

# *Niwasōji Chinbutsuchawa*<sup>1</sup>

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一才<sup>2</sup>

In the lands of the old state of Chu<sup>3</sup> they have *meng zhang*,<sup>4</sup> while here in Japan we have *Cha-no-yu*<sup>5</sup>, and once, long ago, Zhang You, of Tang, authored a treatise on the proper enjoyment of tea.<sup>6</sup>

For my part, I will drink poor quality tea as readily as I will make poor-quality jokes; in these *gesaku*<sup>7</sup> manuscripts I write from morning tea to evening's tea, I

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<sup>1</sup> 庭莊子珍物茶話. This title puns the “cleaning” (*sōji* 掃除) part of “garden cleaning” (*niwa sōji* 庭掃除) with the Chinese philosopher Zhuangzi 莊子 (jp: Sōshi), and the “tea house” (*chaya* 茶屋) from a type of teahouse called a *chinbutsu chaya* (珍物茶屋), which collects unusual things for patrons to look at while they have their drink, with *chawa* 茶話, “tea talk.” The cleaning/Zhuangzi pun is used because this work is set up as a sequel to the book described in note 14.

<sup>2</sup> This introduction uses a technique known as *tsukushi* 尽くし (“exhausting”), which involves inserting as many references to a particular theme as possible into a short space. In this case, the theme is “tea,” inkeeping with the title. The combination of lyricism and wordplay is not possible to preserve in translation, but the translator has attempted to make the gist comprehensible. The word “tea” and some variations of it are sometimes used in the meaning, “to make light of.”

<sup>3</sup> The lands on which the Warring States period State of Chu existed; roughly equivalent to modern-day Hubei and Hunan.

<sup>4</sup> 茗戰. Type of tea-grading pastime.

<sup>5</sup> 茶の湯. Alternative name for *sadō* 茶道, the collection of traditions and schools of tea appreciation.

<sup>6</sup> Referring to the treatise on tea appreciation, *Jian chasui ji* 煎茶水記, by Zhang You 張又.

make light tea of those around me, as they in turn do of me. For today, I have prepared a rare story for your refreshment; a chaser for a cup of *amacha*<sup>8</sup> or *hikicha*,<sup>9</sup> something akin to retailored clothes dyed tea brown. As the name suggests, it is but a tea-time story, but, as was pointed out to me, what is tea-time without a snack? So it was that I found myself hounded by a publisher who left me without time for repast, keen to give the readers a taste-test of my poorly-aged draught, as I scrambled not knowing whether it would be better to whip up a brew of *abecha* or *ashikubocha*,<sup>10</sup> to run my mouth with a brown-cover or the fragrant light-yellow notes of a yellow-cover.<sup>11</sup> Whatever it is, let a load off with a cup of *hōjicha*<sup>12</sup> — and put your order in for this book.

Kansei Era, Year of the Snake; Early Spring,<sup>13</sup>

Kyokutei Bakin

一ウ二オ

A long time ago there was the son of that Wasōbyōe,<sup>14</sup> whose exploits were written down by the Hachimonjiya.<sup>15</sup> His name was Watōbyōe, a sailor by trade, who one day aboard a Chikuzen skiff<sup>16</sup> found himself beset by squalls and sent 'round islands near and far, finally managing a return home five years hence. He had been regaled by his father Wasōbyōe about the treasures of these islands, and so during his travels endeavoured to find a light and breezy

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<sup>7</sup> 戯作. “Playful works.” This is the name popular Edo-period fiction went by almost universally.

<sup>8</sup> 甘茶. Sweet variety of tea.

<sup>9</sup> Alternate name for *maccha* (matcha).

<sup>10</sup> *Abecha* 阿部茶 and *ashikubocha* 芦窪茶, two tea leaves grown in Kyūshū and frequently exported to Edo.

<sup>11</sup> Referring to *sharebon* 洒落本 and *kibyōshi* 黄表紙 respectively, drawing on the imagery of the colour of tea at various stages of brewing.

<sup>12</sup> Type of poor-quality tea typically prepared with leaves and stems.

<sup>13</sup> 1797. Spring is the beginning of the lunar calendar.

<sup>14</sup> 和莊兵衛. The protagonist of a story by the same name, written by the otherwise unknown author Yūkokuishi 遊谷子, in which he is met with gales while out fishing, precipitating his travels around a number of imaginary lands. The name Wasōbyōe strongly connotes a meaning similar to “The Japanese Zhuangzi.”

means to make a quick buck from anything and everything he set his eyes upon, only to realize that while the branches of jewelled coral and crystal skipping stones were dirt cheap individually, they were terribly heavy to haul home in bulk; what he took home to sell thus amounted to a handful of trifles — a sack of wind from Nyōgo-no-shima;<sup>17</sup> a girl from Tenagashima;<sup>18</sup> and some men from Senkyōkoku,<sup>19</sup> where they have holes in their chests. These, he thought, would command one hundred or two hundred coins from any greedy swindler he might show them to.

“The Tenagashima doesn’t have much other value, but take her along with you, and never again will you have to make the trek back to your last stop when you realize you’ve forgotten some item — just have her extend those arms, five *chō*<sup>20</sup>, ten *chō*, and you’ll have it right back with you!”

“The people of Senkyōkoku have frail shoulders, so when they carry things, they do so by inserting a pole through the hole in their chests. By the same token, when the one in front falls, there’s no stopping the one behind following suit.”

#### Illustration

Watōbyōe, identified by the *wa* 和 character on his sleeve, is pictured at left, leading his captees, the long-armed woman from Tenagashima, and two men from Senkyōkoku. These men are carrying a sack of the wind Watōbyōe took

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<sup>15</sup> 八文字屋. Edo-period publisher whose published works were primarily attributed to the head of the publisher, rather than the genuine author. However, *Wasōbyōe* was not published by the Hachimonjiya.

<sup>16</sup> A trading boat doing business around Chikuzen, roughly modern-day Fukuoka Prefecture.

<sup>17</sup> 女御の島. A fictional island populated entirely by women, who become pregnant by opening their legs against the southerly wind. Featured prominently in the works of Saikaku.

<sup>18</sup> 手長島. Fictional island where the inhabitants have very long arms, described in the *Wakan sansaizue* 和漢三才図会 almanac. Being “long-armed” is a colloquialism for being prone to theft.

<sup>19</sup> 穿胸国. Another fictional island detailed in the *Sansaizue*.

<sup>20</sup> 町. Here, a distance of about 109 metres each.

from Nyōgo-no-shima, suspended from a pole inserted through their chests in a parody of Edo-period porters, who frequently worked in pairs to carry goods on poles hefted upon their shoulders.

## 二ウ三オ

Upon arriving back home, Watōbyōe swiftly set about his plans to put the men from Senkyōkoku to work as a street attraction. However, putting them on show just as they were was rather akin to showing people a syphilitic who had taken too much *keifun*,<sup>21</sup> and the show failed to generate much buzz. From this failure he became, however, all-the-more ambitious, and, thinking that product like this would need some sprucing up, made good use of the holes in these fellows' bellies, putting them back on display with the intention of showing off the mechanism of their innards.<sup>22</sup>

In the ancient past, I hear, the great doctor Jīvaka<sup>23</sup> would illuminate the insides of his patients, allowing him to diagnose the ailments of the five organs.<sup>24</sup> But, while this is just a story we hear, the attraction at hand allowed people the chance to look through the stomachs of real people, causing crowds to close in as do the clouds and the mists; Watōbyōe had suddenly and quite unexpectedly attained a golden vine to fortune on which to cling.

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<sup>21</sup> 輕粉. A concoction primarily consisting of mercury chloride, used in a variety of medical practices including syphilis treatment.

<sup>22</sup> The men are mocked up as *nozoki karakuri* 覗機関, a street attraction in which patrons look through a lens to see pictures the vendor rotates through with a machine. In this case, looking into the holes in the men's chests is supposed to grant a glimpse of the working of their internal organs, which are given humorous names by the operator.

<sup>23</sup> Indian doctor and one of the Buddha's disciples.

<sup>24</sup> The five internal organs as figured by traditional Chinese medicine: the heart; lungs; liver; spleen; kidneys. These are sometimes paired with the six *fu* 腑, proposed cavities inside the body that regulate excretions and exist as pairs to the solid organs of the body. These are: the large and small intestines; liver; stomach; kidneys; and *san jiao* 三焦, which does not correspond to an organ in Western medicine.

<sup>25</sup> There are no pictures involved here; this speech mimics that of *nozoki karakuri* operators.

“When the pictures change<sup>25</sup> you will see the port town of Busan, in Korea; the Kneecap, just *sanri*<sup>26</sup> over; and past the Groin and up the Chest is a sturdy structure<sup>27</sup>— a temple to the throat-Buddha,<sup>28</sup> built with grand intestinality.<sup>29</sup> There is the giant *Matsutake*-amid-Pampas Grass<sup>30</sup> and the Diarrhoea-Under-Bum. Though it be an unpleasant sight there is also the Barf Shop and Sundry.<sup>31</sup> Take the undulating path right, and in the skin behind Epigastrium can be seen swimming the puffed, dove-like chest of a turtle.<sup>32</sup> Each time this window into the five organs and six *fu* changes to reveal a nocturnal background, you can see everything clear as day: from their vital organs, black stars,<sup>33</sup> shining magnificently, up to the vital spot at the nape of their necks.”

“Settle down, Otaki. I’m going to give Oyū and Osei a look through the belly-glass, too.”<sup>34</sup>

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<sup>26</sup> 三里. Pun on three *ri* 里 (one *ri* being about four kilometres’ distance) and *sanri*, the name of a vital spot located below the kneecap according to moxibustion practice.

<sup>27</sup> *Ganjōzukuri* 岩畳作り. Refers to both a sturdily-built structure and a man’s muscular physique. The prefix *-zukuri* 作り indicates styles of architecture, and this phrasing suggests that the temple in question is of this fictional architectural type.

<sup>28</sup> Puns *nodobotoke* 喉仏 (Throat-Buddha; i.e. the Adam’s apple) with *butsudō* 仏堂, a structure to worship a Buddhist icon.

<sup>29</sup> 百尋 *hyakuhiro*. Contains the meanings “grand”; “long”; and “intestines.”

<sup>30</sup> 松茸 *matsutake* is the mushroom *Tricholoma matsutake*. The phrase suggests a penis surrounded by pubic hair.

<sup>31</sup> Puns two meanings of *komono mise* 小物見世 — “a vendor of sundry items” and “vomit.”

<sup>32</sup> The Japanese-style reading for the epigastrium (*kyūbi* 鳩尾) is *mizuochi* (“water-falling”), which provides the link to swimming. The characters it is written with mean “dove-tail,” which provides the link to a puffed chest.

<sup>33</sup> Black star (*kuroboshi* 黒星), other than its literal meaning, carries the sense of the bullseye on a target, or a vital spot. These two meanings are punned in connection to the emergence of the night sky.

<sup>34</sup> Otaki and Oyū refer to Bakin’s daughters, who at the time of publication were aged four and two respectively by the *kazodoshi* 数え年 counting system. Osei is likely the daughter of Bakin’s elder brother Rabun, aged three.

“The girls seem *quite* pleased with the sights! Come, young lady; the doctors do tell us that seeing is meridian!”<sup>35</sup>

The belly-glasses received no small amount of attention from surgeons.

“As the attendant of a *kōshin* monument<sup>36</sup>, I already have the key to standing in lines like this. Key? *Mon-key*. I think I have a new pun!”<sup>37</sup>

#### Illustration

Three men from Senkyōkoku are depicted in a parody of *nozoki karakuri* street attractions, with patrons being invited to look inside them through the holes in their chests. The signboard they carry shows several of the imaginary places the attraction operator describes. The operator is shown wearing *kamishimo*<sup>38</sup>, and gestures with a folding fan. The flag to his right claims the attraction originates in Ōsaka to borrow from that city’s cultural cache.

#### 三ウ四オ

The display of these men’s innards became an unexpected hit, netting Watōbyōe no small fortune. However, when he tried putting out the woman from Tenagashima, the attraction ended up feeling like a retread of the *go* board girls;<sup>39</sup> with no customers, and a product that needed feeding, his losses continued to mount. Even Watōbyōe was finding himself greatly perturbed by this situation, when one day he had an idea. He made his way to the Rashōmon

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<sup>35</sup> Meridians in Chinese medicine are the lines connecting vital points. This expression plays on the phrase, *miru wa hōraku* 見るは法楽, which in common usage refers to the simple pleasures of seeing a variety of things.

<sup>36</sup> 庚申塚. *Kōshin* is a unit on the Chinese sexagesimal cycle corresponding to metal-yang-monkey. A variety of syncretic rituals were held around Japan on the corresponding calendar day, typically involving staying awake all night. Because of the connection with “monkey,” the name of the god Sarutahiko daimyōjin 猿田彦大明神 was sometimes engraved on *kōshin* monuments, as this name is written with the initial character “monkey” (猿). This will be depicted later in the story.

<sup>37</sup> Puns *saru* さる (“that kind of thing”) with *saru* 猿 (“monkey”).

<sup>38</sup> 袴. Conspicuously formal clothing consisting of a sleeveless overcoat with protruding shoulders, paired with *hakama* trousers.

<sup>39</sup> *Goban musume* 碁盤娘. Type of street attraction involving young women dancing on a *go* board.

Bank<sup>40</sup> for a meeting with the proprietor of a *teppō mise*,<sup>41</sup> with whom he quickly came to an accord: one half-parcel of gold<sup>42</sup> for a year's service.

At a glance, a freak like this could never attract any customers working as a courtesan, but the proprietor had an inspired plan—he would place her just so, like an ornamental doll, so that she could catch any customers loitering out the front. For a regular courtesan, the moment a potential customer escapes arms' reach, her only recourse is to send out a *kojoku*,<sup>43</sup> who, being yet a child, will inevitably be shaken off, losing the patronage of someone who might otherwise be convinced to enter. On the other hand, it is no worry to the Tenagashima whether someone runs two *chō* or three *chō*; she needs simply extend her arms out from behind the bars, and reel them in. Not only could one long-arm do the work of two or three *kojoku* by herself, she could also reel in men who had no intention of entering in the first place! From the perspective of profit, the proprietor made great gains; but what a fickle, penny-pinching world it is!

“*Jimawari*”<sup>44</sup> always say they'll come visit that night, then don't. It'd take them tripping on an edamame skin and slipping on a watermelon to get them here!” “It must have been *her* hand that grabbed me over in Shinchō<sup>45</sup> just now! I've seen a girl or two who's good with her hands before, but never quite like *this*.” “I'm too old for this!” he says, all the while being reeled in.

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<sup>40</sup> 羅生門河岸. One of the banks of the walled pleasure district Yoshiwara, where particularly cheap brothels were located. The name refers to the reputation those businesses had for being pushy, and ultimately derives from the Nō play *Rashōmon* 羅生門, in which Watanabe-no-Tsuna is grabbed by an *oni* near the Rashōmon gate in Heian-kyō.

<sup>41</sup> 鉄砲見世. Name for the cheapest brothels in Yoshiwara, which were located along the banks on either side of the district.

<sup>42</sup> A parcel (*tsutsumi* 包み) here likely refers to one-hundred *ryō* wrapped in paper. Fifty *ryō* is a fantastical amount for this transaction.

<sup>43</sup> 子職. Indentured girls typically between eight and fourteen who do chores until they are old enough to take clients.

<sup>44</sup> Men who loiter around pleasure districts without any particular intention of spending money. Frequently, these are live-in workers at local businesses.

<sup>45</sup> An alternate name for Kyōmachi 京町, a neighbourhood in Yoshiwara.

“Why don’t you come in? Not that you have any choice in the matter. And all the better if you bring your friends, too.”

“If you don’t come in after being handled this much, you’re no more use than a *yakkodako*.”<sup>46</sup>

#### Illustration

The woman from Tenagashima is depicted grabbing some men loitering outside a brothel. Although the text has her working in a *teppō mise*, the style of bars suggests a much more expensive establishment.

#### 四ウ五オ

In a world in which it is retreads that gain popularity, who can say which of the Asakusa *gosho okoshi*,<sup>47</sup> which *monzekimae amazake*,<sup>48</sup> which *Ōmori wachūsan*,<sup>49</sup> is the originator?

You see, Watōbyōe had a neighbour, a man by the name of Sosōbyōe.<sup>50</sup> He had observed and grown envious of Watōbyōe’s sudden windfall, and thought to mimic his business, thereby capturing some of his traffic. He sent out word to labour brokers near and far that he was in the market for freaks — men with holes in their chests and women with long arms, of course, but all kinds of creatures scarcely human he desired, for the right price. From the very next day Sosōbyōe had freaks outside his house looking for an interview, forming

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<sup>46</sup> 奴風. Kite in the shape of a man wearing a *happi*, and a metaphor for someone easily swayed.

<sup>47</sup> 御所お越し. Cakes of baked rice mixed with honey, originally sold in the Kuramae 蔵前 district of Asakusa, in Edo.

<sup>48</sup> 門跡前の甘酒. *Amazake* sold in front of Asakusa’s Honganji temple, particularly associated with the Ōtsukaya 大塚屋, Mikawaya 三河屋, and Iseya 伊勢屋 shops, each of which displayed the sign *sangoku ichi* 三国一, “Best in the three nations.”

<sup>49</sup> 和中散. *Wachūsan* refers to certain Chinese medicines popularly used for seasonal allergies and cold symptoms. Within Edo, those sold from three shops in Ōmori mura in Musashi province were well-known.

<sup>50</sup> 龐惣兵衛. This name strongly connotes the meaning, “a man who blunders.”

<sup>51</sup> Referring to doctors who practiced medical techniques introduced through manuscripts brought by Dutch traders, as opposed to practitioners of non-invasive Chinese medicine.

such a line that is not even seen at a Holland-style doctor's surgery.<sup>51</sup>

"We could not, as you wanted, find a man with a hole in his chest, but we *do* have this man with holes in his head from when his syphilitic sores burst some five years ago. By all means, put him to work in the interim."

"This woman's had long arms all her life,<sup>52</sup> and is especially good at filching small amounts. Be careful of your petty cash!"

"We have a bucktoothed man; a one-eyed man; and someone who can't walk right, all waiting at your pleasure."

"As you can see, this fellow is a cripple who does not have the use of his arms or legs; furnish him with a meal, if you would."<sup>53</sup>

"I can't tell what's going on with you all babbling at once; it's like being accosted with advice at a spa. How much is it that you want for them?"

#### Illustration

Sosōbyōe (rightmost, identified with the 惣 character on his left shoulder) negotiates a contract with a labour broker (bottom right) in his house. Closest to them is the "long-armed" (prone to theft) woman, identified with the 手 (*te*; "hand;" "arm") on her right sleeve. The man with the hole in his head, the bucktoothed man, and the crippled man sit behind them. The crippled man is identified with the phonetic character 跛 (*i*, for *izari*, an insensitive term for one who cannot walk).

#### 五ウ

Sosōbyōe tried his luck by employing a number of freaks of a type yet unproven as attractions, but quickly found himself being eaten out of house and home in a way that he could never have expected. Under this burden he put out the bucktoothed man as a speed eater of watermelon and clams, where, on the first day, he had him eat forty-five watermelons and five or six *to*<sup>54</sup> of clams, the latter of which he speedily scarfed down — now ten cups, now twenty cups. He forced down so many clams that his stomach practically

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<sup>52</sup> Being "long-armed" here means to have a predilection for theft.

<sup>53</sup> Referring to a customary rule that stated an indentured employee's probation would end after receiving a meal at the house. Sasōbyōe is being asked to hire the man immediately.

split!

As it turns out, there was nothing interesting about watching a man force feeding himself to the brink of death, and it was certainly not the kind of thing people would pay money to see or want to talk about with others. Even worse, the combination of watermelon and clams gave the bucktoothed man food poisoning, and he suffered immensely as he violently threw up; with its performer ill, the attraction would have to be shuttered.

“So did they bring him in to hype a sick man?”

“An attraction where you get food poisoning from eating watermelon and clams — what a farce.”

“Oh, the pain!”

#### Illustration

The bucktoothed man is depicted bent over in pain while Sosōbyōe and a man who appears to be a hired announcer attend to him. Comments critical of the attraction from an unseen audience are written in to the picture.

#### 六才

Sosōbyōe, in an abundance of ill-conceived greed, had taken in under his roof a stable of nuisances, among whom was a cripple who was unable to walk. He applied the savvy attained over the course of a lifetime to, with honeyed words, install this cripple as the doorman at the local baths — free of charge. The proprietor, drawn in by the offer of free labour, and thinking that any idiot could sit morning-to-night on a raised bench, gave the man two days’ trial — but that very day a fight broke out inside and turned the place upside down. The doorman, being a cripple, could but look on in terror, even as he was pulled off his perch and sustained blows from being caught up in the brawl. One day in, and his trial was not successful.

“Just you wait!”

“Shut your mouth, Hachi! You think I’ll just take being hit?”

#### Illustration

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<sup>54</sup> 斗. Measure of volume. One *to* is roughly eighteen litres.

The crippled man, having been pulled off his perch at the door of the baths, watches on helplessly as a brawl unfolds in front of him.

#### 六ウ七オ

Each and every thing Sosōbyōe tried missed its mark, and the large stable of freaks he had gathered under his roof continued to eat away his finances. He suffered loss after loss; the only thing he gained was more and more debt, and whilst he had been able to feed himself today, he became uncertain as to how long this situation could continue. It was in this state of mind that a devious thought took shape — he had found a way to make his long-armed woman useful. Sosōbyōe approached her with a plot, to take his neighbour's earnings for himself. The woman recognized a good deal when she saw one, and so set about putting her talents to use, first scouting out Watōbyōe's premises. He had in his employ a great number of Senkyōkoku men, the ones with holes in their chests — this abundance of eyes would make entry no simple matter, and so, thinking to win one of them over to her side, began to approach one of the men in particular, applying her wiles to capture his heart. The pair robbed Watōbyōe blind; they left him not a single coin, but, rather than returning to the man who had originally set their plan in motion, they slung their lucre 'round their necks, and beat a hasty retreat. This is the mark of a long-armed woman.

"When the job is done, we'll split the loot evenly. You take one-hundred *ryō*, and I'll take ninety-nine. There's no downside — we'll both get rich."

"Of course — you *did* hire me for being long-armed. It will be as plain and simple as the snacks that accompany tea. You will be paying me separately for the deed itself too, I presume?"

"I've clung to a vine of wisteria to escape a bad situation before, but now I find myself climbing a vine of gold, up over this wall!"

"You've been shaking this whole time — in the kind of way the late Hiroemon<sup>55</sup> did."

#### Illustration

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<sup>55</sup> Likely the popular *kabuki* actor Ōtani Hiroemon III (1726–1790), who played villains.

The mention of shaking here may refer to the symptoms of his illness in old age.

At right is depicted Sosōbyōe discussing his plot with the long-armed woman. At left, the long-armed woman is shown leading the man from Senkyōkoku she seduced up over the wall of Watōbyōe's property as they escape into the street. She leads him like a horse with the comically exaggerated strings of the purse they used to take their loot. This image is an example of the *ijidōzu* 異時同図 technique, which shows two temporally distinct events within the same picture.

#### 七ウ八オ

The long-armed woman had used her wiles to seduce the Senkyōkoku man and stolen away with Watōbyōe's money. They had no particular destination in mind, and simply let their legs take them where they would. For Sosōbyōe's part, he had, from the outset, been suspicious of the long-armed woman and the possibility that she could take the money for herself. He therefore lay in wait in a certain field, and, when the pair came through seeking to rest in the shadow of some rice-plant stacks, approached silently from behind with a broad-bladed sword, thrusting it into the rice around chest-height where he believed the Senkyōkoku man to be standing. The long-armed woman, seeing this, decided she rather preferred her life to the money, which she promptly forgot all about as she ran, not even sparing a look over her shoulder.

Now, the Senkyōkoku man had been stabbed right where the hole in his chest was; he therefore felt no pain at all, nor was he injured in the slightest, but knowing it was to his advantage to do so, feigned a mortal wound, and acted out the throes of agony to accompany it.

The woman had always believed that her end would be an ignoble one, and true to form she found herself in such a fluster as she fled, she took a tumble down an old well, damaging her shoulder such that she would never use her arm again. Her story should act as an example to all long-armed persons out there.

"My arms may be long, but to compensate, my legs are fast. Now I need to concentrate on running! Ah, I'm scared!"

"That's odd — I thrust the sword deep, but never felt the slightest resistance. Is he perhaps reincarnated from tōfu?"

"I may not actually feel any pain, but what a sadist this man is, thrusting in his sword even as I act out the throes of agony!"

## Illustration

Sosōbyōe at right stabs the Senkyōkoku man through the hole in his chest from behind a rice-plant stack. At left, the long-armed woman is shown fleeing past a stele; on the front is inscribed *Sarutahiko daimyōjin* 猿田彦大明神 (c.f. annotation 36), while the side reads *higashi zuitokuji michi* 東ずいとくじみち, “path to East Zuitokuji.” Zuitokuji is a fictional temple used metaphorically to mean “flee” by combining the adverb *zuito* ずいと (hastily; thoughtlessly) with the suffix *ji* 寺, temple. This illustration recreates a scene from act V of the famous *jōruri* play *Kanadehon chūshingura* 仮名手本忠臣蔵.

## 八ウ九オ

Sosōbyōe threw the corpse of the Senkyōkoku man into the shadow of the rice stack, taking from it the pouch of money slung around its neck. However, when he unravelled the strings to inspect its contents under the moonlight, he was exasperated to find that he had been tricked again — for inside he found not gold, but rather *engi koban*,<sup>56</sup> fashioned of dirt. The long-armed woman, he reasoned, can't yet have gone too far, but as he went to dash after her, fell to earth with a great thud, his legs caught up in a grappling hook. It was here that two or three Senkyōkoku men emerged from the shadow cast by a rice stack, and, binding tight his shoulders down to the forearms, carried him off whence he knew not.

This whole affair had, in fact, been but a farce designed to disabuse Sosōbyōe of his avaricious ways. From the very beginning, Watōbyōe had instructed the Senkyōkoku man to become intimate with the long-armed woman, and have him steal the dummied pouch of money.

“Aah, forgive me, forgive me!”

“You think you'll get off that easily? Just stay still — like a pine branch wrapped tight in ivy!”

“It's true that I was only faking my death, but the way you stabbed at me, you must have felt like a man poking at a crab hiding under a ledge. What a cruel

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<sup>56</sup> 縁起の小判. False coins fashioned in the form of gold *koban* coins, but made of inferior alloys or dirt. Frequently used as charms to bring economic fortune.

<sup>57</sup> Play on the phrase *tentōsama ga miteiru* 天道様が見ている (“heaven is watching”), used to encourage good behaviour in children.

old boy you are! Remember when you decide to do wrong — Lord Senkyō is watching!”<sup>57</sup>

#### Illustration

A Senkyōkoku man binds Sosōbyōe tight, while another illuminates the scene with a *yumihari chōchin* 弓張提灯 lantern. Rice fields are depicted in the background; at left can be seen a scarecrow dressed in a *kasa* conical hat and *mino* coat, while the strings tied to posts in the field show clappers used to scare off birds.

#### 九ウ十オ

The men from Senkyōkoku bound Sosōbyōe tight and brought him in front of Watōbyōe, who untied his shackles before giving him a good talking to. In the words of the ancients, ‘the meagre man is originally without sin; he gains it when he comes into wealth,’<sup>58</sup> and indeed, Watōbyōe’s unexpected windfall had given rise to the jealousy of those around him and created the circumstance for their evil behaviour. Taking this lesson, Watōbyōe split his wealth into thirds; to the men from Senkyōkoku and the women from Tenagashima he gave two parts, such that they would have the funds to return home. Then, to make up for the losses he had sustained, Watōbyōe gave the final third to Sosōbyōe, who, ashamed of his behaviour, had returned to his regular upstanding self. The Senkyōkoku men and the women from Tenagashima, too, rejoiced, overcome by Watōbyōe’s benevolence.

How true it is, that, when a Gentleman is in town, no bandits emerge.<sup>59</sup> While Watōbyōe’s windfall had come as a result of his life-threatening encounter with the gales that had blown him off course, Sosōbyōe grew envious of his neighbour’s good fortune despite not stepping one foot away from home. Though the workings of good and evil are often scarcely distinguishable, they are by no means the same thing. The distribution of wealth and poverty is decided by Heaven; just because another has money does not mean that you should be desirous of it; just because another wears nice clothes does not mean that you should be envious of them. These are lessons that all the good kiddies

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<sup>58</sup> Expression derived from the *Zuo Zhuan* 左傳 10.4. Even those of lowly origin are not predisposed to evil acts until they gain wealth not befitting them.

<sup>59</sup> Unclear if this is a quoting a prior source.

out there should take to heart.

“You’ve taken care of me so well, it’s such a shame I’ll have to leave,” the Senkyōkoku man says, as though he were a man of Shinano.<sup>60</sup>

“I cannot apologize enough.”

“I’ll send a missive when the swallows and the geese change places.<sup>61</sup> Your money I will humbly take; with it, I doubt I will need worry on which island I settle.”

“Please order my travelling gloves for five *jō* and six *shaku*<sup>62</sup> — your hose wouldn’t even be long enough for me.”

#### Illustration

Watōbyōe (left, in front of the *tokonoma*) and Sosōbyōe (right) sit facing each other, each with three piles of *koban* coins. The woman from Tenagashima lights her pipe, while two men from Senkyōkoku sit in on the meeting.

#### 十ウ 十一オ

Watōbyōe’s avarice was quelled, and he gave away the wealth he had accumulated. Now alone, he sent out slips advertising his desire to sell off the wind from Nyōgo-no-shima, drawing throngs of childless people every day who wanted to see this strange wind, tendering offers for five *ryō*, ten *ryō*, in the hopes that, should the wind blow their way, they would have the child they desired. And in fact it was all true, for there were old women who became pregnant from the very day after being exposed to these winds. Particularly impressed by the wind were those slated to become the heads of their households, such that Watōbyōe would be called on by *daimyō* carried in litters; with the sale of a single bag, he would gain an unfathomable amount of wealth, and, there being nothing so auspicious as giving birth to a child, would

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<sup>60</sup> In this case, referring to seasonal workers from Shinano province.

<sup>61</sup> When the geese migrate in in Autumn and out in Spring; when the swallows migrate in in Spring and out in Autumn.

<sup>62</sup> Somewhat less than seventeen metres long.

<sup>63</sup> Here, the name Kichiji 吉次 is homophonous with 吉事, here translated “auspicious.” The name also references Kichiji the Goldseller (Kaneuri Kichiji 金売吉次), a semi-historical merchant from the late Heian era.

go on to gain the nickname, “Kichiji the Windseller.”<sup>63</sup> Watōbyōe went on to have a very fortunate spring indeed.

In the five years since he was met by those fateful gales, Watōbyōe had suffered a great many hardships, but now, with the sale of a single sack of wind, he had become quite the wealthy man. Poison changed becomes medicine, just as a lacquered *sake* barrel changed becomes a *tokuri*.<sup>64</sup> The good and the wicked are as the palm and the back of the hand — and that hand flips just as quickly as fried mochi.<sup>65</sup> And isn’t that grand — a happy ending, or so they say.

By Kyokutei Bakin

#### Illustration

This image depicts the entrance to Watōbyōe’s house, where he has put up a number of signs. These read:

“The pregnancy-inducing wind from Nyōgo-no-shima, let loose until 4 in the morning.<sup>66</sup> Two-to-three *gō*<sup>67</sup> per person. Please line up according to your ticket number.”

“Kichiji the Windseller.”

“Be watchful of your footwear.”

On the screen placed inside the characters 君子德 (Gentleman - virtue) can be seen. These are likely derived from the phrase 君子之德風也, “The Gentleman’s virtue is like the wind.”<sup>68</sup>

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<sup>64</sup> Long-necked vessel for *sake*.

<sup>65</sup> The line between good and evil is often not clear-cut, and the perception of such can change as quickly as one flips over fried mochi. Fried mochi (焼餅 *yakimochi*) is a seasonal dish for early Spring (new year on the lunar calendar), the period in which this book was published. Fried mochi is also a slang term for “jealousy,” which ties neatly into the details of the plot. However, this term is typically limited to jealousy in a romantic context, so this meaning may not be intended by the author.

<sup>66</sup> Equivalent to 10am.

<sup>67</sup> 合. Measure of volume. Approximately 180cm<sup>3</sup> each.

<sup>68</sup> *Analects* 12.19. The line continues, “The meagre man’s virtue is like grass; when the wind blows, the grass must bend.”

本稿は、岡島由佳・エイデン・ランフォード・大屋多詠子『『庭莊子珍物茶話』上下巻 翻刻と注釈』（『緑岡詞林』46・47号）を基とするが、英語による注釈と挿絵解説は、英語圏の読者のためのもので直訳ではない。英訳に際しては、大屋多詠子氏によりご教示頂きました。心より感謝申し上げます。

附 『『庭莊子珍物茶話』翻刻と注釈 上巻』（本誌46号掲載）補訂（文責・大屋）

2 頁・（一オ・序）翻刻 9 行目 （誤）茶靡色 （正）荼靡色

4 頁・（一オ・序）注釈（脱落）\*27寛政巳の孟春 寛政九年正月

5 頁・（一オ二オ）翻刻 1 行目（誤）一足や二足 （正）一束や二束

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