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Japanese Demon Lore

Noriko Reider

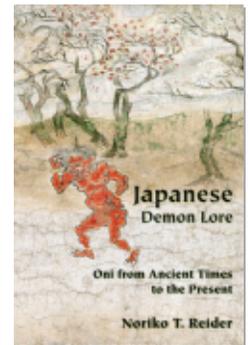
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Acknowledgments

SO, AGAIN WE WADE INTO JAPANESE FOLKLORE. Modern and ancient, powerful in their ability to express the human condition, oni can always be reimagined. Therein, it is easy to imagine how this work has benefited from the kindness of many people. First of all, I express my sincere appreciation to Peter Knecht, former editor of *Asian Folklore Studies* (now *Asian Ethnology*) who has guided me through a number of journal articles and generously shared information about oni. I am grateful to Shelley Fenno Quinn of the Ohio State University, a scholar and a performer of Noh, for her support throughout my academic career; and to Mark Bender of The Ohio State University, a folklore scholar in East Asian studies, for his encouragement all the way across the Project Oni.

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Chapter one of this book is a revised and much expanded version of my article that appeared as “Transformation of *Oni*: From the Frightening and Diabolic to the Sexy and Cute” in *Asian Folklore Studies* 62. 1 (2003), and a core part of chapter two appeared as “*Ōeyama Shuten Dōji*: A Voice of Other and Carnavalesque” in *Japanese Studies* 28. 3 (2008). The main part of chapter four has been published as “Yamauba: Representation of the Japanese Mountain Witch in the Muromachi and Edo Periods” in *International Journal of Asian Studies* 2. 2 (2005). A section of chapter seven appeared as “*Onmyōji*: Sex, Pathos, and Grotesquery in Yumemakura Baku's *Oni*” in *Asian Folklore Studies* 66. 1 (2007), and a section about *Spirited Away* in chapter eight was taken from my article titled “*Spirited Away*: Film of the Fantastic and Evolving Japanese Folk Symbols,” which appeared in *Film Criticism* 29. 3 (Spring 2005). A translation of the Shuten Dōji story in the Appendix is a reprint of “Shuten dōji: Drunken Demon” in *Asian Folklore Studies* 64. 2 (2005). I am grateful to the journals for permission to use the articles in revised form.

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Noriko T. Reider

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