

SHINGAKU HAYASOMEGUSA 心学早染草 – “RAW” TRANSLATION

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Notes

Unless otherwise indicated, reading order follows Mizuno's in SKZ 2.

Footnotes follow Mizuno's line of argument in NKBT 59, pp. 198-216 unless otherwise stated.

Translation and analysis

Upper Volume¹

First folio, recto. Preface

They say that *kusazōshi* hate to stink of logic/reason/rationality, but now I shall make a contrivance/plot/device of this rationality, and expounding on it over three volumes, teach it to the young.² If one can attain that truth, the Bossman of India will put his tricks away in his

¹ Note from title, the *tsunogaki* 角書 (two-lined subtitle) reading 大極上受合売 means “an item for sale of high quality and great efficacy.” Connection to *hayasomegusa*, a popular fast-setting dye that was for sale in the city at the time. *Shingaku* 心学 (Lit. “Heart/Mind Learning”), was a school of thought founded by Ishida Baigan 石田梅岩 (1685-1744) that combined elements of Buddhism and Shinto with Zhu Xi Confucianism, and saw the merchant as having a duty to be the moral equal to samurai, farmer and craftsman. As such it was seen as a sort of “commoners’ ethics”. The teachings focussed on personal reflection and experience. It became popular in the Tenmei and Kansei periods, under the guidance of Nakazawa Dōni 中沢道二 (1725-1803). Born in Kyoto and incidentally to a weaving merchant household, he came to Edo and learnt of *shingaku* from Teshima Toan 手島堵庵 (1718-1786). His teachings, though aimed at commoners, gained influence as far as the court of the Shogun, particularly under Matsudaira Sadanobu, who instituted the Kansei Reforms.

² According to NKBT 59, p. 198, it was established as a hard-and-fast rule from *Kinkinsensei eiga no yume* 金々先生栄花夢 (1775) that *kibyōshi* should not “stink of logic” *rikutsu kusai* 理屈臭い. The pretence that they were aimed at women and children but were in fact consumed by an adult audience runs throughout the genre. Mizuno SNKZ 79, p. 174 argues that in this line, Kyōden outlines his “ambitious/enterprising plan” (*yashinteki* 野心的) for the work. Perhaps this is the first hint, by specifically admitting that he is *making a contrivance* of *shingaku*, that Kyōden is not so much taking it to heart as making use of its popularity, to poke fun – or at least that it is quite an ironic statement.

pocket and retire, and the Old Man of Lu will put the Will of Heaven away in his sleeve and depart.³ And if so, the Boss lady of our country too may well be praised as clean and pure.⁴

³ 理を得る means “to make a profit”, so there is a playful double meaning here – both to manage to find the truth (via *shingaku* (?)) but also to make it a profitable endeavour. 天竺の親分 is a joking reference to the Buddha, 方便 are expedient means used to bring the unconverted onto the Path of Righteousness. 魯国の伯父 is a witty reference to Confucius, and 天命を袖にする is a reference to a line from the Analects, “The fifty-year old knows the Will of Heaven”, meaning to realise one’s allotted lifespan. *Sode ni suru* is “to give the cold shoulder to something”. The implication may be that Confucius himself would shun the Will of Heaven, and by extension, his own writing. The slightly tongue-in-cheek claim here is that if the author manages his aim, he will outdo the Buddha himself, and make Confucius shun his own teaching. The two lines echo each other, suggesting that both Buddhism and Confucianism will have to depart. We can see a note of witty *ugachi* aimed at the grandiloquent pretensions of *shingaku*.

⁴ This is a witty reference to Amaterasu, and 清く浄 (“clean and pure”) is a reference to one of the six virtues of women, in the 司馬温公家範 section of Tejima Toan’s *shingaku* text, 『前訓』 (An’ei 2), also known as 『男子女子前訓』, in which the six virtues are listed. Mizuno suggests that this implies it may be seen as splendid, and no worse than the teachings of Confucianism and Buddhism. Mizuno also suggests that this phrase plays on the Shinto concepts of 禊 (*misogi*, “ceremonial cleansing”) and 祓 (*harai*, “purification”), which serves as a reminder that elements of Shinto are incorporated in this system.

First folio, verso; second folio, recto – “Blowing souls like bubbles”

In humans, there are things called “souls”. As for the question of what kind of things they are, a male soul should be a sword. Moreover, when we listen to Shunkan’s part in the *jōruri*, *Hime komatsu*, a female soul is, most decidedly, a mirror.⁵ As regards the souls as portrayed on stage, they are made by pasting red paper on a piece of copper.⁶ It is best to put that kind of theory to one side. Saying they’re swords and souls are all examples. Looking in the margins of the annals, as a rhyme to remember/know souls, it says:

From the four woods,
the three mountains of fire,
the one earth,
seven are the golden,
and five have the water.

⁵ NKBT 59, p. 199: 『姫小松子日遊』, first performed in 宝暦七(1758), joint work of 吉田冠子(吉田/冠子一世), 近松景鯉, 竹田小出雲(竹田出雲三世), 近松半二, 三好/松洛. 俊寛(1143-1179) was a Shingon Buddhist priest who plotted the downfall of Taira no Yasuyori and the Heike household, was banished to and died on Oni ga Shima 鬼ヶ島 (A peninsula to the Southwest of Kyushu). In the play, he escapes from the island and reappears under a different name, kidnaps (守り?) the young prince and once again plots the downfall of the Heike house. In his third speech, he says, 「鐘をもつて金打とは、ひづまぬの武士の妻、女の生粹天下一」 “Holding a mirror and clashing it together [to make faithful vow], as the wife of a samurai, with an uncorrupted heart, is the acme of a woman’s purity”. The wit here lies in the fact that a reader who realises that a reference to a *jōruri* is being made here. There is a certain irony in the fact that on the one hand, we appear to be being offered a pseudo-learned, academic argument about souls. And yet, by quoting a *jōruri* play, he trivialises this *shingaku*-style sermon by putting in references/images/ideas that are completely out of place

⁶ NKBT 59, p. 199 references the theatrical prop of dead souls, which hang on strings, chasing after bad characters, sticking to them and issuing complaints. This is how souls would be portrayed on stage, and so this trivialises the talk on souls, bringing it down to the level of the kabuki/*jōruri* world, which is not in line with what he is trying to do.

But this something of a forced analogy.⁷

There is nothing beyond the one. This, when living, is called spirit/energy/essence; when dead it is called the departed soul/soul/ghost. Also called the “spirit”, there is nothing more important to humans than this. When we ponder upon where on earth this thing called a soul comes from, it is granted by heaven.

Originally, in the heavens, there is an exalted spirit known as the Lord of Heaven, who endlessly blows out souls from a bamboo tube dipped into something like a teacup in which are the skins of the berries of the *muku* tree, dissolved in water. The rationale is the same as soap-bubbles as a children’s toy.⁸ As he blows them out, they are all perfectly rounded, but as they are blown by the winds of straying minds/distraction, and fantasy, and they become distorted inside, or else become triangular or square and go flying off.

“They’ll have trouble doing the illustrations for my appearance. This time my looks will be for a Lord of Heavens limited to Japan. Don’t let the other countries know!”⁹

⁷ The 年代記 could conceivably be a reference to the 天明 3 (1783) *kibyōshi* by Sakuragawa Tohō 桜川杜芳, 『草双紙年代記』, illustrated by Kyōden. The rhyme is a minimal parody of 「聞くからに秘密の山に土一つ七つは金と御水量あれ」.

NKBT 59, p. 199 argues that this rhyme was used to remember the number of types of souls belonging to each of the five elements. Drake’s translation combines both meanings without flagging up that one is the implied original and the actually-present parody. Depending which year you were born in, you might have one of the souls of that particular sign, and its concomitant characteristics.

⁸ A pleasantly irreverent image of the God of Heaven blowing bubbles, which once again downplays and trivialises the whole idea of “souls”, which are so central to this teaching, but the very act of creating them is likened to child-play.

⁹ This conspiratorial note has the Lord of Heaven breaking the fourth wall as though to share confidences with the reader. NKBT 59, p. 200 likens it to “Dressing-room talk” 楽屋話, whereby something is shared that’s not meant “for the stage”. Illustrators would have difficulty knowing how to depict a truly universal overlord that “goes beyond the national literature”, and so most would just go for the Japanese model as shown here. It seems that Kyōden is poking fun at himself and at the inevitably limited ability of illustrators to depict the limitless. SNKZ 79, p. 176 mentions that this “version” of the God appears in a *kibyōshi* illustrated by Kyōden in Tenmei 6, 天道大福帳. This is quite a nice example of a visual wit and macro-wit being used self-referentially to draw the reader’s awareness back to the fact that they have to

“All the best bubbles, bubbles, bubbles!”¹⁰

engage with both illustrated and textual elements of the *kibyōshi*. The divided page serves to form a dual line of reading between “narrative” and “descriptive” elements.

¹⁰ NKBT 59, p. 200: 評判 is reminiscent of the calls of the soap-bubble sellers: 「シャボン玉吹き、評判の玉や」. Note first usage of this term is in 1783 in a *sharebon*, 愚人贅漢居続借金, by Hōraisanjin Kikyō 蓬萊山人帰橋(「しならぐならと、しゃぼん玉のゆうれいにひとしく、日を送るへんてこ」). This juxtaposition of the divine and the mundane is inevitably witty, through its incongruous comparison of the very God of Heaven with a soap merchant.

Second folio verso; third folio, recto – “The baby is born and gets his good soul”

And now, in the vicinity of Edo’s Nihonbashi, there is an affluent merchant named Memaeya Rihē, and his wife became pregnant, and on the allotted tenth month she gave birth.¹¹ As they had gained a jewel of a boy, the household all expressed their congratulations in noisy jubilation.¹²

The young are like white thread: truly, no matter what, they become dyed in their colours.¹³ Just as Rihē’s son was being born, and as this coin-shaped [/warped] bad soul tried to slip in through his skin, the Lord of Heaven appeared, twisted the bad soul’s arm up, and made a perfectly rounded good soul go in.¹⁴ All this was because the father Rihē was always of a wholeheartedly good order, and so the Lord of Heaven poured blessings upon him. However, that this is completely invisible to the eyes of ordinary people is indeed pitiable.

Lord of Heaven: “Go straight on [in] here”

Good Soul: “Yes, sir!”

Snap! Snap! Snap! Snap! go the kabuki clappers as it reaches end of the scene.¹⁵

¹¹ SNKZ 79, p. 176 notes that Nihonbashi was a centre of merchant trade in Edo. 目前 is an allusion to the phrase 目前の利, “an easy, uninteresting profit”. This combined with 理兵衛, which is a play on a typical name, using *ri* of “Logic”, implies that the father has a one-track mind for a simple profit.

¹² Drake highlights the connection between 玉 and 魂, pointing out the homophony between “jewel / circle / sphere” and “soul”, but does not extend the argument beyond this. An example of the simplest micro-wit.

¹³ This is a quotation from the Enanji 淮南子, compiled by 淮南王の劉安. The full quotation is in *NKBT*

¹⁴ Note that while いびつなる can mean “warped” (as in Drake), as in “unusual, wrong, bad”, the earliest recorded use of this meaning is 1809~13 in 浮世風呂, and the principal meanings are “in the shape of a *koban* coin”, i.e. a distorted circle.

¹⁵ Here I follow the order of the text; in SKZ 2, pp. 327-8, this line is placed before the dialogue.

Third folio verso; fourth folio, recto – “Ritarō, a very reasonable boy.”

Rihē named and raised his son as Ritarō, and the good soul stayed by him day in, day out, protecting him, and so as he grew to adulthood he was cleverly skillful, well-mannered and above all upstanding and fine. He was very different from the other children, and so his parents raised him as precious as though he were a little jewel.¹⁶ Saying, “A child’s soul at three lasts to a hundred!” they looked happily forward to his future.¹⁷

“This is marvellous. He might be my own son, but I have to believe he may be destined for great things.”¹⁸

Behind them, the soul strokes his beard proudly, and says:¹⁹

“Well, I wouldn’t go quite so far...”

“It’s absolutely wondrous – perhaps we should get someone to teach him?”²⁰

“He truly is a gifted child”²¹

“Teacher says he will write out the name of the provinces for me.”²²

¹⁶ 掌中の玉 means literally “a jewel in the hand”, but also “a precious thing” or in the case of a child “a well-loved one”, comparable to “the apple of one’s eye”. Interesting that he is again being compared to a jewel, something with material value. Kyōden emphasises again and again the link to the mercantile and money.

¹⁷ This is a proverb meaning that the character of a child will not change as they grow older. Drake points out that this is not a proverb belonging to *shingaku*, which does perhaps support the claim that Kyōden was not merely parroting *shingaku* turns-of-phrase.

¹⁸ This is said by Rihē, looking at his son’s calligraphy. 後生畏るべし is a proverb from the Analects, meaning that one should not look down upon children just because they are young, as they have the potential to be great. Interestingly, here Kyōden inverts this Confucian admonition, turning it into a boast on Rihē’s lips. Another instance of *ugachi*: portraying this quote from a slanted angle, it can become a boast, rather than an admonition. There is a slightly ironic note in this “misuse”

¹⁹ SKZ 2, p. 328 places this before the previous line. This would make it appear that the soul is calling Ritarō his own son.

²⁰ This appears to be Rihē’s wife speaking.

²¹ This is the wetnurse speaking.

²² Ritarō’s voice. The provinces of Japan were written out in an easy-to-remember order for use as a practice primer for calligraphy in *terakoya* schools during the Edo Period.

“This young master’s father and mother are important to him! He’ll not be playing gambly coin-toss or string-pull games.”²³

“Young bamboo resembles the man of virtue”²⁴

²³ Exactly who is speaking here is not clear – Drake’s translation suggests it is both Ritarō and his soul. They characters are equidistant from the text. 坊 as a first person particle is unclear. Mizuno in NKBT 59, p. 202 makes it Ritarō again, in SKBT 79, p. 178 makes it the soul, and in SKZ 2, p. 328, it is unmarked.

穴一 and 宝引 were simple children’s games of skill and chance, that later were played by adults as gambling games. Clearly the implication is that Ritarō will be engaging in no such frivolous pursuits, either as a child or as an adult.

²⁴ This is the inscription on the screen painting. It is a Chinese saying, from the monumental Qing dynasty text, the *Complete Library in Four Sections* (*Sikù quánshū* 四庫全書, Jp: *Shiko zensho*, published 1772-1783. The passage in question reads:

徐氏瞻綠軒 / 綠竹似君子長年不厭看
沉吟風雨夜牢落雪霜寒
開徑連書屋臨流足釣竿
眼中高節在早晚候平安。

Fourth folio, verso; fifth folio, recto – “The bad souls’ gathering”

Now, this bad soul, having been caught out by the Lord of Heaven while trying to get into Ritarō’s body didn’t know where on earth to put himself.²⁵ And even if there were a suitable body, even though he might think to get into it, nowadays, people, all following the esteemed paths of Confucianism, Buddhism and Shinto, have nary a bad mind, and so it has no place into which it could enter.²⁶ It just loitered about in space, plotting, to get rid of the good soul in Ritarō’s body, and get in under Ritarō’s skin and make a permanent home of him, should it have the chance.²⁷

“All these were the bad souls of people who had brought their bodies to an end through imprudence, and yet they wandered lost in the realm between life and death.”²⁸

“Why don’t us lot have fifty rounds of cards?”

“I just want to buy myself a share in a good body”²⁹

²⁵ 身の置き所なく means to be unable to bear being in a place any longer, being at a loss as to where one should put oneself, often out of embarrassment. I see a little witticism here on the idea of having no place for one’s *body* to be – the irony being that the soul has no body to put anywhere in any case.

²⁶ NKBT 59, p. 202 indicates that this is a reference to the literary and educational policies, and to the popularity of *shingaku* under the Kansei Reforms. SNKZ 79, p. 197 mentions that *shingaku* melded tenets from all three together to be easy for people to understand. However could we not see a tongue-in-cheek note here, as the statement made here is clearly false—we are about to see proof that this was not the case!

²⁷ *Wareware* could be “I” or “we”, implying that this might be indirect speech on the part of the soul(s)

²⁸ Here we see five lines of dialogue.

不所存より身をはたす may imply “through suicide or execution”, but to state this baldly in translation without comment is perhaps a little liberal. Note that an alternate meaning is “to bankrupt oneself”.

²⁹ Mizuno and Drake both indicate that this references the custom of buying one’s way into a good title or name. I think this could perhaps be a prime example of witty *ugachi*, as it mockingly shows some of the flaws in the society—here we see how this has the flavour of a sermon, and is yet clearly not fully-fledged as such.

“Recently this thing called *shingaku* is ever so fashionable and so there are very few brigands I could make a home in.”

“Sitting round like this, we look like we’re about to start up a game of dice. Or like the scene’s set for the prayer-bead count-off, but we’ve forgotten our beads.”³⁰

³⁰ Reference to the Jodo school 百万遍念仏 where many people would gather, and using 8080 prayer beads, carry out a *nenbutsu*.

fifth folio, verso – “Ritarō becomes a man”

Now, as Ritarō turned sixteen, he was dressed as a man, forelock shaven, and he was a good, innately well-disposed man. And so, when most of the business matters were handed over to him, true to form he was an honest sort. Because of this, he rose early in the morning, went to bed late at night, paid the utmost attention to everything and was fundamentally frugal. He was filial towards his parents, compassionate towards the employees, never let go of his abacus, protected both the internal relationships and external interests of the household, and because of this, he was the toast of the neighbourhood.

Rihē:

“Best not pluck your brow, it’s not becoming of a good character.”³¹

Ritarō:

“Yes, father, yes.”

Man:³²

“It suits you well!”

³¹ Plucking the hairs on one’s brow to make the head seem wider was a popular fashion amongst frequenters of the pleasure quarters.

³² Drake says “clerk” – could just be a manservant. SNKT just says 男

Middle volume

Sixth folio, recto – “*The bad souls make their move*”

There’s no doubt about it – when people are sleeping, their souls head out to play.³³ One day when Ritarō was eighteen, tired out at the ledger, he dozed off. His soul, somewhat exhausted (*a bit knackered*) from warding off the nearby bad souls day in, day out, rejoicing at Ritarō’s napping, headed off to enjoy himself.³⁴ However, the aforementioned bad soul took this splendid chance, rounded up his friends, trussed up the good soul and entered the empty body.

Good soul:

“Woe is me!”

Bad soul:

“What a feeling! What a feeling!”

³³ This is a folk expression. Also a reference to a teaching from the An’ei 9 (1780) *shingaku* text, 朝倉新話 by Tejima Toan. Full quote in NKBT.

³⁴ Note here that even a good soul is being shown as getting worn out and wanting to go off for あそび. Given Kyōden’s fondness for the pleasure quarters, it would be an oversimplification to see this as a one-sided indictment of the dangers of letting one’s guard down. Kyōden shows that this is a proverb used as a tenet of *shingaku*, but then twists it to show how even the best “soul” can be caught unawares. Even if you get a “good” soul, you cannot be off-guard; this thing just –happens–, so clearly this moment where Ritarō’s “fall” begins, and yet it is shown almost as though he is helpless to stop it, being asleep. A hint that any didactic notes are ironic ones.

Sixth folio, verso; seventh folio, recto – “Ritarō’s ill-fated expedition”

That day, after waking from his nap, Ritarō decided he would make a pilgrimage the same day to the Kannon shrine in Asakusa, and intended to pray to Kannon and return home.³⁵

However as he thought more about it, he realised, “I’ve never before felt the need to pay the slightest bit of notice to the place called Yoshiwara, but as just looking wouldn’t cost anything, it couldn’t hurt to have a peek just this once,” and set out light-heartedly along the few hundred yards of the embankment path.³⁶ This was because the bad soul(s) had got under his skin.

“No, no, I thought I’d go, but actually I’m expected at home. Then again, I’ve come all this way, shall I go and have a little look? Or shall I go back?” he anguished, going back and forth along the embankment. This was the bad souls’ doing.

“Hey, enough with the indecisive mumbling. We’ve got it all in hand. Have a look at some of the exciting, fashionable parts of Yoshiwara. Well, well, hurry, c’mon, c’mon get yer k’na mochi!”³⁷

“I look like a cloth-ripping bandit trying to pull you into an inn.”³⁸

“Heave-ho, heave-ho, heave-ho, there we go, there we go. Hey, hey, hey, that’s the way.

We look like we’re pushing a big ol’ person-float along.”³⁹

³⁵ This shrine was to the north of Yoshiwara, and famous for its connections with the world of entertainment (Hur 2000, p. 14), and especially that of courtesans (Hur 2000, pp. 104-5).

³⁶ うかうかと has implications of both “carelessly, without paying attention” and “with floating feelings.” The path in question ran along a riverside embankment between Asakusa and Yoshiwara.

³⁷ はやくきなこもち is a pun on 来(き)な (“do not come”) and きな粉餅 (“Mochi sprinkled with soy flour”).

³⁸ The soul on the right, pulling. an instance of a visual-textual pun between the fact that the soul is pulling on his sleeve, both like the inn-touts who would guide travellers in to their inns, and the bandits who would steal clothes as well as other possessions.

³⁹ These cries were called when pulling and pushing along festival floats, normally enshrining deities, in this case played upon as a human version of the same.

Seventh folio, verso; eighth folio, recto – “Ritarō falls prey to the charms of Yoshiwara”

Ritarō, inveigled by the bad souls, had thought just to have a look and then return home, but as he saw the night-time scenes in the heart of the district, he finally finally had the last of his willpower spirited away by the bad souls and called upon the services of a certain tea house, so he could meet with an enjoy the company of a courtesan by the name of Ayashino of the Miuraya House.⁴⁰

All of a sudden the souls flew up to seventh heaven, all thoughts of returning home were forgotten, and there was not a jot of sense left in him.

“The souls jumped for joy and danced about.”

“Dance away!”

“Hey hey!”

“Woop woop!”⁴¹

Ritarō:

“Mm, that smells good. It’s the scent of Okamoto’s Maidenhair oil!”⁴²

Geisha:

“Even in your cups, there’s no night that doesn’t dawn

⁴⁰ This being a teahouse where one could arrange to meet courtesans in a formal setting before returning together to their brothel. The characters for Ayashino 怪野 could suggest that this gives this particular courtesan something of a suspicious, and certainly not auspicious air; we might even draw an unflattering comparison with that famously elegant and poetic locale, 武蔵野. The 三浦屋 existed in Yoshiwara until the Meireki period, so it could well be that Ayashino plays on the name of one of the more famous courtesans there. A nice example of micro-wit (a self-contained reference) that would require you to be fully aware of the more famous courtesans in order to get the joke.

⁴¹ そつこでせい is an “encouraging word” in dances.

⁴² This was a famous product sold in Okamoto Genjirō’s 岡本源次郎 fashionable cosmetics store in Ginza.

therein lies the height of madness”⁴³

Ritarō:

“haha, very funny, very funny! What a crying shame I’ve lived up till now not knowing anything so amusing!”

⁴³ This is a quotation from a *nagauta* 長唄, *Shiki no wankyū* 四季の椀久, also known as *Hitori wankyū* 一人椀久, first published in 1772. Also referenced in 天慶和句文. According to NKBT 59, p. 207, the quotation reads: 「見事な酒は多くけれど、聞いてびっくりまる三杯、飲んだ盃ついついのついで、酒にあかさぬ夜半もなし、それがかうじた物狂ひ」 “Many are the marvellous wines / ask and—oh!—it’s been three whole cups / on and on pile up the cups anon / even in your cups there’s no night that doesn’t dawn / therein lies the height of madness” (My translation). This is a case where we have a *mojiri* and an original, both of which need to be understood (both as a reader and as a translator) in order to “get” it.

Eighth folio, verso – “And so, to bed”

And so, with the preparations made in the bed chamber, before long the courtesan came, and so the bad souls took her hands and took off Ritarō’s *obi*, and had them embrace tightly, skin to skin.⁴⁴ Moreover, they took Ritarō’s hand and delved deeply under the courtesan’s collar. At that moment, Ritarō’s whole body felt as though it were going to melt...⁴⁵

Courtesan:

“A little more over this way. Oh! That’s cold!”

Bad souls:

“It’s a yes! It’s a yes!”

“And if you lose the financial support of your family, what would you do?”⁴⁶

“We’re going to cut off here for tonight! Clap! Clap! Clap! Clap! Clap!”⁴⁷

⁴⁴ 床のおさまりは explained in SNKT 79, p.184 as 座敷での遊びが終わり、客が遊女の部屋の床に移ること, which is borne out explicitly in Drake’s translation. The only other reference to this is in a 洒落本, where it is explained as 床の用意ができたこと. [SNKT 80, pp. 133-4] Drake translates 帯 as “loincloth”, which seems a step too far. The image certainly doesn’t show them naked!

⁴⁵ The rest of this phrase is elided, leaving just a suggestive note.

⁴⁶ This is slightly ambiguous, in that the bad soul almost appears to be admonishing Ritarō.

⁴⁷ Imitating a kabuki convention where a scene is brought quickly to a close to leave intimations of what is about to follow, the theatrical equivalent of a camera panning up and away from an intimate scene. This could be seen as a subtle form of macro-wit whereby the scene on the page works to call to the reader’s mind an image of a kabuki scene being brought to a close; again, a slightly incongruous note bringing down the tone from a highfalutin lecture to a humorous moment in a kabuki.

Ninth folio, recto – “Chained to disaster”

The good soul, who had for all these years made a home of Ritarō’s body and been of the utmost devotion, now unexpectedly finding himself bound up by the bad souls, was in anguish over what could have happened to Ritarō’s body, but there was nobody to release him and so he itched to get on with it, all alone.⁴⁸

It would have been just right to have someone like Chūgorō or Isaburō there to sing a soft lament in the background...⁴⁹

Good soul:

“I’m Hyōgo’s wife from *Yaguchi*, I’m Yukihome from the *Shinkōki*”⁵⁰

⁴⁸ As Drake in Shirane 2002, p. 722 notes, the image showing the good soul tied to the character 災 recalls the practice of having characters writ large as a backdrop to *shingaku* sermons. However, the phrase 不慮に hints at the expression 不慮の災難 (“an untimely disaster”), a pun that requires the reader to engage with both the text and the (fairly obvious) clue in the image.

⁴⁹ Matsunaga Chūgorō 松永忠五郎 (?-1808) and Yoshimura Isaburō 芳村伊三郎 (1719~1808) were famed *nagauta* chanters. A 独吟 was a song sung to the accompaniment of shamisen to heighten the dramatic effect of a scene, usually tragic. The effect here seems almost to be to compare a *shingaku*-style sermon with a melodramatic kabuki scene.

⁵⁰ Here we have two intertextual references of some complexity to jōruri plays that were immensely popular at the time. *Shinrei yaguchi no watashi* 神靈矢口渡 (“Souls at the Yaguchi Ferry”) was first performed in 1770, written under a pseudonym by Hiraga Gennai 平賀源内 (1728-80). The redacted title here leaves the reader to make the connection to *shinrei*, the souls of the departed. The character alluded to here is Minato 湊, wife of Yura Hyogonosuke 由良兵庫助, a retainer of the central protagonist, Nitta Yoshioki 新田義興. In this scene from the second act, she advises her husband, into whose care the castle and heir of Nitta has been placed, to surrender to the troops of the villain Ashikaga. He ignores her and ties her to a pillar. Determinedly she rubs her bonds together until they catch burn away, then proceeds to rescue Nitta’s heir and they escape together. A knowledgeable reader might understand a further connection, and realise that the good soul will not be bound for long. In the famous fourth act of *Gion sairei shinkōki* 祇園祭礼信仰記 (“Record of the Gion Festival Faith”), first performed as a jōruri in 宝曆 7 (1757), and later as a kabuki play, Yukihome, daughter of the artist Yukimura, is captured, together with her lover, by an enemy of her father and tied to a cherry tree. This much is mentioned by Drake, and gives one layer of nuance to the reader, who has to “get” the reference and draw the link between her and the depiction of the soul’s predicament. However, the savvy reader would also know that the heart of this scene comes when Yukihome sketches a mouse in the fallen cherry blossoms with the tip of her toe, and miraculously pours so much soul into it that it comes to life and eats away her bonds. This

Ninth folio, verso; tenth folio, recto – “Torn between good and evil”

The bad souls, exhausted from dancing since dusk, went inside the courtesan’s robe and as they slipped easily into slumber, thoughts of home weighed heavily upon Ritarō’s mind. “Why on earth did I come here? What on earth brought me to do this?” he thought, feeling as though he were waking from a dream, and rose to leave without a word.

At this noise, the bad souls awoke, and, determined that he not leave, promptly flew back inside him, and so once again he had a change of heart and in the end decided to stay on for another night. Thereupon, his good soul, who had at long last ripped free of his binding ropes ran up to him immediately, took him by the hand and tried to take him home. The bad souls held on to him to stop him going home.

As Ritarō was pulled to the left, he would say, “Ah, I’d prefer to stay on another night,” and as he was pulled to the right, he would say, “No, no, I’ll go home,” going back and forth in the corridor, torn in his plans.

“As souls are completely invisible to ordinary human eyes, the teahouse attendant thought he was a customer who was acting rather strangely.”⁵¹

Ayashino:

“Either you go or you stay – it’s so tiresome”⁵²

Bad souls:

nuanced reference not only plays upon the theme of “souls” again, but intimates that the Good soul will get away, at least temporarily.

⁵¹ Mizuno’s transcription and Drake’s translation place a quotation mark at けしからぬ, and yet the original has 〱 starting at 魂のすがた, perhaps indicating the presence of a narrator? If not, it’s still odd, worth considering. Note also a lack of the quotative と

⁵² Mizuno indicates that ばからしい is pleasure-quarters slang for くだらない、つまらない程度, so emphatically not “stop acting like an idiot” (Drake)

“We look like we’re well-cleaning.⁵³ Hey, don’t fart.”⁵⁴

“Heave! Heave! Heave! Heave!”

⁵³ To clean wells, workers would be tied together and pull a person up and down the well, a clear reference to their appearance. However there is also the proverb 井戸替の釣瓶 (lit. “A well-cleaning bucket”), that, referencing the movement of the bucket up and down the well, means to raise and lower people by praising and demeaning them. The source quotation is from a 式亭三馬 sharebon, dated to 1798 (寛政 10 年) by a preface (and indeed if it were earlier, the author would have been suspiciously young), but note that the quotation includes reference to 魂: 「芝居の魂、すゞべ紙で張た月といふもので、上げたりさげたり井戸がへのつるべときめかける」 Too much of a coincidence?

⁵⁴ Not sure of the grammar of 尻をひらつしやんな.

Tenth folio, recto – “The soul of a letter”

The good soul went inside Ritarō, as before, and so the matter of his recent whoring felt like a dream; even recalling it made him feel sick, and he just did the accounts, but as he unthinkingly opened a soulful letter that had come from Ayashino’s place, the bad soul in the letter again came and entered in, taking hold.⁵⁵

Teahouse attendant:

“For a letter to come after just one meeting, it’s something you wouldn’t have had even in the age of the Gods!”⁵⁶

The good soul fretted, trying to stop him looking at the letter.

⁵⁵ 魂胆 is anything *but* “a standard letter” (Drake), as it would be sent after several visits to a courtesan, establishing more regular ties with a customer, and for it to come after the first visit would imply that the courtesan had either fallen for the customer, or intended to make them a regular customer. It also means “a secret plot” or “an underhand trick” and the pun on 魂 makes for a pleasant joke for those who understood the mores of the pleasure quarters. The grammar of 「此文の中へ入り来り取つく」 is a bit unclear, in terms of exactly what motions are being described

⁵⁶ i.e. Even in legends, this wouldn't happen.

Lower Volume

Eleventh folio, verso – “*The good soul slain*”

Ritarō, after reading the words of the letter that Ayashino had so guilefully written, was in quandary once again. He thought, “with my assets, spending three to four hundred ryō a year would hardly bankrupt me. I’m not going to live for tens of thousands of years, and when I die, I’ll won’t be able to take anything but six coins with me.⁵⁷ Up until now I’ve been profitlessly frugal; as they said, “why not take a light and go play?”⁵⁸ Taking this old verse and quoting it as an example for his own selfish purposes, he made unworthy thoughts spring up.

As Ritarō was sewing bad thoughts, the bad soul took his chance and slew the good soul, and dealt with his long-held desire.⁵⁹

Bad soul:

“Know defeat!”

Good soul:

“Alack, alas!”

⁵⁷ A reference to the coins taken by the dead as a fare to the boatman to cross the river of the dead.

⁵⁸ According to Drake in Shirane 2002, p. 723 and SNKT 59, p. 211, this is a reference to the *Wen xuan* 文選 anthology: 「生年百ニ満タズ、常ニ千歳ノ憂ヲ懐ク。昼短クシテ夜ノ長キニ苦シム。何ゾ燭ヲ乗ツテ遊バザル。楽ヲ為スハ当リニ時ニ及ブベシ。」 “A lifetime does not reach a hundred, but is always bound to a thousand years of suffering. The day is short and one suffers in the long night. [...]

It would appear that it says 遊ばざる, so it seems a bit of a contortion to turn it into a “Recommendation” for playing, but this is what the commentary says.

⁵⁹ General meaning “to get revenge”, but this seems to do away with the subtlety of the use of 念 – while Ritarō has his bad thoughts, the bad soul of course would already have cherished his own bad thoughts, those of getting his own back at the good soul. 日ごろの念を断つ is not a set phrase. Could there be a slight pun on 断つ, “to cut off”?

*Eleventh folio, recto; twelfth folio, verso – “The Bad soul moves in”*⁶⁰

The bad souls finally got in under Ritarō’s skin, and when they drove out the wife of the good soul and his two boys, the three of them joined hands and departed from the body they had inhabited all these long years, bereft. Thenceforth, Ritarō became a debauchee, making stays of four to five nights in a row.

Even the courtesan thinks Ritarō is staying rather too long; slightly vexed and trying to distance herself, she makes hints:⁶¹

“Really, your good father and mother must be wondering about you. By all means, I wouldn’t want to ask you to go home, but I wonder what would be the best thing to do?”

Ritarō’s head clerk comes along, doing an “Okuyama”, and speaks reason:⁶²

“You never used to be so lacking in careful discernment like this, but perhaps the devil of discernment got into your head, and there’s nothing to be done...”⁶³

Ritarō:

⁶⁰ There is a form of wit to be found here in the flexibility of the reading order – a little like a “choose your own adventure” book where the reader gets to make the choices about how to read the story. My interpretation here tries to follow a more natural reading order, rather than the slightly jumbled order of other transcriptions and translations.

⁶¹ 神がる is pleasure-quarters slang from the phrase 神, an amateurish jester who would accompany a big spender. Nuance not clear here.

⁶² This is an interesting visual use of the term *modoki* もどき, the phenomenon of carnivalesque mimicry. As Drake and Mizuno point out, the clerk is portrayed looking just like Okuyama 奥山, acting name of Asao Tamejūrō (1735-1804), a Kabuki actor famed for playing villains. It is interesting that it is from the mouth of a villain that words of reason (理屈) come.

⁶³ 「料簡のない」 = 物事の道理や正邪・善悪などを注意深く判断すること。In other words, he has lost the ability to tell the difference between right and wrong. 天魔 is a Buddhist term for a devil that robs people of their goodness and sagacity.

“Come now, don’t say such thoughtless things. No matter what happens, going home’s about as tempting as shad sushi...”⁶⁴

Bad soul (on Ritarō’s shoulders):

“This is our domain from now on!”

Bad soul (sitting):

“Hahaa! / Ah, now there’s a cold wakeup for you!”⁶⁵

A soul drives them out with a split bamboo pole:

“Come on, come on get up and get lost!”

Good soul’s wife:

“Before too long, I’ll make you realise what you’ve done, you’ll see!”⁶⁶

Good soul’s sons:

“Boo-hoo, boo-hoo!”

“Let’s go, mother.”

⁶⁴ 帰る事はいやだのすしだ is (apparently) a pun on こはだ, a small gizzard shad fish, that would make for rather measly sushi. Drake’s translation chooses to render this pun literally, with no explanation.

⁶⁵ ゑいざま could be a shortening of 酔覚し, waking up from a drunken stupor.

⁶⁶ 「今におもいらせん」 = 思い知る -> 未然 + 未然形の使役の「す」 + 終止形の意志・推量の「む」

Twelfth folio, recto; thirteenth folio, verso – “Ritarō the vagabond”

Ritarō gradually amassed more and more bad souls – on top of whoring, he boozed and ran amuck, brawled and bamboozled. Faced with his unfilial behaviour, his parents eventually disowned him, and so he came to have nowhere to be.⁶⁷ Moreover one night, he cut a hole in the storehouse of his parents’ home to steal.

Many bad souls gathered and haunted him, urging him on to various wicked deeds.

Truly it was terrible. Beware, beware!⁶⁸

The dog says, “You’re no Yamashina sneak, but my old master turned muddy burglar!⁶⁹ I’d be lax in my duty if I didn’t bark – Woof! Woof! Woof! Woof!”

Ritarō:

“Hey, Spot, it’s me! Don’t bark, don’t bark! Here’s a good one for you – chickeny pictures, chickeny pictures!”⁷⁰

⁶⁷ 身の置き所 reflects the position of the bad souls at the start of the story.

⁶⁸ Again this has the ^- a narrator?

⁶⁹ This is a punning reference to a scene from a jōruri, *Taiheiki chūshingura kōshaku* 太平記 忠臣蔵講釈 (1776) in which an old master warrior gets himself covered in mud while trying to help with the repairs of a storehouse. This is a “forced” connection (*kojitsuke*) between the mud of this scene and the “mud” in 泥棒, is both a pun on the part of the dog, and also a case of むりやみに giving a historical backdrop for the etymology of a word.

⁷⁰ This *kojitsuke* pun is on the concept of votive pictures for *kōjin* 荒神, spirits of the kitchen, which, rather than typical horses, portrayed chickens. The cry of vendors selling such pictures was *oenma!* 御絵ン馬 “votive horse pictures”, which is very close to the command *hoeruna* ほえるな (“don’t bark!”). This much is picked up by Drake’s translation, and the argument that “From the perspective of Mind Study, Ritarō’s frivolity indicates that he has strayed from his “original mind”” indicates that this translation has not quite drilled down to the full explanation of the pun – Ritarō punningly uses the fact that these pictures portrayed chickens as an enticement for the dog (to silence it, as though with a juicy bone). The *dōda* どうだ is thus both him saying “how’s that for a pun?” and “how would this [chicken] be?”

*Thirteenth folio, recto; fourteenth folio, verso – “Dōri Sensei puts his foot down”*⁷¹

⊖Ritarō ended up a vagrant, and the bad souls became all the more puffed-up; now he even went so far as to go out to deserted places and rob people – the horror!

⊖The bad souls, even though it was through their actions that he had come to be in this state, all pointed their fingers at him and passed the time roaring in laughter at him.

⊖Now as it happens, there was a respectable, learned and wise man known as Master Dōri, whose benevolence was unsurpassed in society; as he was returning home from a lecture he encountered this bandit, and having long been confident in the strength of his good arm, threw him down.⁷² Determined to educate him and fill him with a virtuous heart, he forgave him that crime, and accompanied him to his home.

⊖Master Dōri:

“What a bad sort.”

⁷¹ This is another case where Mizuno’s transcription order prescribes a certain translating and reading order, which I have chosen to alter, but feel that this critical decision must be acknowledged.

⁷² 道理先生 is a play on 中沢道二. See footnote 1.

Fourteenth folio, recto; fifteenth folio, verso – “Ritarō learns his lesson”

Now the good soul’s wife and their two sons lay in wait to attempt the revenge of their father, but as the bad soul had many cronies, it was beyond their power, and they spent days and months in vexation; but when Ritarō returned to his true nature, they seized their chance and achieved their heart’s desires, and so the other bad souls all fled, and they rejoiced.

Ritarō had his life saved by Master Dōri, and more he heard the Way of Confucianism, Buddhism and Shinto, and now he lamented his past sins and returned to his true nature.⁷³

Ritarō:

“I alone know no reason – I gave her money to tell me she loved me, and tips on festival days too. Now it seems so obscene, so obscene.”⁷⁴

Master Dōri:

“In all human actions, the unified mind is of the greatest important. Everything comes from one’s own mind and brings one’s own body to suffering. This mind is, in other

⁷³ The “true nature” is a *shingaku* concept of the true nature of a person when they are born, in this case it would be Ritarō and his good souls.

⁷⁴ This is a play on the *meriyasu* song, *Hana no en* 花の宴 (1753), which Drake in Shirane 2002, pp. 728-9 indicates features “a woman who admits that she foolishly ignores the truth (*dōri*) in the criticisms around her, but in spite of them and the solemn warning of the evening bell, she continues to love and wait for a man who no longer loves her.” – he also points out that this suggests that Ritarō continues to love Ayashino, an interesting point. It does however gloss over the fact that there is another pun here, *kure no kane* being a hinge, with both the meaning *kawaii to iute kure* (“saying s/he loves me”) and 暮の鐘 (“the evening bell”), but in the case of this *kibyōshi*, the whole phrase can be read to mean “money [paid] for saying she loved me”. This witty intertextual reference is thus both a hint that all is not as well as Master Dōri might wish, but also has a middle level of punning to be enjoyed by the reader.

words, the soul.⁷⁵ This is the truth you must truly hold dear. And next, I must have stern words with the author of this text. He does indeed seem most wicked.”⁷⁶

Good soul’s wife:

“Revenge for my husband– I have you!”

Good soul’s sons:

“Did you see this coming!?”

“Revenge for my father – resign yourselves!”

⁷⁵ This seems to bring a certain degree of fault-finding with the concept of *shingaku*. If “the mind is the soul”, but it is also down to fate what type of soul one gets, then surely it would take a fantastical event like Master Dōri’s *deus ex machina* to save a person lumbered with a bad soul from their machinations? he is preaching in a way that is contradictory to everything that precedes, Ritarō is not to blame for everything that ‘his’ souls do. The Dōni parody is not perhaps as straightforwardly positive as it has been considered until now.

⁷⁶ This is of particular interest, as it does seem to imply that Kyōden, no matter how he might profess to be making an honest theme of *shingaku* at the outset of the text, nevertheless seems to fall outside Master Dōri’s exacting standards, and has yet to “convert” to *shingaku* practices. A tongue-in-cheek note here?

Fifteenth folio, recto – “Ritarō, the prodigal son”

After Master Dōri had exhaustively taught him, he offered his apologies for his disinheritance to his parents at Mokuzenya, who, rejoicing, immediately took him back, and so thenceforth Ritarō saw his way clearly along the Way; he was exhaustively filial towards his parents, was compassionate towards household and employees, and became a true gentleman. The household flourished. That fact that his was all down to Master Dōri’s benevolence, was lauded in society.

The two sons of our good soul inherited their father’s household, and long made a home in Ritarō’s body; they doted on their mother and were never remiss in protecting [them/him].⁷⁷ Thenceforth, the souls were settled in, and were nevermore unsettled at heart.

⁷⁷ Drake has it as protecting Ritarō, but the grammar seems ambiguous here?