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## Early History of the Intercourse between Japan and Germany (2)

Shin IMAMIYA

It was the greatest abstruotion for this matter that the Prussian Navy Department did not come into agreement regarding this delegation. But at the beginning of 1859, the Navy Department had decided to offer two warships, Dampfcorvette "Arkona" and Segelfregatte "Thetis". Then that settled this case.

At first Frhr. von Richthofen was nominated as chief delegate, but all at once he resigned his post because he was not satisfied with his salary. Then Graf. von Eulenburg was apointed in Oct. 1859. He continued Frhr. von Richthofen's preparation and at the beginning of 1860, these two warships started to Japan.

In this study, I will discuss these problems, from German sources, that is, the decission of details in the obligations of delegates, the nomination of the members, the salary and treatment for the members, the decission of amount of expenses and the decission of the route to Japan,

### On the Origin of "Portrait Wife" Story (繪姿女房譚)

Seiji Itō

The folk-tale called the "Portrait Wife" Story in Japan is of the same type as the "Featherclothing" Story (鳥衣說話) in China. The latter has been already discussed by W. Eberhard, and the outline of the story is as follows: (cf. Typen Chinesischer Volksmärchen 195, Das Federkleid FFC No. 120.)

1. *Ein Mann hat eine so schöne Frau, dass er sich nie von ihr trennen kann.*

2. *Aus wirtschaftlichen Gründen muss er aber Geld verdienen.*

3. *Die Frau gibt ihm ein Bild von sich mit als Ersatz dafür, dass er sie nicht sehen kann.*

4. *Das Bild wird vom Wind in den Hof des Königs getragen.*

5. *Der König lässt sie suchen und holen; sie wird Königin.*

6. *Der Mann macht sich ein Kleid aus Federn und kommt eines Tages auf Verabredung an den Hof und bietet Gemüse an.*

7. *Seine Frau lacht zum ersten Mal, als sie sieht.*

8. *Der König, der sehr betrübt darübt war, dass sie nie lachte, freut sich, tauscht das Federkleid mit dem Königskleid.*

9. *Der mann lässt den ins Federkleid gekleideten König töten, wird selbst König.*

This type of stories have been found widely among the Chinese of the several provinces—Chiang-su (江蘇), Che-chiang (浙江), Kuang-tung (廣東), which have been mentioned by Eberhand, and Anhui (安徽), etc.; moreover, it is found among such minorities as Miáo (苗), Bái (白), Tibet (藏), Zhuàng (僮) and Nàsi (納西), etc. of the province of Hu-nan (湖南), Kui-chou (貴州), Ssu-ch'uan (四川), Yún-nan (雲南) and Hsi-kang (西康), etc.

These folk stories are often accompanied by the introductory parts which tell how a beautiful woman passed through life before she gets married to a poor young man, and these introductory stories are divided broadly into three groups:

1. a group of stories in which the beautiful woman is a heavenly maiden or a dragon-daughter.
2. a group of stories in which she is high-born, for example a princess.
3. no introductory stories.

The groups (1) and (2) are further divided into some out-groups respectively. We find it difficult to tell which of the above mentioned groups is the original pattern of the introductory part of the "Featherclothing" Story.

The "Portrait Wife" stories in Japan also have various kinds of introductory parts, which are classified into three groups as well, and most of which have exactly the same introductory stories as in the "Featherclothing" Story in China. This fact seems to prove that the "Portrait Wife" Story and the "Featherclothing" Story have the same origin.

But the problem is not so simple, for we find one remarkable difference between the story in China and that in Japan. In the former, the hero visits his wife in the palace, wearing the *feather clothing* (rarely the *skin clothing*) which she commanded him to wear when she was about to be taken out of her house by the emperor; in the latter, as we can see from the fact that this story is not called "Featherclothing" Story, the hero has not received any instruction from her about the clothing to put on. Accordingly I will set forth my own view, which is as follows:

2 It is not in point to presume that the "Featherclothing" Stories that had various kinds of stories in their introductory part came to lose the factor of *feather clothing* after they came to Japan. Probably they had already lost this factor in China, and got mixed with many folk stories after they came to Japan, and came to have various kinds of stories in their introductory parts.

What does the *feather clothing*—the remarkable factor in the "Featherclothing" Story in China—mean on earth?

The Japanese type of these stories has its originality in lacking

that factor, but the heroine in Chinese ones never leaves her husband without commanding him to put on the *feather clothing*. Why?

The principal point is that the story has the factors where the man is always under the control of his wife who was originally a heaven maiden in the introductory part (for example, the Featherclothing story in Kuantung), and it is by the *feather clothing* that she makes the poor, honest man happy. I think that it is by the mysterious power that, on wearing, the man's *feather clothing*, the emperor fall into misery. The folk tale talked among the "Ch'uan Miao" (川苗) is very suggestive in the respect, it runs that a Warty Toad obtained a good wife, became human, and became Emperor. (cf. D. C. Graham: *Songs and Stories of the Ch'uan Miao*. p. 182—183). This is evidently a complex story which contained factors of other stories, and the outline of it is as follows:

*The emperor stole away the wife of the toad to be his wife. The warty toad followed along after his wife and the emperor. He followed them until they arrived in a big flat. When the warty toad arrived there, he turned somersaults. When he turned over a somersault he turned in to a yangman. When he turned a somersault back again, he turned again into a warty toad. The emperor looked at it, and the wife said to the emperor., "If you will put on the clothing of the warty toad, I will believe you more." Then the emperor took off his clothing and gave it to the warty toad, and the warty toad took off his skin and gave it to the emperor. The emperor put on that skin and turned over a somersault, and that skin stuck to him, when he turned a somersault back again, he could not take off that skin.*

Additionally a common factor in the "Featherclothing" Story and the "Portrait Wife" Story—namely the factor that after the wife gave her husband her portrait, it is thrown off by the wind—seems not to be found in the original pattern of the Stories. But it seems to me that in earlier times—at least before the Story came from China to Japan,—the factor had already come into the Story and made it more interesting.

### The Political Situation of the Early Years of the Northern Chi (北齊) Dynasty

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Yasushi OZAKI

The *Eastern Wei* (東魏) dynasty was ruled by the military officers of the *Hsien-pi* (鮮卑) tribe, led by *Kao Huan* (高歡) who had won a battle at the end of the *Northern Wei* (北魏) dynasty and supported the puppet emperor of the Wei. When *Kao Chō'ng*