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Picture Books for Children in Pre-war Japan

日本の絵本の歴史的背景

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要　　旨

今日の日本の絵本は，質量共に世界のトップレベルにあるといっても過言ではない。絵本は，絵を主たる表現形式としているために国際的な理解も容易であり，そのために，あるいは日本語版の原書のまま，あるいは，飜訳の外国語版を通じて，かなりの作品が外国に紹介され，海外での声価も高まりつつある。しかしながら，外国の批評家，読者の間には，絵本の現代絵本は，外国の単なる模倣と見る向きも少くない。

本論文は，現代の子ども絵本の急速な進歩の背景に，日本的な伝統の基盤があったことを明らかにするために書かれたものである。まず，中世の絵巻に，絵本の源流を求め，つづいて，奈良絵本，お伽草紙の推移に触れ，江戸時代の庶民の娯楽ともなった赤本，黄表紙，浮世絵等に日本的な絵本の伝統を見るのである。

そして，明治以降，急激な西欧文明の吸収によって，絵本も体質を変換する。「小金丸」の作品や「少年文学」その他により，日本の児童文学の始祖ともなった巖谷小波と博文館が，絵本の分野においても「幼年画報」「お伽画帳」等で典型的な月刊絵本の先例を作っている。やがてこの月刊絵本は「子供の国」「子供の友」などに代表される月刊の幼年絵雑誌にとって代られるのである。そして，これらの絵雑誌の時代に，いわゆる童画が子ども向きの挿絵として，大人のための絵画や挿絵と一線を画して，一つのジャンルを作るのである。岡本帰一，武井武雄，初山滋，川上四郎，清水良雄，深沢省三，村山知義など戦前の童画ファンになつかしい童画家達が一時期を画したのである。その後に，講談社の絵本時代がくる。

Japanese picture books for children have an ancestry that goes back at least as far the picture scrolls (*emaki*) of the twelfth and thirteenth centuries, which were adaptations of the landscape and Bundhist scrolls of China.[1] These scrolls set forth stories through pictures with or without accompanying text. As a scroll was unrolled slowly by the viewer, a meter or less at a time, the story flowed from the paintings, which possessed all the

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graphic elements we consider essential, particulary continuity and story telling quality, in the illustrations for today's picture books. Among the most famed and treasured of the scrolls are *Ban Dainagon Ekotoba*, *Genji Monogatari Emaki* and *Shigisan Engi Emaki*, but none is more popular—measured by reproductions of it and references to it—than *Chōjū Giga* (Caricatures of Birds and Animals), traditionally attributed, at least in part, to Toba Sōjō.[2] Though not intended for children, its depiction of rabbits, frogs and other animals disporting like human beings is immediately comprehensible to them. Bearing this out, the first scroll in the set of four has been reproduced as an American picture book for children.[3] I wonder whether the English illustrators Arthur Rackham and Ernest H. Shepard knew of this work of their Japanese forerunner of some eight hundred years ago in painting human-like animals and, if so, what they thought of it. Incidentally, the first recorded appearance of the Japanese word for picture books, *ehon*, is in the postscript of this scroll.

Magnificent though they were, the picture scrolls had limitations. For them to have given each and every scene in such lengthy classics as *Utsubo Monogatari* and *Genji Monogatari* would have required hundreds of scrolls. They also were cumbersome to use. Above all, they were very expensive and therefore could not be possessed or "read" by more than a few wealthy persons.

An important evolutionary step toward the picture books of today came in the fifteenth century with the *Nara ehon* (Nara picture books, so named because they originated in Nara).[4] They were, in one sense, picture scolls that were folded and bound into books. Their painted illustrations, however, never spread over more than two facing pages, and the loss of visual flow was compensated for by text. They lent themselves especially to short works—legends, folktales and novelettes, including a few that in time became children's favorites but in this format were not for reading by children. Paints of bright red, blue, green and yellow, as well as white powder and gold and silver flakes, gave crisp brilliance to the pictures. The covers were of silk brocade. So beautiful were they that they were referred to sometimes as "ornamental books' and displayed as ornaments in the formal rooms of wealthy families. Like the scrolls, they were too costly to achieve wide distribution and use. Historically, they were a link between the scrolls and the illustrated books printed with woodblocks that flourished from the seventeenth century.

Around the 1660's, perhaps earlier, such Kyoto and Osaka printers as Kiyoemon Shibukawa and Kiyoemon Kashiwabara began to popularize reading among the common people with block-printed books of what are known as *otogi zōshi*, literally "time-passing storybooks. This has come to be a generic term for short chronicles, Buddhist legends, hero tales, folktales and other short writings of the fifteenth, sixteehth and seventeenth centries, but in the history of picture books it should be confined to twenty-three tales derived, with perhaps one exception, from those presented in picture scrolls and *Nara ehon* and published in a format modeled after that of the *Nara ehon*, with coarser illustrations, the colors of which were reduced to red and green and then eliminated entirely.[5] Evidence is lacking that any of them were aimed primarily at children, but there can be no doubt that some of them could have been read to and enjoyed by children, such as *Issun Bōshi* (One-inch Dwarf), *Urashima Tarō*, named after its main character, who often is referred to as Japan's Rip Van Winkle, and *Shuten Dōji* (known in English versions as "The Ogres of Ōeyama").[6]

Akahon, Kibyōshi and Ukiyoe

The *otogi zōshi* were followed by even more popular woodblock-printed books, cheaper and of lower quality, called *akahon* (red books, so named because of their red covers), of which between one hundred and thirty and one hundred and forty titles were published during the first half of the eighteenth century.

Among these were such folktales, later to become very popular among children, as *Momotarō* (Peach Boy), *Hanasaka Jijii* (Old Man Who Made a Dead Tree Bloom), *Saru-Kani* (The Feud Between the Monkey and the Crabs), and *Nezumi no Yomeiri* (The Mouse Wedding).[7] The *otogi zōshi* were illustrated storybooks, but the *akahon* were picture books with very simple texts. The former were printed with care on paper of good quality and packaged in sets in well-made wooden boxes, but the latter were more crudely printed on cheap paper and sold by peddlers or in small shops. The difference between them was not unrelated to the difference between the Kyoto-Osaka area, where the *otogi zōshi* were produced, and Edo (Tokyo), where the *akahon* were printed. Children in Kyoto and Osaka, accustomed to some measure of cultural refinement, would not have enjoyed the *akahon*, but those of less sophistication in the culturally immature seat of the Tokugawa Shogunate found them very attractive.

The *akahon*, analogous to the chapbooks of England, gave way to such variants in the second half of the eighteenth century and the first half of the nineteenth as *kurohon* (black books, so named because of their black covers), *kibyōshi* (yellow-covered books), *aobyōshi* (blue-covered books), *kurobyōshi* (black-covered books), and *nezumibyōshi* (grey-covered books).[8] There were also bound volumes called *gōkan*.

Though not all of these Japanese chapbooks were by any means comparable in quality to the picture books for children of the present century, some of them were illustrated by such outstang *ukiyoe* artists as Hokusai Katsushika (1760–1849), Moronobu Hishikawa (died 1694), Kiyonobu Torii (1664–1729), Kiyoharu Kondo (died about 1715), Utamaro Kitagawa (1754–1806), Masayoshi Kitao (1764–1824), Sukenobu Nishikawa (1671–1751) and Kuniyoshi Utagawa (1797–1861). Small in size and usually with not more than ten pages, they did not allow the artists to apply their talents as fully as did their superb illustrations, many in color, in larger books called *ukiyo ehon* (floating world picture book) and of course their individual prints. Yet a common strong characteristic of their illustrations for these books was their symbolic and modal presentation of subjects, as may be seen clearly by comparing them with the pictures of Caldecott and Kate Greenaway in English books for children in the nineteenth century. Their feeling for form possibly could have come from familiarity with and appreciation of kabuki plays, the gorgeous designs for luxurious kimono and other cultural aspects of the period. Their *ukiyoe* are without question among the finest treasures in our artistic heritage, but unfortunately nothing of their influence is discernible in today's books for children. Perhaps in time there will be illustrators who will turn to the *ukiyoe* and adapt their unique qualities to the making of pictue books for the young.

Sazanami Iwaya and His Contribution

With the Meiji Restoration in 1868, formal education spread throughout the country, and virtually all children learned to read through classroom instruction. Except for textbooks and newspapers, however, there was little for them to read. When not playing outdoors, they had nothing much with which to entertain themselves other than such simple games as *sugoroku*—a kind of backgammon in which moves were made in a journey or adventure crudely illustrated on a sheet of thin paper.

Yukichi Fukuzawa, by publishing in 1869 his six-volume *Sekai Kunizukushi* (Countries Around the World) and in the next year *Seiyō Jijō* (Things Western), which introduced Western civilization in simple terms which all Japanese could understand, set off a veritable craze for Western studies. One consequence was the translation or adaptation of such Western classics for children as *Robinson Crusoe Twenty Thousand Leagues Under the Sea*, *From the Earth to the Moon*, *Aesop's Fables* and *Arabian Nights*, all of which appeared between 1880 and 1885. Very few children read or knew about them. So awkward was their language that they would not have proved popular even had their publishers learned how

to print this new kind of literature cheaply and attractively and to market it widely. Children, especially in the large cities, were more interested in the brightly colored woodblock prints of beautiful women, heroes, battle scenes and manifestations of advancing civilization at which they could gaze at the shops where they were displayed for sale to adults, among them visitors from the countryside in search of souvenirs to take home.

Books for children were rare indeed until the retelling of *Grimm's Fairy Tales* by Mannen Ueda, later to become the director of the Faculty of Literature of Tokyo Imperial University, and the translation of *Little Lord Fauntleroy* by Shizuko Wakamatsu, wife of a Christian minister, which came as a breath of fresh air in Japanese children's literature. Illustrated and attractive in format, both were published in 1890. Ueda later translated for children the fables of Aesop and the fairy tales of Hans Christian Andersen, which were very well received. Mrs. Wakamatsu's faithful and yet readable translation of *Little Lord Fauntleroy* was the first book for children to become a best-seller in Japan.

In the next year, 1891, began a new era in children's literature with the appearance of Sazanami Iwaya (1870–1933), who not only wrote for children but also was an editor and promoter of children' literature. *Koganemaru*, the story of a faithful dog, his first children's book, was an instant success. He contributed to *Yōnen Zasshi* (Young Age Magazine), the first magazine for children in Japan, and he planned the *Shōnen Bungaku* (Boys' Literature) series, to which established authors contributed original works, including biographical and historical fiction. Each volume had one hundred and twenty pages of text and from thirty to forty pages of illustration.

For Hakubunkan, one of the most enterprising publishing houses of the time, he edited and wrote for other voluminous series, including *Yōnen Bungaku* (Young Age Literature), *Nihon Mukashibanashi* (Japanese Folktales), *Nion Otogibanashi* (Japanese Fairy Tales) and *Sekai Otogibanashi* (World Fairy Tales), the last of which came out in a hundred small books from 1899 to 1908.[9] Simultaneously, he supervised the publication of juvenile magazines. In the history of Japanese picture books, particular mention must be made of *Yōnen Gahō* (Pictorial Magazine for the Young), the first issue of which came out in January of 1906, and its quarterly supplements, called *Otogi Gachō* (Fairy Tale Picure Books). The subscription price had to be relatively high because of the many color illustrations, for which lithography was being used on an experimental basis. It therefore was slow in winning acceptance, but in a few years it became the top periodical for young readers.

The introduction of new printing techniques at the turn of the century opened up new opportunities for illustrators, especially for those who had come under influence of Western art. The traditional woodblock engraving, though well suited for reproduction of brush-drawn paintings, was time-consuming and expensive. Lithography not only was cheaper and allowed the printing of limitless quantities without deterioration of quality but also gave the most satisfactory results in reproducing the pen-and-ink drawings of such young artiststs of merit as Kiyochika Kobayashi, Keishū Takeuchi and Kiyokata Kaburagi.

Outstanding examples of the books for children made possible by these new techniques, praised by critics and lovers of picture books for their modern feeling, are the thirty small volumes (measuring twelve by seven centimeters) of *Nihon Ichi no Ebanashi* (Best Illustrated Tales of Japan), a series published from 1911 by Nakanishiya, a Tokyo bookstore. The texts were by Iwaya, and the illustrations by Hisui Sugiura and other progressive artists. They might well have remained in print until today without diminution of popularity had not the emphasis in publishing for children shifted from books to illustrated magazines.

In passing, mention should be made of an interesting series of traditional Japanese children's stories in English and other Western

languages which gave a very favorable impression of Japanese picture books in America and Europe.[10] The first titles were published in Tokyo by Kobunsha in 1885, and in various formats they continued to be available until recent years. The English translations or adaptations were done by some of the best qualified Western residents in Japan: David Thompson, an American Presbyterian missionary and interpreter of the United States Legation; Mrs. T. H. James, wife of a British adviser to the Japanese navy; Dr. James C. Hepburn, whose system for romanizing Japanese is still in wide use; Basil Hall Chamberlain, who translated the *Kojiki* and other Japanese literary works, and later Lafcadio Hearn. With block-printed color illustrations by master artists, each story was bound separately, the pages held together at the back edge by ties of silk thread. The ordinary paper of good quality in the early editions gave way in time to crepe paper, the novelty of which added to the popularity of the books as souvenirs which tourists from abroad took home. T. Hasegawa, who specialized in crepe-paper books (*chirimen-bon*), took over the rights to the series, added new titles and kept them in print for many years.[11] Today they are highly prized by collectors.

Illustrated Magazines for Young Children

Started one after another in the early decades of the present century, a host of magazines for young children brought a new and distinct period in the history of illustrated stories. It is possible, though strong evidence is lacking, that this boom was influenced by such American juvenile periodicals as *Little Folks* and *St. Nicholas* brought into Japan by missionaries and other Americans or even by Japanese students returning from the United States. There was no copying of these American periodicals, but the lack of a clear-cut precedent in Japanese publishing suggests that these new illustrated magazines were of foreign inspiration.

Perhaps the best known among them are *Kodomo no Tomo* (Children's Friend) and *Kodomo no Kuni* (Children's Land). The former was started in 1914 by Fujinnotomosha, which was established by Mrs. Motoko Hani and later to become as an adjunct to a famous progressive school, Jiyu Gakuen,[12] and continued until 1943, when wartime conditions made it impossible to go on. It was a new kind of magazine for young readers in that it offered a wide range of contents, including not only stories but also informative material, poetry, games and pictures of creative works by children. *Kodomo no Kuni*, published by Tokyo-sha from 1922 to 1944, won high praise among critics for bringing together many outstanding artists who had demonstrated their talents in different magazines and thereby providing superior illustrations of varying styles and appeals. Just as *Akai Tori* (Redbird), a magazine of the same period for older children, set the standard for writing for children by enlisting the best possible writers to write, translate and adapt stories, so *Kodomo no Kuni* established a new high standard for illustrations for children's stories. The very term that came to be used for such illustrations, *dōga* was originated in 1927 at the inaugural meeting of Nippon Dōga Kyōkai (Japan Dōga Association), the league of the magazine's seven most representative artists, who were Kiichi Okamoto, Takeo Takei, Shigeru Hatsuyama, Shirō Kawakami, Yoshio Shimizu, Tomoyoshi Murayama and Shōzō Fukazawa.

These artists had quite different backgrounds and styles, but they shared a common attitude toward children. Innocence, beauty and simplicity were the characteristics of all of their illustrations for children. So successful were they that they soon were imitated by mediocre artists, who flooded other magazines with drawings so sentimental that in time the term *dōga* almost came to stand for children's illustrations of cloying sweetness. On these mediocre artists must be blamed the inclination of reputable artists in later years to look down upon the illustrating of books and magazines for children. Though it may be valid to say that the *Kodomo no Kuni* artists over

emphasized childliness, perhaps bordering on childishness, they dominated illustrating for children before World War II, and many of their illustrations continue to be enjoyed by each new generation of children.

Okamoto, born in 1888 in Sumoto, on Awaji Island, studied in Tokyo and early associated himself with a group of artists strongly influenced by French impressionism, among whom were Kōtarō Takamura, a sculptor who became a poetic genius, and Ryūsei Kishida, a painter genius. In addition to painting pictures, he designed and painted sets for modern dramas, one of which was Maurice Maeterlinck's *L'oiseau bleu*, the first Western drama for children to be given on a Japanese stage. His first experience with children's books probably was in doing some of illustrations for a children's version of *Arabian Nights* which Fuzambō published in 1915. For the frontispiece of this volume, the publisher used an illustration by Edmund Dulac, French-born British artist, who specialized in pictures for children's books. Okamoto studied intently the work of Dulac and also that of Arthur Rackham. For the same publisher, he illustrated a translation of *Grimm's Fairy Tales*, and for a few years he worked for a juvenile magazine titled *Kin no Fune* (Golden Ship). His talent reached its peak in his illustrations for *Kodomo no Kuni* between 1925 and 1930. Carrying his signature, they were bright in color, drawn rapidly in curving lines, very clear in meaning and always with warm understanding of childhood. "At the age of thirty-eight," he wrote in his diary, "at last I have become able to steer my life voyage ...no matter how crudely my ship is built and no matter how slowly it sails, I now can believe that I can steer my life...a life I should not be ashamed of before you, my son, a life for me as your father and as a human being." His gentleness and sincerity are apparent in his drawings and probably are the reason for the continued enjoyment of them by children. He died of a sudden attack of typhoid in 1930 at the age of forty-two.

Takeo Takei, born in 1894, had exceptional talent not only as an illustrator of children's books and as a woodcut artist but also as a book craftsman. Over thirty years, he has made with his own hands fifty-seven books, employing therein almost every conceivable technique—silk dyeing, paste dyeing, wood and straw mosaics, cellophane slides, electrotyping and appliqué among them, as well as fifteen printing processes and twenty-nine woodcut methods. Each of his books, limited to three hundred copies available only to his devotees, is distinctive work of art.

In a sense, his illustrations for children's books may be regarded as by-products of his biblio-aesthetic experiments, but without question they constitute a unique and lasting contribution to the world of children's books. What he has created with pen, brush and chisel gives children the feeling of entering into an exotic land. They may not be able to run and jump there, but they long remember it as a place visited in a dream.

Shigeru Hatsuyama, who was born in downtown Tokyo in 1897, had no formal education beyond six years of elementary schooling. He was apprenticed to a house engaged in the dyeing of fabrics, and presumably it was there that he developed his poetic feeling for color and line. The circumstances in which he began to illustrate stories for children are not known, but he prepared for such work by studying painting and later mastered woodblock printing. Since the 1920's, when he illustrated a collection of poems for children by Hakushū Kitahara, one of the most renowned of modern Japanese poets, and Japanese versions of such foreign works as Robert Louis Stevenson's *A Child's Garden of Verses* and the fairy stories of Hans Christian Andersen and the Grimm brothers, in addition to his illustrating for *Kodomo no Kuni*, his romantic and fanciful drawings have pleased successive generations of children. Purity of draftsmanship and delicacy of touch combine to give him a strong affinity for imaginative subject matter. Though inclined in recent years to give much of his efforts to woodblock prints, with

emphasis on flowers and birds, he still is a master of *dōga*. One of his prints, by the way, a scene from a kabuki play, has been acquired by the Boston Museum of Fine Arts.[13]

To the *Kodomo no Kuni* group, Shirō Kawakami, who was born in 1889 in Niigata Prefecture, brought the feel of the countryside in which he was brought up. He had studied at the Tokyo Art School and been influenced in varying degrees by not only the French impressionists but also Paul Cézanne and Aubrey Beardsley, from the last of whom he acquired a preference for black-and-white drawings and clarity of line. Within his sharply defined compositions, his rural scenes seemed muted, and there was something lonely and wistful about the children in them, children who had heard fantastic and even terrifying folktales like those told by the artist's mother. Also discernible was the touch of his deep belief in Buddhism. Though referred to here in the past tense, he still is drawing in a mountain village in North Japan.

Yoshio Shimizu, born in Tokyo in 1891, studied French painting in the Tokyo Art School under Kiyoteru Kuroda, the most eminent Western-style Japanese painter of his time, and became so skilled in graceful and brilliantly colored composition that he was invited to do one of the oil paintings for the Memorial Picture Gallery in honor of Emperor Meiji. What put him on the road to real fame was his encounter in 1917 with Miekichi Suzuki, then a novelist of considerable standing. In the following year, Suzuki launched *Akai Tori*, a magazine for children which already has been mentioned, with drawing by Shimizu for the cover and frontispiece of the first issue. He did the cover for 156 of the magazine's 195 issues over the next nineteen years, and thereby his work became familiar to the many who saw or read this popular magazine. Suzuki, the promoter, editor and writer of stories for it, Hakushū Kitahara, who contributed poems to it, and Shimizu, with his illustrations, gave to *Akai Tori* the essence of what made it of great importance in Japanese children's literature.

It was not until Suzuki's death in 1936 that Shimizu joined the staff of *Kodomo no Kuni*. In unison with Okamoto, he helped to raise even higher the standards of this magazine's illustrations. Both frequently chose childaen as subjects and were adept in drawing small animals and flowers. In composition, however, they differed. Okamoto put his central figures at the center of the scene, but Shimizu divided them btween left and right or top and bottom. Okamoto's children were thoroughly modern, wearing Western clothes, and usually had cheerful expressions, whereas those drawn by Shimizu were in keeping with Japanese tradition, wearing kimono, and somewhat inward-looking. Both, however, were decidedly superior to their contemporaries in beauty and simplicity of form and in familiarity with children. When Okamoto died in 1954, he still was drawing for children in his bed.

In general, illustrations in this period tended to delineate feelings rather than to give scenes in full detail. Tomoyoshi Murayama refused to join in such delicate lyricism. His contribution was a new kind of romantic illustration. dynamic and straightforward, very much in keeping with his own character. Born in downtown Tokyo in 1901 and brought up by a widowed mother who had worked for the publisher of *Kodomo no Kuni*, he early had to earn his living. While only a freshman in Tokyo Imperial University in 1920, he began to do illustrations for a magazine that had the same publisher as *Kodomo no Kuni*. This he continued to do for two years, during which his romantic pictures, powerful in their lines and bright in color, signed "Tom", caught the eyes of many children. His interest in stories for children induced him to translate Howard Pyle's *The Merry Adventures of Robin Hood* for publication. Then in 1921 he abruptly withdrew from the university, abandoned illustrating and went off to Germany, where he studied art. On his return to Japan

in 1923, he organized an avant-garde art group, held an exhibit of his works, embraced socialism, concerned himself with stage sets, wrote plays and organized an avant-garde theatrical group. He resumed the illustrating of stories for children and wrote both novels and books on dramaturgy. Today he has the standing of one of the topmost leaders in progressive art, especially in connection with the theater. And he continues to be a distinguished illustrator for children, as may be seen in such of his recent picture books as *Onaka no Kawa* (Cat's Stomach) and *Ohagaki Tsuita* (A Postcard Has Arrived), published by Fukuinkan, Tokyo.

Shōzō Fukazawa, who was born in North Japan in Morioka City, Iwate Prefecture, was much attracted by the cover pictures, frontispieces and other illustrations in *Akai Tori* during his middle-school days. Most of these, of course, were by Yoshio Shimizu. Such was their impact on him that Fukazawa decided to study art and enrolled in the Tokyo Art School. Entirely by chance, he happened to take lodging in the same house where Shimizu was staying. Out of this encounter came Fukazawa's apprenticeship to the master illustrator and his drawing of pictures for *Akai Tori*, the editor of which, Miekichi Suzuki, at once liked his bold simplicity and the drawings in which it was reflected. When *Akai Tori* went out of existence, he illustrated for *Kodomo no Kuni* until going to Mongolia, where he stayed through World War II. After his repartriation, he devoted himself to teaching art to young people in his native place and later established there an art institute. He has done no illustrating for children for a long time, but his pre-war drawings remain vividly in the memories of adults who as children were captivated by his imaginative work. His wife, Kōko Fukazawa, also an excellent artist, has helped to produce several picture books for children in collaboration with such outstanding writers as Momoko Ishii and Seika Tatsumi.

If the attention given here to these seven pre-war artists is thought to be excessive, the defense must be that they were the primary figures in a very important new epoch in illustration for Japanese children's literature. It must be emphasized, though, that they gave their talents mainly to magazines. Books with comparable illustration were few and far between.

The success of *Akai Tori* and *Kodomo no Kuni*, particularly the latter, stimulated the publication af many other illustrated magazines for children, among them *Kinder Book*, *Kodomo Asahi*, *Kodomo no Tenchi* and *Kodomo no Hikari*, so named because of hope that "*Kodomo*" would ensure tremendous sales. Publishers understandably were being very pragmatic. Magazines lent themselves to large-scale production and marketing much more easily than books. This same viewpoint, with disregard for the ephemeral nature of magazines, is found today among publishers turning out great quantities of trashy magazines.

Kōdansha Picture Books

The single major challenge to the supremacy of magazines in children's literature was that of *Kōdansha no Ehon* (Kōdansha's Picture Books), a series started in 1935. Kōdansha, one of the largest publishing companies, assembled an advisory group of educators and psychologists to help in its planning for the project and enlisted every well-known artist, whether traditional or modern in style, and writer it could to produce the books. The range of subjects was very broad—classical stories, foreign as well as Japanese, myths, folktales, biographies of famous people, nursery rhymes, poetry and such things of interest to children as animals, trains and airplanes.

Easy texts and realistic pictures characterized these books, and they were moderately priced. In the years immediately before the war, Kōdansha virtually monopolized the picture-book market with them. It also imposed on such books a fixed format. Every title in its vast series was 18 centimeters wide and 26 centimeters high and had 64 pages, no more

and no less. Not until the 1950's, when foreign picture books with individuality in content and format became familiar, did the Japanese reading public come to realize the absurdity of trying to fit everything into the same mould. Despite this weakness, however, the Kōdansha books were the most popular picture books among children before and during World War II.

Epilogue

In present-day Japan, picture books have gained tremendous popularity in the world of children's literature. They are attractively placed on shelves of bookstores, school libraries and children's rooms in public libraries. The widening market has led more publishers to innovate techniques and subjects in making picture books. Young and promising illustrators, as well as ones of established reputation are devoting their skill and energy with zest to new works. Consequently, the standard of picture books in general has been raised to such a degree that even outside Japan some works by contemporary Japanese illustrators have drawn considerable attention from international critics. Chiyoko Nakatani, Suekichi Akaba, Yasuo Segawa, Seiichi Horiuchi, Seizō Tajima and Daihachi Ohta are some of those whose works have won international prizes and are beginning to appear in several foreign language editions. Though many foreign readers, editors and critics may look upon Japan as making only a start in this field the nation has a long tradition of picture books, on which it is drawing in combination with modern artistic styles to produce results that are free of provincial narrowness. No exhaustive study of the subject has yet been written in English. This article covers only the historical background of today's flourishing world of picture books in Japan.

1) For a general account, see Hideo Okudaira's *Emaki, Jepanese Picture Scrolls*, translated by John Bester and Charles Pomeroy, Tokyo, Charles E. Tuttle Co., 1962.

2) Familiar name—derived from his residence in Toba, not far south of Kyoto—of Kakuyū (1053-1140), a priest of high rank in the Tendai sect of Buddhism and one of the most distinguished painters of his time.

3) *The Animal Frolic*, with a few explanatory words by Velma Varner, New York, G. P. Putnam's Sons, 1954.

4) See Yutaka Shimizu's *Nara Picture Books*, Los Angeles, Dawson's Book Shop, 1960, a translation by Richard Zumwinkle of his "Nara Ehon Kō", in the *Ritsumeikan Daigaku Jimbun Kagaku Kenkyūjo* (Memoirs of the Research Institute of the Cultural Sciences of Ritsumeikan University), Tokyo, 1953.

5) Edward D. Putzar discusses *otogi zōshi* in the introduction to his translation of *Sarungenji-zōshi* in *Monumenta Nipponica*, Vol. XVIII, Tokyo, 1963, pages 286-97.

6) The second and the third, titled "The Ogre of Rashomon", are in Yei Theodora Ozaki's *The Japanese Fairy Book*, most recently reprinted by the Charles E. Tuttle Co., Tokyo, 1970, and the first, as well as the second, is in Yoshiko Uchida's *The Dancing Kettle*, New York, Harcourt, Brace & Co., 1949.

7) English versions of all four of these stories are in Yuri Yasuda's *Old Tales of Japan*, Tokyo, Charles E. Tuttle Co., 1956. At least one or two may be found in most English collections of Japanese "fairy tales."

8) For a general discussion of these books, see Leon M. Zolbrod's "*Kusazōshi*: Chapbooks of Japan", *Transactions of the Asiatic Society of Japan*, 3rd Series, Vol. 10, Tokyo, 1968, pages 116-47.

9) Twelve of Iwaya's versions of traditional "fairy tales" were translated into English by Miss Hannah Riddell and others and published in 1903 by Eigaku Shimpo Sha in illustrated booklets containing also the original Japanese texts. Intended primarily for reading by students of English, these were reprinted from time to time, and in 1914 the English translations alone were published in a single volume, *Iwaya's Fairy Tales of Old Japan*. The Hokuseido Press revived them in 1938 in a boxed set of twelve small booklets.

10) Some Japanese specialists in this field have the impression that this series of booklets introduced Japanese children's stories to Western readers for the first time. It was

preceded in 1871 by *Tales of Old Japan*, in which A. B. Mitford (later Lord Redesdale) gave "The Tongue-cut Sparrow", "The Story of the Old Man Who Made Withered Trees to Blossom", "The Adventures of Little Peachling (Momotaro)" and other stories with illustrations "drawn and cut on wood by Japanese artists". In 1875, a Yokohama newspaper, the *Japan Herald*, printed twenty stories in a booklet titled *Japanese Olden Time Tales for Little People* (*Kodomo Mukashi Banashi*), and William Elliot Griffis, who had paraphrased a few stories in *The Mikado's Empire*, New York, 1876, published *Japanese Fairy World*, with thirty-four stories illustrated by "Ozawa Nankoku, of Tokio", in 1880 Schenectady, New York.

11) Many of the stories, without their original illustrations, have been reprinted abroad, notably in *Japanese Fairy Tales*, credited to B. H. Chamberlain and others, in Gowans & Gray's paperback International Library series in London in 1907 and later years and in a book of exactly the same title, credited to Lafcadio Hearn and others, published in New York by Boni and Liveright in 1918, of which there was a revised edition as recently as 1953.

12) This girls' highschool, the name of which means literally "Freedom School", was established by Mrs. Motoko Hani, who is said to have been the first woman newspaper reporter in Japan. She edited also a very successful monthly magazine for women, *Fujin no Tomo* (Women's Friend).

13) For brief biographical sketches of both Hatsuyama and Takei and evaluation of their woodblock prints, see Oliver Staler's *Modern Japanese Print: An Art Reborn*, Tokyo, Charles E. Tuttle Co., 1956, pages 93–104.