorlands without end, till their spirits were worn hollow and they knew not where they were, till eye and heart were dazed and mazed, till their bodies were sore with the toil, and the very marrow squeezed out of their bones; before them, behind them, the ways were confused and dark, the mountains hidden in gloom, the moorlands overlaid with mirkness, and still they fared on. And at last they came to the edge of a deep ravine, and looking down they saw a hamlet, some fifty or more of the dwellings of men. While thus gazing, they were ware of three strangers, of whom one was a *yamabushi*,¹

¹ The *Yamabushi* (*ubasoku* = *upāsika*) 山伏 'hill-haunters,' were wandering ascetic half-priests, commonly, as the name (as often written) indicates, men of *Samurai* rank, who had forsaken the world. Kaempfer, who appears to have seen or heard a good deal of them, has left a long account of their practices, and accuses them of playing upon the credulity of the people, and of being little better than the mendicant friars of Europe in their later days. They seem to have belonged to the Shingon sect, founded by Dai-nichi Niyorai (Vairocana), one of the most powerful and numerous in Japan, and possessing, says Mr. Satow, over 13,000 temples. The founder of the *Yamabushi* was the famous Yen-no-shôkaku (a condensed account of whom I take from my *Fuji Hiyak'kei*). Born of a noble family in Yamato, in A.D. 633, he abandoned the world and dwelt for

and Tsuna said: 'Doubtless these fellows are retainers of the Demon, shall we not seize them and make them tell us all we want to know?' But Yorimitsu answered: 'So must we by no means do. Foolish indeed it were to reveal our design, more wise to carry ourselves courteously towards them, and, finding favour with them, procure them to guide us to the monster's stronghold, and on the way perchance we shall glean from them what we desire.'

"Then they approached the three men, saying: 'We are pilgrims visiting the sacred places of the empire, and we have strayed from the path; of your courtesy show us how we may regain the high road.'

" 'A terribly strange thing is this,' answered the men; 'what manner of men may ye be that have come to this place? Yonder rises what men call The Thousand Jô Peak, where dwells a dreadful demon in a cavern—'tis no spot to be trod by mortal feet. Behold! towering over the further edge of the ravine soars the Peak, so steep-sided that even a bird may hardly fly up the frowning precipice.'

" 'It is in the flank of yonder mountain,' continued the unknown, 'that lies the monster's haunt, and round about the mouth thereof some of his retainers are ever lounging, and it were well ye went not nigher. But think ye not that we are of the demon's following, we seek to set free men whom he holds under his ward, and to destroy this foe of mankind, but of our own strength we can do nought. Years and months have we waited among these hills, deign to put trust in us, we see well that ye be not of common mould,

thirty years in a cave on Mount Katsuragi, clothing himself with the leaves of the *fuji* (*Wistaria sinensis*) and *ka'sura* (*Cercidiphyllum japonicum*), and living upon the young shoots of the common pine (*P. Thunbergii*). He passed the time in chanting the liturgies of the god Kujaku, rode upon clouds, and held the mountain spirits in his obedience. (He is often represented compelling them to carry huge boulders to make a bridge for him from his mountain to a neighbouring one.) Notwithstanding his ascetic and solitary life—much more difficult to lead under a Japanese than under an Indian sky—he was banished to Ôshima (Vries Island), whence he walked across the sea to Fuji every night. Afterwards he removed to Mino, and finally sailed away Chinawards on a raft of sods, accompanied by his mother, in a large bowl. A somewhat different account will be found in Messrs. Satow and Hawes' Handbook, 2nd edition. Indeed, most Japanese legends are met with under a variety of forms, and the vast majority of them are the direct inventions of Buddhist priests and obsequious chroniclers.

will ye not enter?' So Yorimitsu and his fellows did as they were bidden, and entered into a thatched hut hard by, and told the strangers upon what quest they were bound. Then Yorimitsu bethought himself it were well to offer each of the strangers a draught of *saké*, desiring to obtain their friendly countenance, and advancing towards one who was an old man and seemed to be chief of the three, led the ancient to the place of honour at the upper end of the chamber, and filling a bowl with the *saké*, said: 'Of a surety ye are men who cherish a deep and long-harboured design in your hearts; do not mistrust us, but tell us your schemes exactly as they are, we would join our strength to yours and learn from you all the knowledge ye have gathered concerning the monster's lair. Of our own might, were it that of a thousand or even of ten thousand horse, we could do but little, but by the grace of the gods we shall be able to devise the needed stratagems and thus overcome the demon.'

"And as he spake his face flushed with benevolent emotion, and none could behold him without confessing the presence of a man of heroic mould. Was it a manifestation of the mountain-spirit, or a token of the indwelling of the great War-God whom Yorimitsu so faithfully served? Well, being assured he could trust the strangers, he hid nothing from them, whereupon the three were deeply grateful and said: 'We will willingly go with you.' And the ancient added: 'Those beings love *saké*, and when they lose their senses will blab out everything.'

"So saying, the ancient produced a vessel full of *saké*, saying: 'They must be plied with this, but ye must heedfully avoid tasting of it, for it is poisonous *saké*.' Then he filled with it the emptied bamboo-joints of Yorimitsu and his comrades. Next he brought out a close-fitting steel cap, and gave it to Yorimitsu. 'This,' he said, 'worn under the yamabushi's bonnet, protects against the divine power of penetrating to the bottom of one's heart wherewith the demon is endowed.' Then all exchanged mutual and solemn promises, and many a scheme they devised and conned over; and at last, manfully resolving to make the attack, the six

companions carefully talked over and settled how it were best undertaken, so as utterly to destroy the monster and his myrmidons in their lair.

"The company now departed from the hut and fared on, the three strangers leading the way. They approached the edge of the ravine and looked down, and saw that it was both deep and wide, and they could not see the bottom of the abyss. The strangers said to the others: 'It will be hard for you to get across.' But themselves they flew across with ease, and taking the fallen trunk of a huge *maki* tree (*Podocarpus* sp.) that lay there, threw it athwart the chasm so as to make a bridge, by which Yorimitsu and his comrades, being so bidden, did rejoin them.¹

"The strangers then again fared on in front, and showed where to step and grasp, and aided the adventurers over the most difficult places, so that by dint of using every foot and hand-hold they scrambled up the stony steep, which even a bird would find it hard to fly up the face of, until they came to the mouth of a huge cavern. By the carriage of the three strangers who led the way it was clear these were not of mortal mould, but were divine beings in whom full trust might be placed. Well, the adventurers now went into the cavern, but they could see no path, and the aspect was terrible, passing all description. *Kowa!* what was to be done? The strangers still went on in front, but no track could be discerned, and a horror fell upon Yorimitsu and his comrades deeper than that which beset the Ikkô² priest who, being exiled, sought shelter in the dark depths of a gloomy cavern. It seemed to them they could by no means fare more than a few furlongs further, when suddenly they came upon a track that led them to a valley-bottom, where ran a purling brook. Then the three strangers stopped and said:

¹ This scene is pictured in Plate II.

² The Ikkô shiū (sect) is another and older name for the Shin, founded by the Saint (Shōnin) Shinran in the early part of the thirteenth century. This seems to be now, as it was in the days of Nobunaga, the most wealthy and powerful of the Buddhist sects of Japan. It possesses nearly 19,000 temples and monasteries, and to it belong Akamatsu and Bunyū Nanjio—the latter well known in this country. It worships Amida as the Supreme of all the buddhas and looks to faith and works for salvation. Alone among the sects does it refrain from enjoining the practice of celibacy.

'Wander not from the brook-side, but facing the flow wend up the valley till ye come to the monster's stronghold, and there ye shall again find us.' And as they spoke, their forms melted away, and they vanished like writing that is scratched out, and the adventurers knew that they had been holpen by a manifestation of the Great War-God Huchiman, and by the tutelary spirits of Sumiyoshi¹ and Kumano.² Thus favoured, they could rely on their own valour, and felt sufficiently stout-hearted. They fared on upstream by the brook-side, and after a time came upon a damsel, whose years were eighteen or nineteen, and whose beauty was beyond that of most women.³ She was cleansing raiment in the water of the brook. Her they drew nigh, and asked who she might be, but she answered not, and fell a-weeping. After a while she put constraint upon herself and said: 'Alas! alas! what do ye here? 'Tis no place for mortal men to seek!' And her face was as of one wrung by a terrible anguish, so that they were afraid, and bethought themselves she might be, perchance, a follower of the demon under the guise of a woman, deluding them by some magic practice. Then Tsuna drew nigh to her and said: 'We pray thee, lady, tell us who thou art and what place this may be, nor hide aught from us, else it may be that harm will come to thee.' So the damsel, weeping, answered: 'Last year's springtide was I carried off to become the prey of the Demon, yet, O strange! I am still in life. More than thirty maidens have been thus stolen from the capital, and among them is the lovely daughter of the Lord Kunimasa. Her the Demon's followers brought here but a few days ago. The monster, when cloyed with any one among us, thrusts

¹ There are three gods of Sumiyoshi, the Bottom-water, the Mid-water, and the Surface-water Gods of the Sea, the results of Izanagi's ablutions after his visit to the Dark Region (yomi) in pursuit of his wife Izanami. They are sometimes regarded as the tutelary gods of Dai Nippon. A brief account of them will be found in the Handbook. The Nihon-gi (Annals of Japan) and the Ko-ji-ki (Ancient Records) may also be consulted. The latter work has been translated, with an excellent commentary, by Mr. Chamberlain.

² The *gongen*, a sort of counterfeit Shinto deity, invented by the Buddhists, who as far as possible incorporated the aboriginal deities with their own Pantheon.

³ The rencontre of Yorimitsu with the daughter of Hanazono is the subject of Plate III.

her into a dungeon, and causes the blood to be pressed out of her body, which he drinks as if it were *saké*, and then she is slain and her flesh cut up and eaten. This self-same day has the blood been drained from the body of a high official's daughter, who has been here some three years, and her flesh has been devoured by the Demon as if it were physic to strengthen his dreadful body. And this is her raiment, which I am bidden in my turn to wash in the stream, and I know not but that a like fate with hers may be mine ere the morrow ends.' As she spoke—was it not a harrowing tale!—the tears welled up in floods, and she fell on the ground and rolled over in an agony of grief and fear.

"The adventurers were deeply moved at the cruel story, and Yorimitsu said: 'Thou sayest, lady, thou comest from Miyako. What may thy name be?' 'I am the daughter,' answered the damsel, 'of a kugé (court-noble), Naka Mikado no Hanazono. We miserable women can but weep in silence over our wretched lot, and we weep so that our eyes are swollen, and we seem to glare at each other as wild beasts do, while our livers grow meagre and our hearts pine away. O that life might last no longer than the morning's dew! our agony no words can tell.' Yorimitsu answered: 'Terrible, indeed, damsel, are thy words. 'Tis at His Majesty's bidding we are come hither to deliver you and take you back to the city. But ere we can destroy the demon's stronghold, we must know exactly the manner of its construction.' Then the damsel said, overjoyed: 'Ye must follow the stream still upwards, and after a time ye will see a vast portal with gates of stone, within and without which a score or more of dreadful beings keep constant watch and ward. Through the portal is a stone-paved court, at the upper end whereof is a flight of stone steps surmounted by a wall in which are set doors of iron, and through these ye will pass into a fair court, four-square, where the walls are panelled, and the panels set with wrought and painted sculptures of the four seasons; and amid the willows and cherry blooms of spring on the east wall is a door, and as ye open it ye will seem to hear the soft, sweet song of birds, to

see the tiny creatures fluttering amid the thready branchage, and as the flowers bend under the gently blowing breeze, to smell the perfume of some plum tree in full flower nigh a shady verandah; and on the south wall ye will see a garden of Summer, with its pleasant fish-pond and twinkling fish, and sailing birds, and delicious freshness, and thereamid, too, is a door, which as ye open ye may look into a fair pleasance, where the verandah stands on pillars gorgeous with gold and silver, delightful in its cool shadow, delightful with its waterfowl coming and going; and in the west wall, likewise, is a door, which as ye open amid myriads of purple leaves and falling branches, ye may peer upon a bamboo-grove, and gaze with delight upon the tall, lissom reeds, and be filled with a natural joy as ye drink in the beauty of the fair moonlight and hearken to the chirp of insect, and fancy yourselves home in Miyako, while your regretful tears drench the grass as with dew, and your sleeves as with the briny flood. Here, as though we were but ladies of the palanquin, pass we the night some ten of us in turn, and all night long we must tend the monster and rub and press his limbs—who could dream such a lot should be ours!—and dance by day and by night to please his retainers, and wait upon and serve them. They guzzle upon the rarest dainties of sea and land, of their life the luxury passes description. Four of them, named Ongo, Tôho, Abo, and Rasatsu,¹ can fly over seas and rivers, and shiver rocks and stones, swift of foot are they and strong of arm; and other two there be, known as the Brazen-Bear Dôji and the Rock-bear Dôji, fellows of terrible might, whose very aspect makes one faint with fear, and by night these keep strict ward at the cavern's mouth. But the monster himself, demon though he be, is fair-skinned and not uncomely, of burly frame and fierce look, a giant stern of eye, and puissant of arm beyond measure. Among other obstacles, ye must break through barriers of stone and iron, and must then watch your opportunity and make your onslaught. They will be taken by

¹ Ongô, Tôho, etc., are Indian names of Buddhist demons and torturers in Hades.

surprise, for they will never dream of being attacked by mere mortal men, but His Majesty's behests have been laid upon you, and the grace of the Sun-goddess and the favour of Hachiman have fallen on you, and I may not doubt your victory.' Then the damsel described minutely the approaches to the Dôji's lair, and the disposition of its inner courts and buildings, after which they took leave of her. So they fared yet further up the valley, not leaving the brook-side, and after a time they came to an embankment whereon stood an iron portal, nigh to which were disporting themselves a company of strangely hideous beings, whether men under guise of demons or demons under guise of men, it were hard to say. They had huge eyes and enormous noses, and a most dreadful aspect.¹ They glared upon the adventurers, running up to them and surrounding them, and making as though they would devour them, so that the hearts of Yorimitsu and his comrades failed them, their valour melted away, and they knew not what to do. But one of the company of demons said: 'Let us take heed lest we be hasty, these be strange guests, and what their coming may betide we know not; we may not meddle with them till we know the Chief's pleasure concerning them.'

"When the Dôji heard of the wayfarers, he was filled with joy. 'This is undreamt-of luck,' he cried; 'of late we have made food and drink of women only, 'tis pleasant enough, but we are getting tired of it. Now here are men to quake in their bones and shiver in their flesh, and this is more delightful. But ye will frighten them with your hideous faces, make them grow lean and thin-blooded, look to it that they be not ill-entreated, and, harkye, inquire if there

¹ Oni or Buddhist fiends, with some of the features of *Tengu* 天狗, who are generally represented as two-clawed, winged, long-nosed, harpy-like elfs, goblins, or evil-minded spirits, but not denizens of hell. They are apparently connected with the Garuḍas of Buddhism. The word is Chinese, meaning heaven-horned, and is said to have originally signified a sort of incarnation of the flash and thunder of a falling meteorite. In Japanese a meteorite is termed *Amatsu kitsune*, i.e. 'heaven-fox.' In the din and dazzle was seen perhaps a struggle between the evil and the good spirits of the air. The long nose, sometimes referred to by Chinese and Japanese authors as 'attractive,' was possibly an exaggeration of the high nose not uncommon among the nobler scions of the Mongolian stock.

I. KUNIMASA SURROUNDED BY HIS FAMILY.

II. YORIMITSU AND HIS COMRADES CROSSING THE RAVINE.

W. GRIGGS PHOTO-LITH.

IV. THE DEATH OF THE DOJI.

yet be any women fair of face left in Miyako.' And the adventurers were forthwith brought into the great court of the castle, and after a time a vast uproar was heard from within, and Yorimitsu and his comrades felt their hair stand up with terror, and their livers perish, as the Dôji appeared beneath the verandah at the upper end of the courtyard, gleaming like the sun at his rising. His stature was over ten feet, and his hair was drawn smoothly back from his forehead. He was fair of skin and burly of form, and not uncomely to look upon, having the appearance of a man some forty years old. He wore a short-sleeved gown over red-dyed trailing trousers, and beside him walked a page on either side with the elastic step of young deer. He glared rightwards and leftwards, shading his eyes with his hand; of very truth a fearful monster he appeared to be, but the adventurers preserved an unmoved countenance.

"Well, the Dôji sat him down on the mats, and broke into a laugh as he rolled his eyes and stared and glared at the adventurers, who withstood his grim glances with composure. 'What hath brought ye hither,' he said, 'among these lofty mountains and rugged rocks, where is no path but that which leads to destruction?' He frowned terribly as he spoke, shading his eyes, and a horror passing words fell on Yorimitsu and his comrades. The Dôji then turned to his retainers, and in a loud voice commanded them to bring drink wherewith to refresh the strangers. 'Tis somewhat dark in hue, our *saké*,' exclaimed the Dôji, as he drank deeply of what the attendants offered him, and bade Yorimitsu partake thereof. So Yorimitsu partook thereof, and after him Tsuna and the others in due turn. When they had thus drunk the terrible draught—for it was blood that was given them to drink—they cried, 'What! *saké* without *sakana*,¹ drink without victuals?' A fair white human leg was accordingly set before them together with salt. Yorimitsu drew his short sword and cut off a morsel,

¹ The Japanese rarely drink their rice-beer (*saké*) without the accompaniment of solid food, usually fish. Fish is therefore often termed '*sakana*,' which originally meant any vegetable food eaten with *saké*.

and put salt to it and ate it, and Tsuna did likewise. But the rest of the adventurers excused themselves, saying that they were *yamabushi*, and under vows of abstinence and purity. The Dôji thus entertained the adventurers to prove them, and though their hearts were ill at ease after the dreadful feast, none showed any sign of the least discomposure, so that their host was angered at their firm bearing.

"Having thus eaten and drunk, Yorimitsu said: 'We too carry some slight means of refreshing any brother we may meet with, pray deign to partake thereof.' The Dôji fell in with their humour, and asked for a draught of Miyako *saké*. The request was just what Yorimitsu desired, and he hastened to pour out some of the *saké* he had brought with him. Then Tsuna offered more *saké*, and the Dôji drank and drank again till he began to lose his wits. Seeing this, the adventurers poured out some of the drugged *saké*, and wheedled and coaxed the monster until he had ten times drunk deeply thereof."

The description of the orgy may be omitted. The Dôji sends for two damsels to tend him, and the daughter of Kunimasa and the daughter of Hanazono appear. He then tempts the adventurers to remain at the castle, where he has lived in undisturbed luxury since Kôbô retired from the world to Mount Kôya, a hundred years before. Scanning the features of Yorimitsu and Yasumasa, he declares they much resemble the heroes bearing those names, from whom alone does he apprehend any danger. They stand his gaze without flinching, giving themselves out to be simple *yamabushi* from Dewa, who have lost their way in the course of their pilgrimage round the principal shrines of Japan. The Dôji accepts the explanation, and after witnessing a dancing match between one of the retainers and Kintoki, in the course of which Tsuna nearly betrays himself, and some of the retainers begin to harbour suspicions, retires bemused with drink to his sleeping apartment, desiring the two maidens to rule the feast for him. Then the adventurers ply the retainers with the drugged *saké*, and reduce them to the same condition to which they had brought the Dôji.

The two maidens declare who they are, and recount the fate of the daughter of the official Horiye, whose flesh it was that had been set before them. The daughter of Kunimasa further relates the manner of her abduction. The adventurers now reveal their names and mission, and are encouraged by the two maidens to fall confidently upon the Dôji and his men. They arm themselves, Yorimitsu putting the steel cap the ancient had given him under his helmet, and under the guidance of the damsels pass through various courts until they arrive at an iron door in a stone-faced parapet.

"They thrust with all their might against the door, but they could not stir it, and were at their wits' end what to do. While they stood there perplexed, of a sudden the ancient and his two companions appeared, and the ancient gave to Yorimitsu four lengths of iron rope wherewith to bind the monster. Then the three strangers thrust against the door so mightily that the bolts thereof were broken into pieces and it slid suddenly back, whereupon the three strangers disappeared like an effaced writing.

"At last the adventurers come to a vast palisade of iron, in the middle of which lay the Dôji with his head reclining on a pillow. Nigh his couch were ranged various weapons, halberds, a huge axe, a spear and a metal club. His appearance was surprisingly different from that under which they had just seen him; his hair streaming out like pointed spears, his huge limbs shaggy as a bear's, and his stature that of a giant twenty feet high. He lay on his back, his limbs sprawling, and ten damsels were busily chafing and rubbing them amid the din of his prodigious snoring.

"The adventurers, delighted at the sight, broke their way in, and with the rope of iron bound the monster's limbs to the four corners of the palisade. He lay the while like a corpse, so deep was his stupor. Then Tsuna and Kintoki attacked him, and Yorimitsu, standing at his head, thrice struck at his neck with the magic sword, and at the third stroke beheaded the monster. So direfully did the body struggle, that the whole castle shook mightily, and it seemed

as if roofs and walls would tumble down in crashing ruin. The head, meanwhile, leaped into the air, spewing out poisonous breath, and flew at Yorimitsu, gripping his helmet savagely in its jaws, so that but for the charmed steel cap he wore it would have gone hard with him, for the teeth bit through the helmet and were stopped by the latter only. The hero was in truth in parlous peril.”¹

After the destruction of the Dôji, that of his retainers is comparatively an easy matter, though some of them, who had not come under the influence of the drugged *saké*, are not overcome without trouble. The castle is then ransacked, and thirty damsels are found in it, whose joy at their deliverance is described as “unbounded like that of wicked priests, to whom the grace of Buddha has remitted the merited punishments in Hell.” Many terrible evidences of the Dôji’s ferocity and savage appetite are met with, and the corpse of the daughter of Horiye is pointed out, from which a lock of hair is taken as a memorial for her parents. Somewhat unexpectedly, the adventurers are attacked by the Rock-Bear Dôji and the Bronze-Bear Dôji, whom they had forgotten, and who are not overcome till a stratagem is resorted to.

“It was they who, piling up huge boulders and hollowing out vast caverns, had constructed the Dôji’s lair, but now were the palaces and pavilions and painted courts vanished and passed away, and nought but the bare rocks and the empty caverns left, neither had the Dôji’s crew risen into the air or flown away like birds, but all were utterly destroyed.”

“When men heard at the capital that Yorimitsu and Yasumasa and their comrades were returning with the heads of the Dôji and his crew, they sallied forth in unnumbered crowds to meet the heroes. And all the magnates of the city were there, and the military barons with many thousands, it was reported, of their vassals, and from the fourth ward to the high street of the third ward so great was the throng of high and low, nobles and common men, *kagos* and

¹ The death of the Dôji is represented in Plate IV.

horses, that men said that not even in the days of the God-Emperors, nor ever again to the end of time, had been or would be such a sight seen. The safe return of the daughter of Kunimasa was hailed with exceeding joy by her parents and all their household, but when it was inquired of the fate of the daughter of Horiye, and her sorrowful end was told by the damsels whom Yorimitsu had released, the faces of those who asked grew pallid with grief, and their hearts were filled with misery; and when the tress of her hair was delivered into the hands of her father, he said: 'Now is left to us nought but this memorial of our daughter, and as the days and the years flit by, how can we see her again save in dreams; our pain and grief is without end.' Then he went to the chapel of his family, and with due rites worshipped all the Buddhas, and the fame of his piety and devotion was noised throughout the land.

"Yorimitsu was deeply grateful to the War-God, at whose shrine he had gone to pray upon receiving His Majesty's commands, for the help vouchsafed him, and his trusty comrades did not forget in due order to offer up thanks to the gods, whose grace they had invoked, and whose favouring aid had made it possible for them to win through all the perils of their enterprise, and attain a renown that would endure through the ages. Nor was the wondrous power of the puissant physiognomist left unnoticed, and his praise was in the mouths of all men, from the Sole-Highest down to the common people. And some one said: 'Of a truth the Cloistered Emperor Ichijō¹ hath come again among us, and in Yorimitsu we see the rebirth of Bishamon.² The Mikado hath desired to make the doctrine of Buddha known to his

¹ The Emperor Ichijō was the sixty-sixth Mikado from Jimmu, and began to reign in A.D. 987.

² Bishamon or Tamonten is another deity of the Septad of Happiness. He is Vaiṣṇavaṇa, one of the four Heaven-kings (Shatur Mahârâja), who stand at the corners of Mount Meru and defend the world from evil influences. Bishamon watches over the northern region. He is usually imaged with a spear in the left hand, fixed firmly in the ground, and a small pagoda in the right containing relics of former Buddhas. Sometimes he stands upon clouds, and his feet are often represented as resting on the shoulders of a woman. Among the Septad he is the one least often invoked. (See Puini, cited above.)

people, that salvation might come to mankind, and Yorimitsu—eager to drive back the enemies of the faith, and to guard our homes and hearths—hath he not become transformed as it were into the main column of the military order; and by reason of a solemn oath, taken in view of our great distress, and that succour might be given to the mass of human beings, have these thankworthy deeds been done. This Shiūten Dōji was a Demon-King of the following of Dairokuten,¹ of those who despise the Law and condemn the majesty of the Illustrious Prince,² and are bitter enemies of the Way of Buddha, striving to assume for themselves eternal power—against whom the practice of virtue can alone guard us.’

“Well, now! through the great valour and exceeding merit of Yorimitsu and his companions, worthy of such honour as hath never before been bestowed, came the happiness and prosperity of the Empire to be assured, wealth and work to abound in town and country, the majesty and righteousness of the Illustrious King to be more than ever manifest, and no man to be animated by a wish to set down anywhere a destructive heel.”

I subjoin, as further illustrating the manner in which subjects of this kind were treated by the writers of old Japan, a life of Yorimitsu, epitomised from the 日本百將傳一夕話 *Nippon hiyaku shō den isseki wa* ‘An Evening’s Batch of Stories about the Hundred Heroes of Nippon;’ a version of the legend taken from the 頼光朝臣勲功圖繪 *Yorimitsu ason kunkō dzuyē* ‘Pictured Record of the Mighty Deeds of the Noble Yorimitsu;’ and a very brief notice from the 和漢三才圖繪 *Wakan sansai dzuyē* ‘Illustrated Japanese and Chinese Encyclopædia of the Three Powers (Heaven, Earth, and Man).’

¹ Dai-roku-ten, the last of the six Dēvalōkas, Paranirmita Vaśavartīn, where dwells Māra (Ma-wō), king of the world of lust, Khāmadhātu the tempter and devil of Buddhism, who breathes into men the evil thoughts that lead to wicked actions.

² An interesting Japanese life of Buddha, translated by Mr. Satow, will be found in the Introduction to the Handbook above cited.

Yorimitsu¹ was a member of the Minamoto family, and was born on the 24th of the 7th month of 1st year of Tenriyaku (A.D. 947). His mother was the lovely daughter of the Lord of Ômi. In youth he was known as Monjiu maru.

In the 2nd year of Kôho (A.D. 965) he performed *gembuku* (i.e. shaved off his forelock and attained a sort of majority), and took the name of Minamoto no Yorimitsu. In the 3rd year of Ten-roku (A.D. 972) he was made Assistant-Governor of Kadzusa, and in the 3rd year of Ten-yen (A.D. 975), through a lucky dream, had further good fortune. The next year he was called to the capital, and gained Tsuna, Kintoki and Suyetaké as faithful retainers. Strange things occurred at the palace, and the guardianship of the Kimmon (Prohibited Gate) was entrusted to him. His duties preventing him from communicating with a lady whom he loved, he sent a message to her by Tsuna, and the latter on his return saved the Emperor as he was crossing a bridge in the palace grounds, by cutting off a goblin-arm. The goblin had assumed the form of Tsuna's aunt, but on the arm being severed, revealed its true character. Various prodigies that had troubled the palace then ceased. Yorimitsu was about this time attacked by a severe malady (was it, says the author naively, through exposure to the chills of Autumn?), and afterwards received from the Goddess Shôkuwa the divine arrows, water-penetrating and weapon-fending, the wondrous bow that shot beyond the thunder, and the *shitatare* or surcoat dyed maple-red. As to the exact dates at which these gifts were bestowed the author regrets that he is unable to give them. In the 3rd year of Yei-yen (A.D. 989) the hero led an expedition against the rebel Yoshikado, who had got together a band of 450 outlaws, and Yoshikado, after being disabled by Yorimitsu, fell by the hand of Tsuna.

In the 11th year of Shô-reki (A.D. 990) news came from the Commissioner of Tamba, of the depredations committed

¹ Often called Raikô in Sinico-Japanese pronunciation of the characters where-with the name is written.

by a band of robbers that haunted Mount Ohoye. Yorimitsu, disguising himself and his trusty followers as *yamabushi* on a pilgrimage, effected an entrance into the bandit's cave, and slew their chief, who was known as Shiuten Dôji. A few years afterwards, when on a visit to his brother at the capital, he was shown the goblin of Ichinohara in chains, a wretch given up to evil and anti-Buddha practices. Yorimitsu advised that he should be more heavily fettered, and, full of wicked spite at this, the goblin exerted all his strength, broke his bonds, and escaped. Yorimitsu, with his fellows, was quickly on his track. The goblin lay in ambush, hidden under a bull's hide, but Yorimitsu nevertheless slew him and cut off his head. Mount Ibuki, where many of the Dôji's retainers had intrenched themselves, was next invested and fell. The garrison were thrown down a precipice. Numbers of women who had been abducted, wives torn from loving husbands and daughters from affectionate parents, were set free, and great was the joy of the people and unbounded their gratitude to the Minamoto house. Afterwards Yorimitsu was created Commander-in-chief of the northern provinces. Finally he was created Lord of Settsu, and dwelt at Tada. Then he began to reflect on the vanity of life, and the pollutions of the world, and the uncertainty of man's existence whether young or old.

On the 24th of the 7th month of the 11th year of Ji-an (A.D. 1022), the year of the great earthquake, the noble Ason departed this life at the age of sixty-eight. His illness was not long, and soon parted soul from body, and to the yellow fountain of the dark land he fared. For years his henchmen had hoped to give their lives for him, and now miserably saw their lord pass away before them. His tablet was added to those in the family Hall of Complete Happiness at Tada. For three months his faithful followers mourned him daily. Then Kintoki said to the other three: "Out of gratitude to my lord I must not neglect his will, nor linger here, nor break the bond." To him Tsuna answered: "Nay, Kintoki, what wouldst thou? For tens of thousands of years our lord will be among his noble kin, and how should he

depart from among them and whither?" So he sought to dissuade Kintoki, but Kintoki answered nothing, and like a leaf swept by the wind, swaying hither and thither, fared on.

The story of the Dôji is thus told in the Kunkô: On tidings arriving from Tamba of the depredations of the robber Shiūten Dôji, Yorimitsu was commanded to destroy him. Forces were collected, and Yorimitsu, accompanied by his four henchmen, and afterwards joined by Yasumasa, proceeded towards the mountain where the bandit had his lair. On the way he was attacked by illness, and had a dream in which Hachiman appeared to him under the guise of a white-haired old man, who counselled him to use stratagem and adopt a mean carriage and attire so as to procure entrance into the Dôji's haunt. In addition, the hero was recommended to pray with special fervour to the God of Sumiyoshi. Yorimitsu told his dream to his comrades, and they agreed that seeing the Dôji to be possessed of supernatural powers, such a stratagem was legitimate. Finally, on the advice of Yasumasa, it was resolved that the six should put on the dress of *Yamabushi*, and leaving their forces behind them, penetrate thus disguised into the Dôji's castle, and, without other aid, attempt to subdue him. So they set out, under cover of a pretext afforded by a temporary illness of Yorimitsu, and after a time came to a shrine, and upon asking a priest, who happened to be there, to what god it was dedicated, were told that the deity was the Gongen Komiya. Now it was precisely at this shrine that they had been enjoined, some time previously, to worship, and they did so accordingly with great fervour throughout the night, procuring the priest to place their written petition for the god's help in the sanctuary. Then they went on and arrived at a place where the path ran right and left, and they knew not which way to follow. They detained a lad who came hastening by, but he tried hard to get away, saying that he was in a terrible hurry. "O unkind fellow," cried Tsuna, "see you not we are of those who drink of the stream of Yen no

Shôkaku? Who dare refuse to help the servants of Buddha, and thus lose his chance of being rewarded hereafter?" At last the lad consented, though reluctantly, to guide them to the Dôji's lair, saying that he was in so great haste because he was carrying news to the Dôji of the progress of the expedition (of which Yorimitsu had confided the command, during his absence, to Yorikuni, his son) that had been sent against his master, and was now investing Mount Ohoye, the robber's chief stronghold. Then the six comrades made as if they were greatly afraid, and inquired if the Dôji was not a terrible monster, of superhuman might, and a cannibal to boot? The lad said it was not quite as reported in the world. The Dôji's mother was pregnant with him for sixteen months, and could not bring him forth. So she died, and the child made his way unassisted out of her womb, and could already both walk and talk. He led a wild life among the hills, but the bears and wolves never touched him. An endeavour was made to reclaim him, but in vain, and he could not be made to rest among men's haunts, but again fled to the hills. He became possessed of wonderful powers, and made himself a lair on Mount Ohoyé, whence, aided by the Demon of Mount Atago, he broke into the capital from time to time and stole many youths and women, whom he took to Senjô. He could drink a tun of *saké* without getting drunk, but if drunk, he lost much of his power. Thus at least it was said of him—the lad being a mere underling, knew nothing himself. After painful climbing, the six now approached the Dôji's cave, and with disgust saw the ground about the entrance strewn with the relics of his cannibal feasts. They were brought before the Dôji, and found him to be a burly fellow, some ten feet high, with blood-shot eyes and big red face. The Dôji, who had been told they were *yamabushi*, eyed them suspiciously, but Yasumasa, by adroitly answering his questions, reassured him, and he commanded that refreshments should be set before them—bear's flesh, and monkey's flesh, and also a strange flesh they could not recognize. *Saké* was brought too, and they all drank and drank together

till the Dôji, flustered by the debauch, made off to his chamber. A wily fellow who had observed their behaviour then got them into an apartment, where he fastened them all in. But by a device of Yorimitsu they got out, and made straight for the Dôji's chamber, and reviled him till his eyes blazed with passion and he ground his teeth with rage. Then they fell upon him, and Yorimitsu, drawing his famous heirloom the devil-rending sword, after a struggle, hacked off his head.

The author of the Kunkô gives it as his opinion that Shiūten was merely a common robber whom Yorimitsu, to add lustre to his destruction of the brigand and his band, invested with supernatural powers and superhuman strength.

In the Wakan sanzai, in the description of the province of Tamba, a brief notice of the Dôji is contained. He is said to have smeared his face with vermilion, so as to make himself look like a demon, the better to frighten folk. Raiko was eventually commanded to destroy him and his crew, and procuring entrance into his stronghold under the disguise of *yamabushi*, the hero and his four henchmen, aided by Yasumasa, slew the monster and his myrmidons. "In these and similar tales," concludes the cynical author of the Wakan, "where the bandit is said to be an 'oni' (devil), the fiction is used simply to exalt the valour of the destroyers of these pests."

Note.

Yorimitsu is also the hero of the well-known story of the Spider-Demon given in the Kunkô. Great storms broke over Miyako, followed by fires and pestilence, and vast numbers of people lost their lives, so that a terrible distress fell upon all the city. The Mikado, ascribing these calamities to his own want of righteousness, prayed at the shrines of all the gods in succession, and the command of the guard that accompanied him was given to Yorimitsu. Dreadful earthquakes occurred, heavy clouds hung over the capital, day was turned into night, and it seemed as though the end of the world was at hand. The Emperor, in despair, abdicated, and Yorimitsu, relieved of his guard, returned to his lodging. His mind was much unsettled by the terrible scenes he had gone through; and as he was passing by a *hagi* (lespedeza) bush heavy with dew, he felt himself attacked by a sudden illness, and had to take to his bed, where he lay consumed by a high fever. His comrades, distressed beyond measure, nursed him

carefully. The court physician was sent to him and declared that the illness was caused by the shock of the autumn chills meeting suddenly with the summer heats. On one occasion during his illness Yorimitsu happened to be left alone, and fell into a sort of wakeful trance, during which he heard a voice singing the song of the Princess Sotôri who loved an Emperor :

Waga seko ga	My darling (<i>lit.</i> child on back) !
kubeki yoi nari ;	this night shall he come to me ;
sasagani no	by the action of the spider,
kumo no furumai,	the 'sasagani' spider,
kanete shirushi mo !	I know it beforehand.

A play upon words seems here intended, which I shall not attempt to extricate. He looked up and saw that the singer was a strange priest, who continued, " 'Tis I who have caused this illness ! " Then he felt as it were a network of thread thrown over him. Yorimitsu made an effort to cut the intruder down, but the strange priest vanished. The noise of the blow aroused his comrades, and Yasumasa, who was his maternal uncle and bore him much love, was greatly disturbed by the story. On examination, they found blood-stains, and following these as a clue, with the help of torches, were led to a great mound outside behind Kitano. Applying their ears to the mound, they heard a sound of smothered groaning, and hastily digging a deep hole in it, they spied something wriggling as big as the root of a tree. They took this as a defiance, and grasping the object pulled at it with all their might, but could not move it. However, by dint of great exertions, they contrived at last to make the object yield to their efforts, and drew out a huge spider with a gaping wound on its back. They drew their swords and struck at it, whereupon it roared like a bull, and it was not without much ado that they were able to kill the monster, which was afterwards exhibited to the people, who greatly admired the prowess of Yorimitsu's comrades. The author of the *Kunkô* explains the legend as evolved out of a popular confusion of the word *tsuchi-gumo* 'a burrowing-spider,' with *tsuchi-gomori* 'the aboriginal pit or cave-dwellers,' the remains of whose underground habitations are found in many provinces of Japan. Similar dwellings seem to be still used in Yezo. See Trans. Asiat. Soc. Japan.

My friend Mr. Anderson, F.R.C.S., has collected some traditions bearing upon the youth of Shiuten Dôji. He is represented as the dissolute son of a dissolute father, abandoned by his family, and driven to lead a wild life among the hills. There he is joined by a crew of fearful beings, aided by whom he harries the country, carrying off women and treasure to his stronghold, where he occupies the intervals between his raids with drinking-bouts and cannibal orgies. The traditions, however, are very various, and not particularly interesting. In the story we have doubtless a nucleus of reality, overlaid by a mass of legendary matter, invented by Buddhist priests and chroniclers of the deeds of popular heroes. A very imperfect version of the tale has recently been published in a German collection of Japanese stories called *Fusô Chawa*.