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Japanese Demon Lore

Noriko Reider

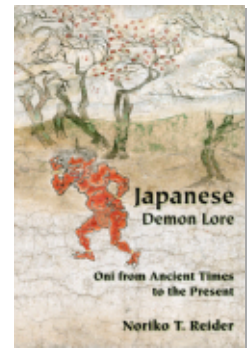
Published by Utah State University Press

Reider, Noriko.

Japanese Demon Lore: Oni from Ancient Times to the Present.

Utah State University Press, 2010.

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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.

Special acknowledgements are due Richard Torrance, Shinji Nobuhiro, Thomas Rogers, Clark Chilson, Benjamin Dorman, Scott Schnell, Rio Otomo, Judith Snodgrass, Elizabeth Oyler, Gaynor Sekimori, Lloyd Michaels, Hank Glassman, R. Keller Kimbrough, Paul Swanson, Rebecca Copeland, Michael Bathgate, Thomas Kasulis, Michael Mitchell, and Paul Watt for their valuable comments and suggestions on various stages of this project. The contributions from Susan Napier of Tufts University and an anonymous reader of the manuscript were invaluable, and I appreciate their time and comments for this book. The guidance of John Alley, executive editor of Utah State University Press, has been very helpful. Anne Morris Hooke, my neighbor and friend, and Mary Jackson-Smith, editor for Utah State University Press, were skillful and patient in editing my English. Librarians Maureen Donovan of The Ohio State University and Stacy Brinkman of Miami University were always helpful in obtaining the many books I required for research. I thank the staff at museums and historical sites in Japan, the United States, and abroad, and especially the staff at Miami University's Interlibrary Loan office for their help in my research. Chantal Kozyreff and Dominique Hoornaert of the Royal Museums of Art and History—Brussels have been gracious in their assistance and encouragement. My colleagues at the Department of German, Russian and the

East Asian Languages and East Asian Studies Program at Miami University have been supportive and are exemplars of collegiality. Likewise, friendship and encouragement from the members of Midwest Japan Seminar are much appreciated.

With a research leave in the academic year of 2007–2008, financial support from my institution's Hampton Fund for Faculty International Initiatives in 2004, and the constant support of my friends and colleagues at Miami University, I was able to complete the manuscript.

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.

Finally, the love and encouragement of my family—my husband Brent Reider, daughter MaryEllen, and son Warwick—kept me busy with much needed diversions.

Noriko T. Reider

May 2010