

The Contemporary Depiction of Han-shan and Shi-de in the Japanese Picture Book *Kanzan and Jittoku*

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The Han-shan and Shi-de story, which spread to Japan around the 11th century, has given rise to many literary works in later times. The Japanese picture book *Kanzan and Jittoku* by Nagamatsu Yōko and Komai Keiko is a good example. However, the picture book, which serves as a window on the cultural resonance of the Han-shan and Shi-de story, has not received enough attention from researchers, compared with other forms of rewriting such as poetry, drama, or short stories. This article investigates the representation of Han-shan and Shi-de in the picture book, and examines how the authors have incorporated the preceding texts as raw material for their own. It is found that the transformation of Han-shan and Shi-de in the picture book stems from the authors' selective use of the preceding texts and their unique interpretation. Lü Qiuyin's preface, Hakuin's comments on Han-shan, as well as the authors' knowledge and experience are vital in shaping the characters.

Keywords: Han-shan, Shi-de, picture book, preceding texts, transformation

Introduction

Han-shan, or “Cold Mountain,” is generally considered to be a Chinese hermit who lived at Mount Tiantai (天台山) during the Tang dynasty (Qian, 2009, p. 3). Shi-de is a monk at the Guoqing Temple (国清寺) on Mount Tiantai, contemporary with Han-shan. The two are often referred to as “Han-shan Shi-de” (寒山拾得) in Chinese for they are intimate friends who always stay together. The Han-shan and Shi-de story was first told in Lü Qiuyin's (闾邱胤) preface to the *Complete Poetical Works of Han-shan* (*Hanshanzi shiji*, 寒山子诗集). The book had already existed in the Northern Song dynasty (960–1127) because its title was mentioned in the *General Catalogue of the Academy for the Veneration of Literature* (*Chongwen zongmu*, 崇文总目).¹ The book was brought to Japan in 1073 by Raien (頼縁), a disciple of the venerable Japanese monk Jōjin (成尋) who visited the Guoqing Temple in 1072 (Jōjin, 2009, p. 524). The Han-shan and Shi-de story has begun to circulate in Japan ever since, and given rise to a series of works, including poems, dramas, short stories, and picture books.

The Japanese picture book *Kanzan and Jittoku* (寒山さん拾得さん)² is a good example. It was written by Nagamatsu Yōko (永松曜子), and illustrated by Komai Keiko (駒井啓子). The picture book won the 1983

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¹ It is a bibliography officially compiled in 1042. It lists the titles of 3,445 books that had been published before then.

² In Japanese, Han-shan is called Kanzan, and Shi-de is called Jittoku.

Mrs. Prize for Fairy Tales (ミセス童話大賞), and was published by the Bunka Publishing Bureau in January 1984. Its popularity was evident for it was republished by the Institute for Zen Studies in December 1994 and reprinted in April 1995. *Kanzan and Jittoku* gives a vivid portrayal of Han-shan and Shi-de, which is different from the depiction of them in Lü Qiuyin's preface from the clothes to behavior. The transformation of the representation of Han-shan and Shi-de stems from the authors' selective use of the preceding texts and their unique interpretation of those texts.

Existing studies on the Japanese reception of the Han-shan and Shi-de story provided an overview of the works based on the story, including vocal music (yōkyoku, 謡曲), plays, poems, short stories (Zhang, 2011; Ou & Hu, 2007), as well as the picture book *Kanzan and Jittoku* (Zhang, 2011). However, the picture book, which serves as a window on the cultural resonance of the Han-shan and Shi-de story, has not received enough attention from researchers. The researchers examined neither the representation of Han-shan and Shi-de in the picture book nor the connection between the picture book and the preceding texts³. To fill this gap, this article explores the similarities and differences between the representation of Han-shan and Shi-de in the picture book and that in the preceding texts, and explains the reasons for the transformation of the representation of Han-shan and Shi-de in the picture book.

Methodology

Intertextuality, a notion coined by Julia Kristeva, is the key concept this study employs to analyze the connection between the representation of Han-shan and Shi-de in the picture book *Kanzan and Jittoku* (hereafter referred to as the picture book) and that in the preceding texts. Kristeva (1986) posits "any text is the absorption and transformation of another" (p. 37). Although the representation of Han-shan and Shi-de in the picture book is unique, it is not completely different from the general knowledge because the two characters bear some resemblances to the preceding texts. For instance, Han-shan and Shi-de are depicted as the incarnations of Manjushri⁴ and Samantabhadra⁵ both in the picture book (Nagamatsu & Komai, 1994, p. 52) and in Lü Qiuyin's preface. In other words, the picture book has incorporated the preceding texts.

However, the authors are selective about which information in the preceding texts to include in the picture book. They may have referred to more than one preceding texts. Some of the texts may have functioned as their main source of information while others may have provided supplementary information. The authors' use of preceding texts may also be influenced by their life experiences, purposes, cultural differences, and readers' expectation. For example, in the picture book, Han-shan lives in the Hanshan Temple (寒山寺)⁶ instead of the Guoqing Temple. From the foreword to the picture book, it is noticeable that this change was made because the authors had only been to the Hanshan Temple. To clarify the connection between the picture book and the preceding texts, I have taken the following two steps:

1. Elucidating the representation of Han-shan and Shi-de in the picture book. Both the text and the illustrations that depict Han-shan and Shi-de are analyzed. When analyzing the text, I have focused on the

³ A preceding text refers to a text that has been created before a certain text and is quoted or, referred to in that text.

⁴ Manjushri is the bodhisattva personifying supreme wisdom.

⁵ Samantabhadra is the bodhisattva representing kindness or happiness.

⁶ The temple, located in the west outskirts of Suzhou, is named after Han-shan, because Han-shan used to live in the area.

description of the events as well as the dialogues. As for the illustrations, I have paid attention to the characters' appearance and actions, and the background.

2. Comparing the representation of Han-shan and Shi-de in the picture book with the relevant preceding texts to show how the authors have incorporated the preceding texts in the picture book.

The preceding texts produced in China mainly include: (a) Lǚ Qiuyin's preface, the *Biography of Shi-de* (*Shide lu*, 拾得录), and the *Biography of Feng-gan* (*Fenggan lu*, 丰干录), which are included in the *Complete Poetical Works of Han-shan*; (b) the biography of Han-shan in Volume 4 of *A Collection of Biographies of the Immortals* (*Xianzhuan shiyi*, 仙传拾遗); (c) the biography of Feng-gan, the Tang Zen master of Mount Tiantai, in Volume 19 of the *Song Dynasty Biographies of Eminent Monks* (*Song gaoseng zhuan*, 宋高僧传); (d) the account of Feng-gan, Han-shan and Shi-de in Volume 27 in the *Jingde Biographies of Masters Who Passed on the Light* (*Jingde chuandeng lu*, 景德传灯录).

The preceding texts produced in Japan mainly include: (a) the *Record of a pilgrimage to the Tiantai and Wutai Mountains* (*San Tendai Godai san ki*, 参天台五台山記) by the Japanese monk Jōjin; (b) the *Sendai's Annotated Version of the Poetical Works of Han-shan* (*Kanzanshi sendai kimon*, 寒山詩闡提記聞)⁷ by the Japanese monk Hakuin (白隱); (c) Mori Ōgai's short story *Han-shan and Shi-de* (*Kanzan Jittoku*, 寒山拾得).

Among the above preceding texts, the *Biography of Shi-de* and the *Biography of Feng-gan* are weakly related to the picture book in terms of the story. The biography of Feng-gan, the Tang Zen master of Mount Tiantai, in Volume 19 of the *Song Dynasty Biographies of Eminent Monks* is similar to Lǚ Qiuyin's preface. These texts are not used for comparisons.

This study mainly compares the picture book with Lǚ Qiuyin's preface. Lǚ Qiuyin's preface was included in the extant copies of the *Complete Poetical Works of Han-shan*, which was published in the Southern Song Dynasty (1125–1279). Lǚ Qiuyin's preface is probably the earliest form of the Han-shan and Shi-de story. It is about Lǚ, the newly elected Prefect of Taizhou, who goes to visit Han-shan and Shi-de at Mount Tiantai. A similar version of this story appeared in other texts like the *Jingde Biographies of Masters Who Passed on the Light*, a book written by the Chinese monk Daoyuan (道原) in 1004. The story has become known to Japanese readers since the *Complete Poetical Works of Han-shan* was brought to Japan. It can be found in the extant copies of the book in Japan, for example, *Large Print the Complete Poetical Works of Han-shan: The Song Version, and The Poetical Works of Sa Tianxi: The Eiwa version*⁸ (*Song daziben Hanshanzi shiji Yongheben Sa Tianxi yishi*, 宋大字本寒山詩集 永和本薩天錫逸詩) published by Minyū-sha (民友社) in 1905, the Gosan (五山) edition of the *Complete Poetical Works of Han-shan* published by Ishii Mitsuo (石井光雄) in 1958,⁹ and so forth. The story has also been incorporated in literary works by Japanese writers, such as the *Mysterious Tale of Kanzan and Jittoku* (*Kanzan Jittoku kitan*, 寒山拾得奇譚), which appeared in October 1908 edition of the *World of Adventure* (*Tanken sekai*, 探検世界) magazine. Another example is Mori Ōgai's short story *Han-shan and Shi-de*, which appeared in the January 1916 edition of the *New Novels* (*Shin shōsetsu*, 新小説) magazine. The latter was also included in high-school Japanese textbooks between 1950 and 1964, and between 1992 and 1995 (Kokugo Sozai n.d.). As stated above, Lǚ Qiuyin's preface has been used as a

⁷ Sendai is a pen name of the Japanese monk Hakuin.

⁸ Eiwa (永和) is the reign name of Emperor En'yū (円融), the 64th emperor of Japan.

⁹ The copy was originally published in 1325.

preceding text by Japanese writers. This study, therefore, focuses on the connection between the picture book and Lü Qiuyin's preface.

The Representation of Han-shan and Shi-de in the Picture Book

In this section, I will first examine the character relationships and the main plot in the picture book, and then explore the representation of Han-shan and Shi-de.

The Character Relationships and the Main Plot in the Picture Book

The main characters in the picture book are the boy named Tanashi Hajime (田無元, hereafter referred to as Hajime), the 84-year-old abbot of the Kōdai Temple (光台寺), Han-shan and Shi-de. Hajime, who speaks Kansai dialect, is the only son of the owner of Tanashi Bakery. He is an underperforming child in terms of physical ability and academic performance. Hajime has got his first name from the abbot. The abbot, who has known Hajime since he was born, has been on good terms with the Tanashi family. As Hajime often delivers bread to the abbot, they have formed a lasting friendship. The abbot, whose name is not mentioned in the picture book, is a mysterious monk. When he gets a year older, the number of steps led up to the Kōdai Temple increases by one. However, it ceased to increase when he reached the age of 84, because he decided not to get older anymore. The abbot has been friends with Han-shan and Shi-de for many years, and it was through the abbot, Hajime became acquainted with them. Han-shan and Shi-de are depicted as two monks residing in the Hanshan Temple. They are also two figures in the scroll painting hanging in the abbot's room. Whenever the abbot greets them, they come out of the scroll painting to the Kōdai Temple. It can be said that, in the picture book, Hajime, Han-shan and Shi-de are connected by the scroll painting.

The supporting characters include Hajime's parents, a tiger in a scroll painting, an official, and a monk living at the Hanshan Temple. Hajime's parents only appear at the beginning of story. The official and the monk appear in the second half of the story. The tiger, depicted in the scroll painting hanging in Hajime's home, once appeared in Hajime's dream. It came out of the scroll painting when Hajime greeted the tiger in his dream. He was so scared that he wet his bed.

The narrator of the book is Hajime. At the beginning of the picture book, he describes why he was named Hajime, how he got to know the abbot, and then his extraordinary encounter with Han-shan and Shi-de. The story can be divided into the following four parts:

1. Hajime's encounter with Han-shan and Shi-de. In this part, Hajime delivers bread to the abbot and meets Han-shan and Shi-de. Han-shan plays Go with the abbot while Shi-de eats bread and drinks rice wine with Hajime.

2. Hajime's visit to the Han-shan Temple with Shi-de. In this part, Shi-de suggests taking Hajime to the Han-shan Temple. Shi-de tells Hajime to close his eyes. The next moment they arrive at the place depicted in the scroll painting. Looking back, Hajime finds a scroll painting portraying Han-shan's playing Go with the abbot, and realizes that the two scroll paintings are connected. On their way to the Han-shan Temple, they come across a temple fair, and see crowds of people gather at rows of stalls.

3. Shi-de's putting the official in his place. In this part, Hajime and Shi-de find the entrance to the temple is blocked by an official guard with a broadsword. It turns out that a senior official has come to worship Sakyamuni, Manjushri and Samantabhadra at the temple. A submissive monk is in conversation with the

tyrannical official who looks like Yama, god of the dead. The monk rushes into bringing Shi-de to the official when he sees Shi-de as if Shi-de were the Savior. The monk tells the official that Shi-de is Samantabhadra, but the official is not convinced. He becomes furious because he thinks Shi-de is making jokes at him. At that very moment, Shi-de spins round and reveals his true identity by transforming into a huge bodhisattva with a gloriole, which surprises everyone. The monks, the civilians, even the tyrannical official, all fall on their knees in obeisance. After the official has gone, Shi-de and Hajime soon return to the Kōdai Temple. Hajime begins to believe Han-shan and Shi-de are the incarnations of Manjushri and Samantabhadra because of what he has seen with his own eyes.

4. Hajime's bidding farewell to the abbot, Han-shan, and Shi-de. In this part, the abbot decides to leave for the Han-shan Temple. He asks Hajime to buy hearing aids and a pair of sneakers. Hajime does as the abbot says, and brings the items to him. The abbot then takes them into the scroll painting. On the other side, Han-shan and Shi-de come to welcome him. It turns out that the hearing aids are for Han-shan, and the pair of sneakers are for Shi-de. Hajime bids a tearful farewell to the abbot, Han-shan and Shi-de.

The Narrator Hajime's Portrayal of Han-shan and Shi-de

The representation of Han-shan and Shi-de can be found in Parts 1, 2, and 3 which have been mentioned above. Hajime's first impression of Han-shan and Shi-de is described in Part 1. Part 2 and 3 describe Hajime's feeling about the appearance of Han-shan and Shi-de. As a naïve first-person narrator, Hajime does not have enough knowledge and life experiences to understand the full import of the story's events, such as why Han-shan and Shi-de are respectable monks. He sees things in a different way from the adults in the story, and is not skeptical of the miracle that Han-shan and Shi-de creates. He shares his thoughts with the readers, which reveals his personal feelings. This section examines how Hajime describes the appearance, transcendental powers and character traits of Han-shan and Shi-de.

Hajime's first impression of Han-shan and Shi-de. Hajime's first impression of Han-shan is that he is hard of hearing. The following quotation is the conversation between Hajime and Han-shan when they first meet. What Han-shan replies is irrelevant to Hajime's greeting. This conversation foreshadows the buying of hearing aids for Han-shan at the end of the story.

「こんにちは」

ぼくがあいさつすると、寒山さんは耳が遠いよって、

「今日はだいぶ、しんけいとうがよろしねん」とトンチンカンな返事や。[emphasis mine] (Nagamatsu &

Komai, 1994, p. 16)

“Hello!” I greeted Han-shan.

“The neuralgia does not trouble me today.” His reply was irrelevant. It seemed he could not hear clearly. [my translation]

Han-shan also gives the impression of being quiet. Hajime observes Han-shan when he is playing Go with the abbot, and arrives at the conclusion that Han-shan is “a nice guy, but not much of a talker” (“ええ人やねんけど、しゃべりやないねん”; Nagamatsu & Komai, 1994, p. 18). Han-shan is depicted as a man who is not easy to talk to.

Hajime's first impression of Shi-de is better by comparison. In the following quotations, Shi-de is portrayed as a kind man who always looks happy. He does not say anything irrelevant like Han-shan does. Hajime becomes close to Shi-de owing to his warmth and friendliness.

拾得さんは、

「はい、こんにちは。また、よせてもろてますねん」とニコニコや。(Nagamatsu & Komai, 1994, p. 16)

"Hello. Here I am again," Shi-de said with a smile. [my translation]

拾得さんは、いつも目ほそうにして、ニコニコ笑ってやさしい人や。(Nagamatsu & Komai, 1994, p. 17)

Shi-de is so friendly that he always smiles radiantly. [my translation]

The appearance of Han-shan and Shi-de. In the illustrations, Han-shan and Shi-de differ markedly in their appearance (Nagamatsu & Komai, 1994, pp. 17, 25). Shi-de has a plump face, big eyes and shoulder-length hair. He wears his hair in braids. Han-shan has an oval face, small eyes, and neck-length hair. Han-shan greets people with a closed-lips smile while Shi-de always gives a genuine smile. Shi-de appears easier to talk to than Han-shan does because of his smile.

The narrator Hajime also gives a detailed description on Han-shan and Shi-de both in the scroll painting and in the real life. In the scroll painting, they are "two monks standing with walking sticks" ("つえをついて立っていたお坊さん"; Nagamatsu & Komai, 1994, p. 21). When they come out of the scroll painting, though the abbot says they are "great monks" ("えらいお坊さん"), they give Hajime the impression of "beggars" ("こじき坊主"; p. 24). This is because they "wear ragged clothes" ("きてるもんゆうたらボロボロやし"), "worn-out shoes" ("すりきれたくつみたいなもんはいてる"), and have unkempt hair ("頭はボサボサやし"; p. 24). All of these make Hajime wonder whether they have had a bath ("おふろに入ったことあるんやろうか"; p. 24).

It is obvious that the abbot holds Han-shan and Shi-de in high regard. Their torn clothes and unkempt appearance show that they are not concerned with material possessions and wealth, and that they have never been troubled by poverty. However, Hajime's first impression of them is that they are not venerable monks but impoverished beggars. This is because their appearance does not conform to the usual stereotype of the venerable monks in a neat and tidy robe.

The transcendental powers of Han-shan and Shi-de. In a conversation with the abbot, Hajime has confirmed that Han-shan and Shi-de are the incarnations of Manjushri and Samantabhadra (Nagamatsu & Komai, 1994, pp. 52-53). As the incarnations of bodhisattvas, Han-shan and Shi-de have shown three types of transcendental powers in the picture book. The first is the wisdom to see into the minds of others (他心通), which is known as one of the six transcendental powers (六神通) attained by a Buddha as a result of their spiritual practice.¹⁰ Han-shan and Shi-de can know simultaneously what Hajime thinks in his mind. When Hajime considers Han-shan and Shi-de as beggars, Han-shan says, "Yes, yes, you are right" ("そや、そや、こじき坊主や"; p. 24). When Hajime suspects that Han-shan and Shi-de had never taken a bath, Shi-de says to him, "Not even once since we were born" ("生まれてからいっぺんも入ったことないよ"; p. 25).

¹⁰ See the 8th Vow of Bodhisattva Dharmakara from The Larger Sutra on Amitāyus (Taishō, Volume 9, Number 360) by Hisao Inagaki and Harold Stewart. (2003). *The Three Pure Land Sutras* (p. 268a). Berkeley, Calif: Numata Center for Buddhist Translation and Research.

The second is the ability to travel through time and space. Han-shan and Shi-de can travel between the abbot's room and the Hanshan Temple through scroll paintings. There are two ways to travel through the scroll paintings: (a) flying using the power of one's mind; (b) doing a somersault. On Shi-de and Hajime's trip to the Hanshan Temple, they use the former approach. Hajime thinks of his destination, and in a short while he is there (Nagamatsu & Komai, 1994, pp. 28-29), which is similar to divine feet (神足通), another of the six transcendental powers.¹¹ When they rush back to the Kōdai Temple, they employ the latter. Shi-de and Hajime arrive at the temple instantly by performing "a somersault" ("でんぐりがえり一つした"; Nagamatsu & Komai, 1994, p. 50). It is noteworthy that they travel through not only space but time as well, for three reasons. First, when Hajime examines the scroll painting, he realizes that the Hanshan Temple is located deep in the mountains, where "neither a bus stop nor a helicopter can be seen" ("バス停もないし、ヘリコプターもとんでへんみたいやなあ"; pp. 26-27). This indicates that the temple is in a world where no modern vehicles exist. Second, in the illustrations, some men walking around the Hanshan Temple wear robes and waistcoats (马褂), and their hair is tied back in a long thick braid (pp. 32-33). They resemble the people living in the Qing dynasty in appearance. Lastly, the official visiting the Hanshan Temple dresses like Yama, god of the dead. In short, the people around the Hanshan Temple live in a different era from Hajime.

The third is the ability to transform into bodhisattvas. Hajime witnesses Shi-de's transformation into Samantabhadra on his trip to the Hanshan Temple (Nagamatsu & Komai, 1994, pp. 44-45). When Shi-de transforms into Samantabhadra, his entire face changes, his eyes are closed, and his body becomes very large with a gloriole. In the illustration, he wears a princely robe and jewelry instead of his shabby clothes. He holds a stick in his right hand. His left hand is held up, joining the tips of the thumb and ring fingers (p. 46).

The character traits of Han-shan and Shi-de. Han-shan and Shi-de in the picture book has the following four identifiable character traits.

1. They stay positive even though they live in poverty. Both of them are not concerned about their appearance and what they wear, and never feel ashamed of being poor.

2. They never tell lies nor hide awkward facts. For example, Han-shan and Shi-de admit to Hajime on their first meeting that they have never had a bath. Although this sounds like a joke, it is verified by a monk at the temple. The monk complains to Shi-de: "I have said many times Han-shan and you should have a good bath" ("そやからいつもゆうてますやないか。寒山さんも拾得さんも、おふろ入って下さいって"; Nagamatsu & Komai, 1994, p. 42), which proves that they have told the truth.

3. They disregard rules and formalities. Han-shan and Shi-de should have stayed in the Hanshan Temple for people who pay a courtesy call on them, but they secretly leave for the Kōdai Temple. In addition, they refuse to listen to the monk who has repeatedly urged them to bathe. It is obvious that they never worry about what other people think.

4. They are unwilling to please the rich and powerful. Shi-de shows no intention of flattering the tyrannical official outside the Hanshan Temple. As the incarnation of Samantabhadra, he feels no fear, which contrasts sharply with the cowardly monk standing by.

¹¹ See the 9th Vow of Bodhisattva Dharmakara from The Larger Sutra on Amitāyus (Taishō, Volume 9, Number 360) by Hisao Inagaki and Harold Stewart. (2003). *The Three Pure Land Sutras* (p. 268a). Berkeley, Calif: Numata Center for Buddhist Translation and Research.

To sum up, Han-shan and Shi-de have different character traits. Han-shan is calm and quiet while Shi-de is kind and easy to talk to. They are both the incarnations of bodhisattvas who possess transcendental powers. They look like beggars because they are dressed in rags and unwashed. They live in poverty but they always stay positive and are close to each other. They care little about what others think, and are unwilling to please the rich and powerful. The representation of Han-shan and Shi-de in the picture book contains elements of imagination, such as Han-shan's bad hearing, nerve pain and reticence, as well as the fact that they never bathe. It also contains elements of Buddhism, for instance, the wisdom to see into the minds of others, the ability to travel through time and space, the ability to transform into bodhisattvas, and their identities as monks.

The Picture Book's Incorporation of the Preceding Texts

In this section, I compare the representation of Han-shan and Shi-de in the picture book with the relevant preceding texts, such as Lü Qiuyin's preface and the *Sendai's Annotated Version of the Poetical Works of Han-shan*, to show how the authors incorporated the preceding texts in the picture book.

The Connection between the Picture Book and Lü Qiuyin's Preface

Lü Qiuyin's preface tells the story of Lü who heads for the Guoqing Temple to visit Han-shan and Shi-de. The story consists of the following six parts: (a) Lü seeks medical treatment for headaches, and is fortunate to be cured by Zen master Feng-gan; (b) Lü knows about Han-shan and Shi-de's talent from Feng-gan, and sets off for the Guoqing Temple; (c) Lü learns from the monk Dao-qiao (道翹) that a tiger sometimes appears in Feng-gan's room; (d) Lü meets Han-shan and Shi-de in the temple kitchen, but Han-shan and Shi-de escape hand in hand to a cave; (e) Lü sends his subordinates to bring offerings to Han-shan, but he refuses to accept and returns to the cave. The entrance to the cave closes automatically. Shi-de also disappears from where he lives; and (f) Lü collects the poems engraved on bamboos, stones, and walls, and writes down the story of Han-shan and Shi-de (Han-shan, 1905, pp. 1-2).

In the following, I analyze the representation of Han-shan and Shi-de in Lü Qiuyin's preface in detail, and compare it with that in the picture book.

The appearance of Han-shan and Shi-de in Lü Qiuyin's preface. A detailed description of the appearance of Han-shan can be found at the beginning of Lü Qiuyin's preface. The quotation is in simplified Chinese characters, and is punctuated according to Xiang (2019) for convenience.

详夫寒山子者，不知何许人也。自古老见之，皆谓贫人风狂之士。隐居天台唐兴县西七十里，号为寒岩，每于兹地，时还国清寺。寺有拾得，知食堂，寻常收贮余残菜滓于竹筒内，寒山若来，即负而去。或长廊徐行，叫唤快活，独言独笑。时僧遂捉骂打趁，乃驻立抚掌，呵呵大笑，良久而去。且状如贫子，形貌枯悴，一言一气，理合其意。沉而思之，隐况道情，凡所启言，洞该玄默。乃桦皮为冠，布裘破弊，木屐履地。是故至人遁迹，同类化物。或长廊唱咏，唯言“咄哉咄哉，三界轮回”。或于村墅与牧牛子而歌笑，或逆或顺，自乐其性，非哲者安可识之矣。 [emphasis mine] (Han-shan, 1905, p. 1)

It is not known where Han-shan comes from. He is said by some local seniors to be a poor, crazy man. He lives in solitude in a cave named Hanyan [Cold Rock], which is about 18 miles west from Tangxing County, Tiantai. He often visits the Guoqing Temple. In the temple, there is a monk named Shi-de, who is in charge of the temple kitchen. Shi-de usually puts leftovers in bamboo containers for Han-shan to take them back. Han-shan sometimes walks along the corridor by himself, shouting with excitement, or talking to himself and laughing a lot. Whenever the monks in the temple see him, they nag him to go away. However, Han-shan claps his hands and laughs out loud before he leaves. Han-shan

seems to live in poverty as he looks worn and gaunt, but whatever he says is reasonable. If you think carefully about it, you will find him to be very perceptive about the deep truths that often go unspoken. He wears torn clothes and wooden clogs, and his head is crowned with birch bark instead of a proper hat. You cannot tell from his appearance that he is a recluse of transcendent genius. Sometimes he is seen walking through a long corridor [at the temple], chanting words like “Oh, the circle of rebirths”; sometimes he is singing and laughing with cowherds in a village. Whether he is in good times or bad, he enjoys his life. Nobody except perhaps the very wise can recognize him. [my translation]

In the underlined parts of the above quotation, Han-shan is depicted as a poor but mysterious hermit living in a cave. He is emaciated possibly due to malnutrition. The torn clothes, wooden clogs may be the best clothes and shoes that he has. Although he lives in unfavorable conditions, he stays positive and enjoys his life.

Lü Qiuyin’s preface makes less mention of Shi-de by contrast. What can be known from the above quotation is that Shi-de is the monk in charge of the temple kitchen and that he reserves leftovers for Han-shan. The rest of the preface mentions what Lü hears about Shi-de, and what he sees when he meets Han-shan and Shi-de. Lü knows from Feng-gan that Shi-de looks poor and insane (“状如贫子，又似风狂”；Han-shan, 1905, p. 1), and hears from a man living in Tangxing County that Shi-de is an untensured monk¹² who works in the temple kitchen (“寺库中有一行者，名曰拾得”；p. 1). When Lü meets Han-shan and Shi-de in the kitchen, he sees them laughing at the burning fire (“二人向火大笑”；p. 2). When they find out that Feng-gan has revealed their identities to Lü, they hold each other’s hands and laugh out loud, complaining about Feng-gan’s behavior (“自相把手，呵呵大笑叫唤”；p. 2). To sum up, Shi-de, in the preface, is portrayed as a poor, insane untensured monk who loves laughing and enjoys a close friendship with Han-shan.

The character traits of Han-shan and Shi-de in Lü Qiuyin’s preface. In Lü Qiuyin’s preface, Han-shan and Shi-de have three identifiable character traits.

Firstly, they stay optimistic even though they live in poverty. Both of them love laughing, and enjoy their life so much that they never complain about their living situations.

Secondly, they seem eccentric, and yet they have profound wisdom. Despite of Shi-de’s insane behavior, he is recommended to Lü as a good advisor by Feng-gan. Han-shan’s behavior is thought abnormal, but according to Lü, if one is wise enough, he or she can recognize his wisdom.

Lastly, they keep a distance from the people who are rich and in power. Han-shan and Shi-de refuse to accept Lü’s offerings and conceal themselves from Lü and his subordinates, which indicates that they are not interested in pleasing the rich and powerful.

The transcendental powers of Han-shan and Shi-de in Lü Qiuyin’s preface. Among the six parts of Lü Qiuyin’s preface mentioned at the beginning of this section, Part (b) and (e) indicate that Han-shan and Shi-de have transcendental powers.

Part (b) reveals that both Han-shan and Shi-de are the incarnations of two celestial bodhisattvas. In Part (b), Zen master Feng-gan recommends Han-shan and Shi-de to Lü as advisors. He tells Lü that Han-shan is the incarnation of Manjushri (“寒山文殊”), and that Shi-de is the incarnation of Samantabhadra (“拾得普贤”；Han-shan, 1905, p. 1). By revealing the identities of Han-shan and Shi-de, Feng-gan implies that they have great wisdom and transcendental powers. Lü believes Feng-gan because Feng-gan has miraculously cured his headache.

¹² A tonsured monk refers to a man who does not have his hair shorn and does odd jobs in a temple.

Part (e) provides an example of Han-shan's transcendental powers. When Han-shan refuses to accept Lü's offerings and returns to the cave, "the entrance to the cave closed automatically" ("其穴自合"; Han-shan, 1905, p. 2). Han-shan and Shi-de have never shown up since then. This is the only miracle that Han-shan makes in Lü Qiuyin's preface. Neither Han-shan nor Shi-de has shown the same healing power as Feng-gan does.

Differences and similarities between the picture book and Lü Qiuyin's preface. In Lü Qiuyin's preface, Han-shan is a needy man leading the life of a recluse. Although Han-shan looks worn and gaunt, wears torn clothes, and acts in ways that seem crazy, he is a man of great wisdom. Shi-de is a poor untunsured monk who works in the temple kitchen. Han-shan and Shi-de are intimate friends, and have many things in common. They are the incarnations of two bodhisattvas with mystical powers. They love laughing and always stay positive. As they are unwilling to please the rich and powerful, they decide to disappear. The only things they have left are their poems, which are engraved on bamboos, rocks, or walls.

The representation of Han-shan and Shi-de in the picture book is found to be connected with that in Lü Qiuyin's preface. They are similar in many ways: (a) Han-shan and Shi-de are the incarnations of Manjushri and Samantabhadra, and have transcendental powers; (b) Han-shan and Shi-de are close friends; (c) Han-shan is thinner than Shi-de; (d) They both wear rough garments; (e) They love laughing; (f) They say strange things; (g) They keep the rich and powerful at a distance; and (h) They are optimistic though they live in poverty.

Marked differences can be seen between the representation of Han-shan and Shi-de in the picture book and Lü Qiuyin's preface.

1. The identities of Han-shan and Shi-de have changed. In Lü Qiuyin's preface, Han-shan is a recluse and Shi-de is an untunsured monk, while, in the picture book, they are both venerable monks.

2. The appearance of Han-shan and Shi-de has changed. In Lü Qiuyin's preface, Han-shan wears a makeshift birch bark hat, torn clothes, and wooden clogs. Although the preface does not explicitly describe what Shi-de wears, it can be inferred that Shi-de wears a monk's robe because he is in charge of the temple kitchen. In the picture book, Han-shan and Shi-de looks unwashed and unkempt. They wear cloth shoes and no hat, each holding a stick.

3. Han-shan and Shi-de show more transcendental powers in the picture book. In Lü Qiuyin's preface, although they are the incarnations of two bodhisattvas, they never change their forms. The only miracle occurs in the preface is the automatic closure of the entrance to the cave. However, in the picture book, they can not only transform into bodhisattvas, but can even travel through time and space. Furthermore, they have the wisdom to see into the minds of others.

Significant differences also emerge in the setting and plot between Lü Qiuyin's preface and the picture book. In contrast to Lü Qiuyin's preface, where Han-shan and Shi-de reside in the Guoqing Temple, the picture book places them in the Hanshan Temple. The shift in Han-shan's diet from leftovers in the preface to bread in the picture book is also noteworthy. Moreover, the official in Lü Qiuyin's preface and the official in the picture book hold different attitudes toward Han-shan and Shi-de. While Lü is respectful of them in the preface, the official in the picture book is portrayed as a tyrannical man. Most notably, the picture book makes no mention of the poetry of Han-shan and Shi-de, which is a central element of their identity in Lü Qiuyin's preface.

The Reasons for the Shifts in the Representation of Han-shan and Shi-de

The distinctions in the representation of Han-shan and Shi-de mentioned above came about as a result of the authors' selective use of the preceding texts. The possible reasons why they make those changes are stated as follows.

Firstly, it is the need to give the story its logical structure. Han-shan and Shi-de are given the ability to travel through time and space for it is necessary to connect the world that they live to the one that Hajime and the abbot live. The food Han-shan consumes shifts from leftovers to bread because Hajime's parents own a bakery.

Secondly, it is the need to meet the expectation of target readers. Although Lü Qiuyin's preface mentions that Han-shan and Shi-de are the incarnations of Manjushri and Samantabhadra, they never change their forms. As the picture book is intended for children, the inclusion of the transformation scene can make it easy to understand what an incarnation means.

Thirdly, it is because of the characteristics of the young narrator. Hajime is not a star pupil at school, which means it is difficult for him to understand Zen concepts and Chinese poetry. Some elements, like the poetry of Han-shan and conversations between Zen monks, are, therefore, not incorporated in the picture book. Han-shan and Shi-de are represented as monks, not as poets for the same reason. The scene in which Han-shan and the abbot playing Go may be included in the story to show Han-shan's great knowledge.

Fourthly, it is the influence by how Han-shan and Shi-de are viewed in the preceding texts. The picture book portrays Han-shan and Shi-de as disheveled beggars who never take a bath. This is different from the depiction in Lü Qiuyin's preface. In fact, the depiction of Han-shan and Shi-de in the picture book is close to that in the preface to *the Sendai's Annotated Version of the Poetical Works of Han-shan*, written by Japanese Zen master Hakuin. In the following quotation, Hakuin explains why Han-shan looks like a beggar. The quotation is in simplified Chinese characters, and is punctuated according to Xiang (2019) for convenience.

古天台有寒山子，是即文殊法王子之应现，而果满妙觉之调御师也。然偶出现于世，无放光动地之祥瑞，无紫磨金躯之庄严，唯是一个蓬头垢面菜色冻馁穷乞者而已。是唯富贵者蠹害你善心，枯淡者玉成你道情之谓也。
(Hakuin, 1747, p. 2)

Once upon a time there was a man named Han-shan at Mount Tiantai. He was the incarnation of Bodhisattva Manjushri and a fully enlightened monk. Great as he was, he was born to the world without auspicious signs. He had no impressive body shining with purple-gold [as other bodhisattvas did]. He was only an unwashed beggar who suffered from hunger and malnutrition. This taught us that great wealth can corrupt you while living a simple, abstinent life can help strengthen your morality. [my translation]

The above quotation depicts Han-shan as a poor, unkempt beggar. In Hakuin's view, Han-shan is a paragon of virtue because, though he was the incarnation of Bodhisattva Manjushri, he took the form of a man of little means. Hakuin considers that wealth can be harmful to people, and thus emphasizes the value of living a simple, abstinent life. Hakuin's idea is reflected by Han-shan and Shi-de in the picture book. Their kindness to Hajime as well as the scene in which Shi-de put the tyrannical official in his place serves as good examples.

Lastly, it is because of the authors' unique interpretation of the Han-shan and Shi-de story according to his knowledge and experience. The foreword to the picture book mentions Lü Qiuyin's visit to Han-shan and Shi-de at Mount Tiantai (Nagamatsu & Komai, 1994, pp. 62-63), which proves the connection between Lü

Qiuyin's preface and the picture book. However, the authors have made their own changes to the representation of Han-shan and Shi-de. For instance, Han-shan and Shi-de walk with a stick in the picture book, which is not included in Lü Qiuyin's preface. In ancient ink paintings, they usually hold a broomstick or a scroll, such as *Kanzan and Jittoku* (寒山拾得図) painted on a folding screen by Kaihō Yūshō (海北友松, 1570-1616). Another example is the way Han-shan and Shi-de smile. Lü Qiuyin's preface notes that Han-shan and Shi-de love singing and laughing, but without any further description. In the picture book, Han-shan gives a closed-lips smile while Shi-de gives a genuine smile. A third example is a change in the temple Han-shan and Shi-de reside. In the picture book, they live in the Hanshan Temple, not the Guoqing Temple. One reason for this may be the widely circulated rumor that Han-shan used to serve as abbot of the Hanshan Temple (He, 2006, p. 58). Another reason is that the authors had only been to the Hanshan Temple. This is evidenced by the conversation between Kōno Taitsū (河野太通), the author of the foreword to the picture book, and Xingkong (性空), the abbot of the Hanshan Temple from 1984 to 2002 (Nagamatsu & Komai, 1994, p. 63). No record of the authors' visit is found in the *Chronology of the Guoqing Temple* (*Guoqingsi zhi*, 国清寺志) which was published by East China Normal University Press in 1994.

Conclusion

This study has elucidated how the picture book *Kanzan and Jittoku* incorporated the preceding texts portraying the Han-shan and Shi-de story, and has pointed out that the preceding texts, such as Lü Qiuyin's preface and the preface to the *Sendai's Annotated Version of the Poetical Works of Han-shan*, play an important role in the representation of Han-shan and Shi-de in the picture book. Tanashi Hajime's narrative of Han-shan and Shi-de highlights their kindness, their love of freedom, their courage to challenge the supercilious official, as well as their transcendental powers. The two characters, though living in poverty, enjoy the way they are living their life, and have never concerned about their unkempt appearance. Neither Han-shan's and Shi-de's poems nor their weird remarks have been incorporated in the picture book. Factors that have contributed to the differences in the representation of Han-shan and Shi-de in the picture book include how they are viewed in the preceding texts, the need to make the story logical, the target readers' expectation, the authors' unique interpretation and their consideration for the young narrator. Future research could explore the connection between the representation of Han-shan and Shi-de in other literary works and that in the preceding texts, to promote the understanding how and why the Han-shan and Shi-de story changes over time.

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