

The Illustrations for a Victorian *Aesop* and a Meiji *Isoppu*.

Scott Johnson

Japan's long fascination with Aesop's Fables has been outlined in Prof. KOBORI Keiichiro's 1978 book *Isoppu Guwa* (Aesop's Fables). Japanese translations of the fables go back to the 16th C., and most published editions of the fables were illustrated. This essay deals with the illustrations to one of the most appealing Japanese editions, the WATABE Godō translation published in Meiji 5 and 6 (1872–3) as *Tsūzoku Isoppu Monogatari*, (A Popular Version of Aesop's Fables). The Watabe (the name can also be read Watanabe) *Isoppu* contains illustrations by KAWANABE Kyōsai, FUJISAWA Bainan and a third artist, who signed his illustrations Kōson (篁邨), and may have been the little-known OSHIMA Kōson. The problem of Kōson's identity will be taken up later.

There is considerable esthetic impact from many of the woodblock illustrations to the Watabe *Isoppu*, but their most striking feature is their obvious Western influence, suggesting a specific model upon which the Japanese illustrators drew.

Prof. Kobori is correct in identifying this Western publication as the Thomas James translation, published in several editions from 1848. The original illustrations for the 1848 James *Aesop* were the work of John Tenniel, best known for his later illustrations to *Alice in Wonderland* and other Lewis Carroll books.

Prof. Kobori relied upon an American edition of the James *Aesop*, and noted that whereas some of the Tenniel illustrations clearly were the models used by Kyōsai, Bainan and Kōson, others were completely different. Resolution of this seeming difficulty is not found in a different Western *Aesop*, but in another edition of the James *Aesop*, probably the 1858 London edition, which included revised illustrations by Tenniel, as well as new ones by Joseph Wolf, a German-born illustrator whose long career in London centered on scientific illustrations, especially of birds and animals.

The James *Aesop* was first published by John Murray in 1848 with illustrations by Tenniel only. Comparison of a copy of the 1848 edition with the Watabe *Isoppu* shows that only some of the Tenniel illustrations could have been the sources for the Japanese illustrations. The records of the John Murray publishing house in London show that the illustrations for the James *Aesop* were considerably revised for the 1858 edition.

Regrettably, John Murray does not retain a file copy of this 1858 edition and I have not been

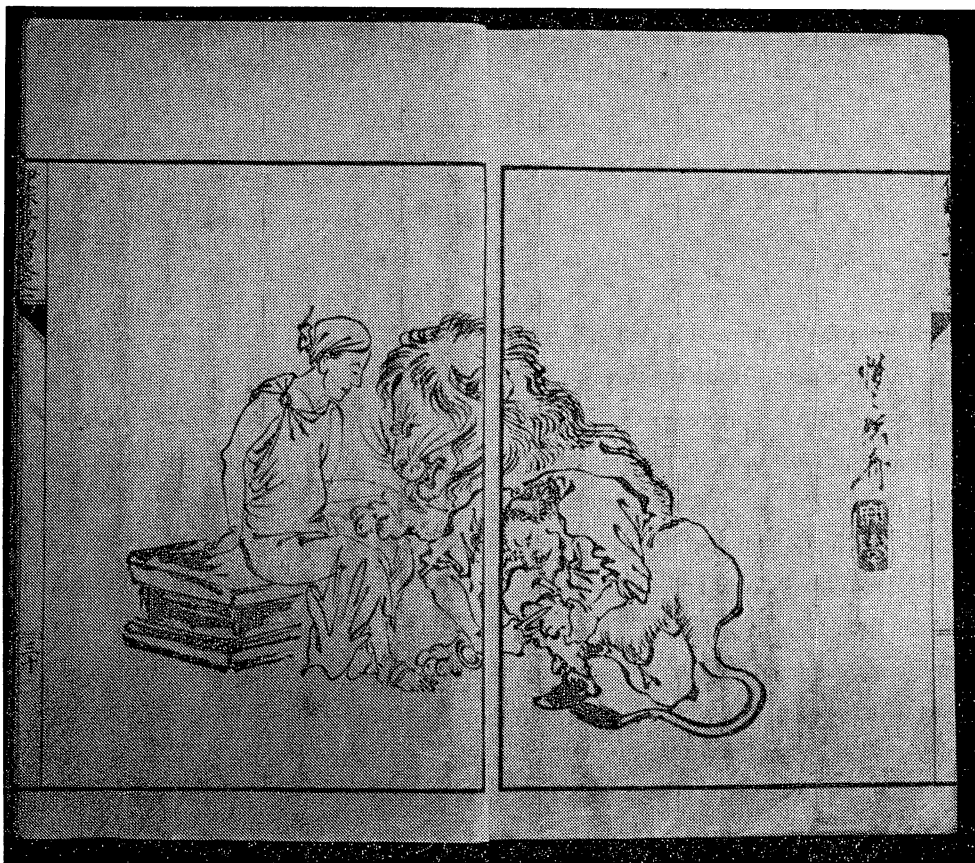


Fig. 1-a. A typical two-page layout in its entirety. The Watabe *Isoppu* was printed in traditional Japanese woodblock style, which means that succeeding “pages” in the Western sense are printed from the same block, the paper then being folded and the loose ends bound up. The title of the book is printed in the center of the woodblock; accordingly, when the sheet is folded, half the title shows on each side. The page number (30 here) is shown in the lower left margin, but this actually refers to the entire sheet; in other words, half of sheet 30 is not shown here. The right-hand portion of the design is the rear of page 29. By convention pages are labelled A for the front and B for the back of the sheet. Fig. 1-a, then are pages 29B/30A from Vol. I. The white space above and below the design is typical of traditional Japanese book illustrations, the proportionately larger area above following the conventions of scroll mounting.

able to locate a copy for study. My own copy of the James *Aesop* is a late one, published in 1898. The 1898 illustrations however, appear to have been the models for the pictures in the 1872-3 Watabe *Isoppu*.

Since this is chronologically impossible, it seems likely that the revised illustrations for the 1858 edition were not changed in subsequent editions of the James *Aesop*. It still remains a bit

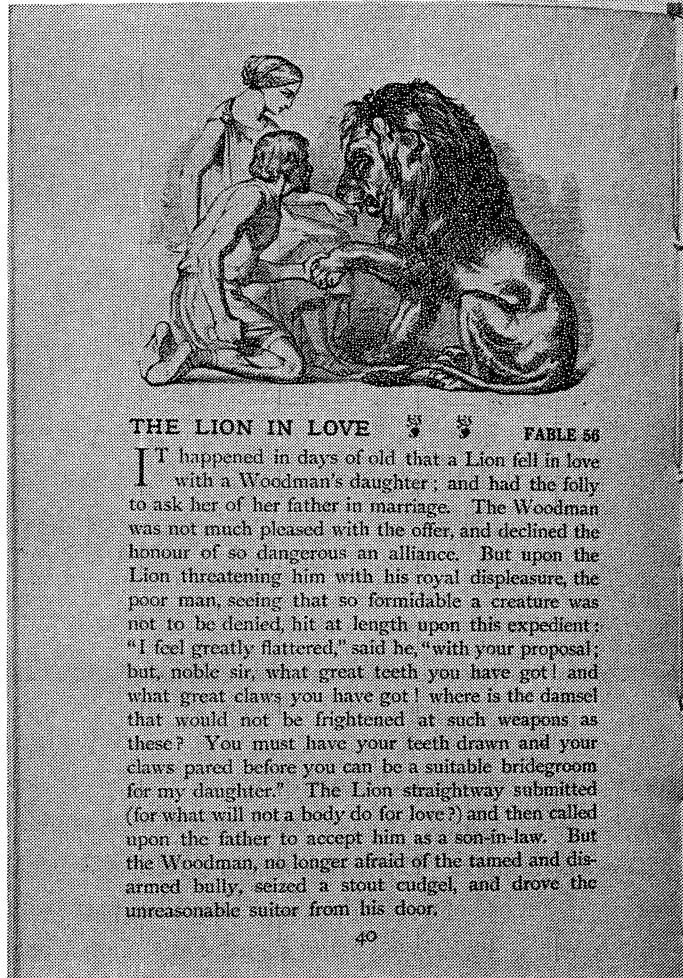


Fig. 1-b. Fable 56: "The Lion in Love." A typical page from the James *Aesop*, the illustration probably identical to that in the 1858 edition, the proposed model for the Watabe *Isoppu* illustrations. Although there is a good deal of variety in the format of the book, there are no two-page illustrations in the James *Aesop*.

unclear just which edition was used by Kyōsai et al in preparing the Watabe *Isoppu*.

Before going any further, it seems best to compare photographs of illustrations to one of the fables, called by James "The Lion in Love." [Figs. 1-a and 1-b].

To begin with, the format of the two books is quite different. The James *Aesop* is small; 203 fables are presented in one octavo volume whose internal page size is 18.5×12 cm. The 106 designs are in various formats; the illustration here is only 6×9 cm. The engraving is unsigned, pre-

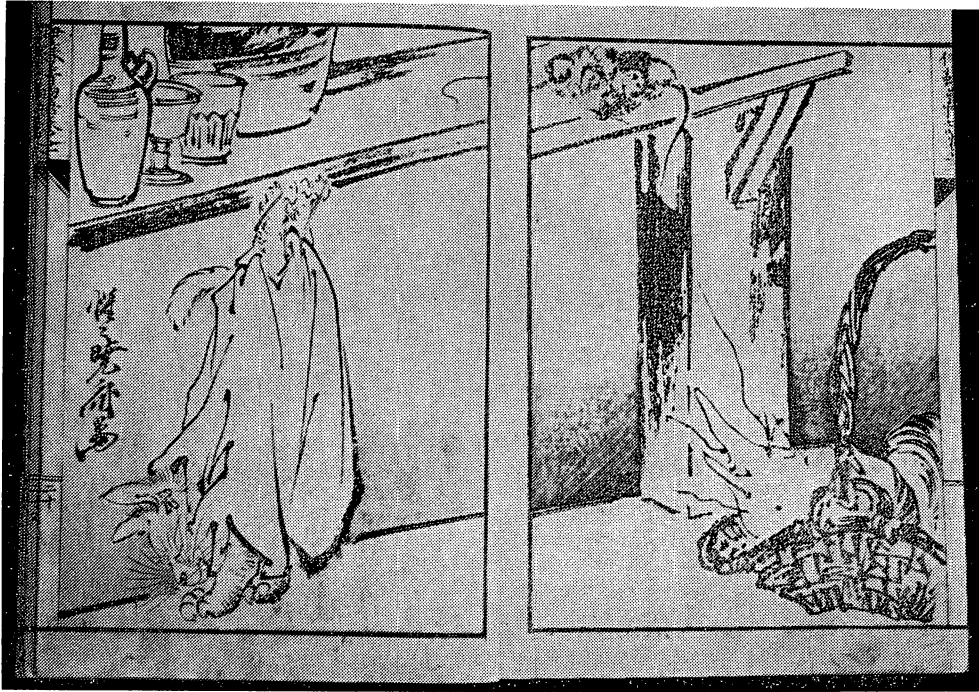


Fig. 2-a. Vol II, 19B/20A.

sumably an indication that it is by the principal illustrator, Tenniel.

The Watabe *Isoppu* is entirely printed by woodblocks, text as well as illustrations, in the traditional, stitch-bound Japanese manner. The book contains a total of 237 fables in six volumes. Book size is 22.5×15 cm.; all but one of the/35 illustrations cover two pages within a printed frame. The “Lion in Love” illustration is 17×25 cm.; it is signed *Shōjō Kyōsai*, one of Kyōsai’s favorite signatures, suggesting a love of *sake*, and sealed *Mugaku*, “no education.”

Tenniel’s illustration is dominated by the lion, but gives prominence to the shrewd woodcutter who outwits the king of beasts. A background of closely spaced horizontal lines creates the effect of a neutral gray, accentuating the dark mane of the lion.

Kyōsai’s illustration gives prominence to the woodcutter’s daughter, the catalyst of the story. The lion is in the center of the illustration, giving him a strong place in the composition. The woodcutter, however, is in a crouched position with only the upper half of his body visible. Although this may seem to weaken his importance too much, here the woodcut medium supplies strength of another sort. The block-carver, following the vigorous, brushed line of Kyōsai’s painted design, gives a sinuous sense of movement to the woodsman’s shirt. The muscular forearms and the intent face of the woodsman extend this sense of animation and in turn draw the spectator’s eye to the last

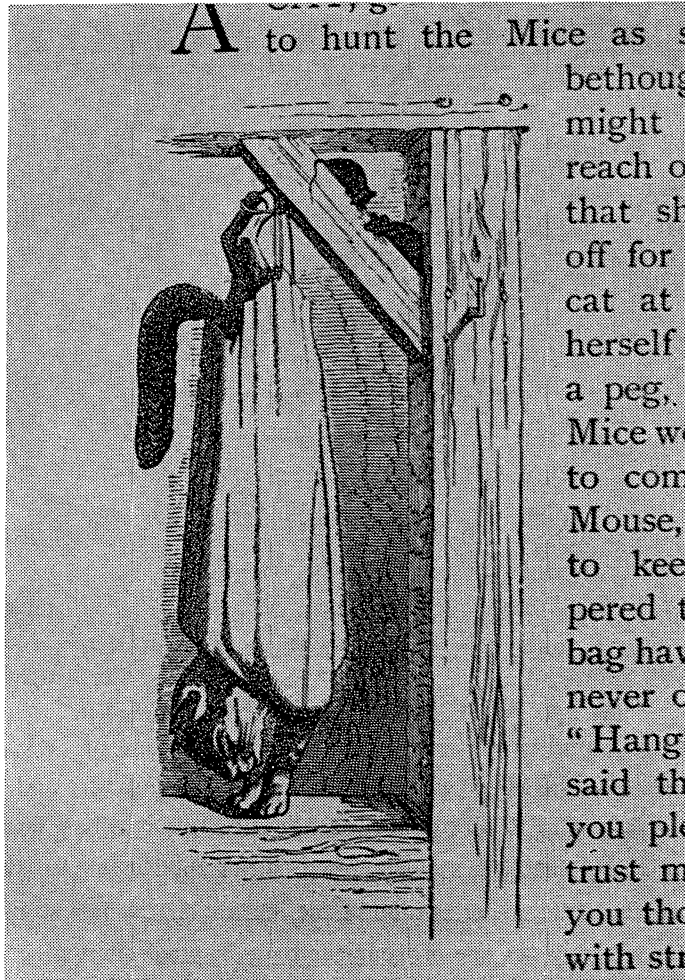


Fig. 2-b. Fable 102: “The Cat and the Mice.”

remaining claw as it is about to be clipped off. This in turn prompts a look at the forelegs and the suggestion of mere stubs instead of claws.

Kyōsai’s illustration, then, partly because of the woodcut medium and partly because of the composition and line of Kyōsai’s brush, is dramatic, capturing an important moment in the story. Tenniel, trying for a different effect, has created a more static composition, the balance and shading suggesting the effect of a tableau, or even a bas-relief.

The question here is not to point up one or the other artist as superior, but to indicate most emphatically that we are not dealing with a slavish imitation of Western art.

An even more striking example can be seen by comparing the unsigned (presumably Tenniel)

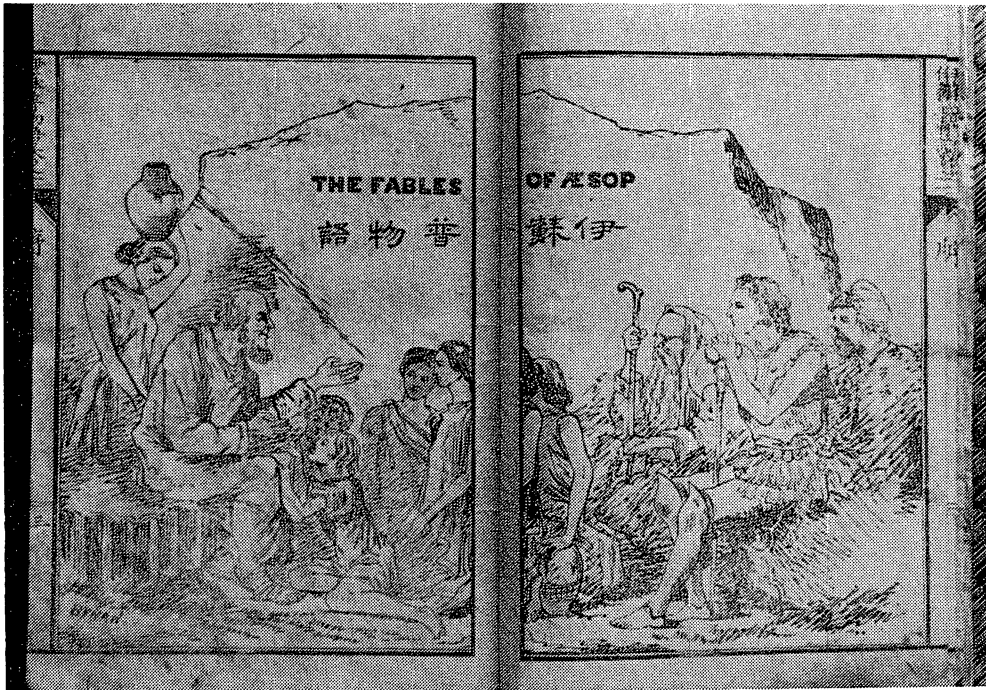


Fig. 3-a. Vol. I, iiB/iiiA, signed "BYNAN", lower left.

engraving for "The Cat and the Mice" with Kyōsai's adaptation [Figs. 2-a and 2-b]. The mental image of a cat in a sack hanging down by his hind feet is the most striking feature of the fable. Tenniel's illustration is very small, the vertical post balancing the hanging cat symmetrically. The mice are tiny, almost lost in the upper portion of the illustration. It is a straightforward illustration of the fable, but certainly not one of Tenniel's more inspired offerings.

By contrast, Kyōsai presents a commanding horizontal composition. Again the vertical post balances the hanging cat, but this time across two pages. The fat cat with its extravagant ears and whiskers, and the black shading on the pillar give variety, and the diagonal shelf and floor line convey a feeling of asymmetry and a sense of movement. The glasses, jug and pot on the shelf are new elements; the glasses especially have a 'Western' look, without being specific as to time or country. The lower right hand is dominated by a typical Japanese basket containing what is probably a *kabu*, a kind of turnip. The placement of the mice, not to mention the skill with which they are drawn, gives them ample focus; their long tails are echoed by the rootlets of the *kabu*. The glasses and the basket are quite extraneous to the story of the fable, but add visual richness to Kyōsai's design. By uniting Western and Japanese household goods in the same composition, a sense of universality is unobtrusively suggested.

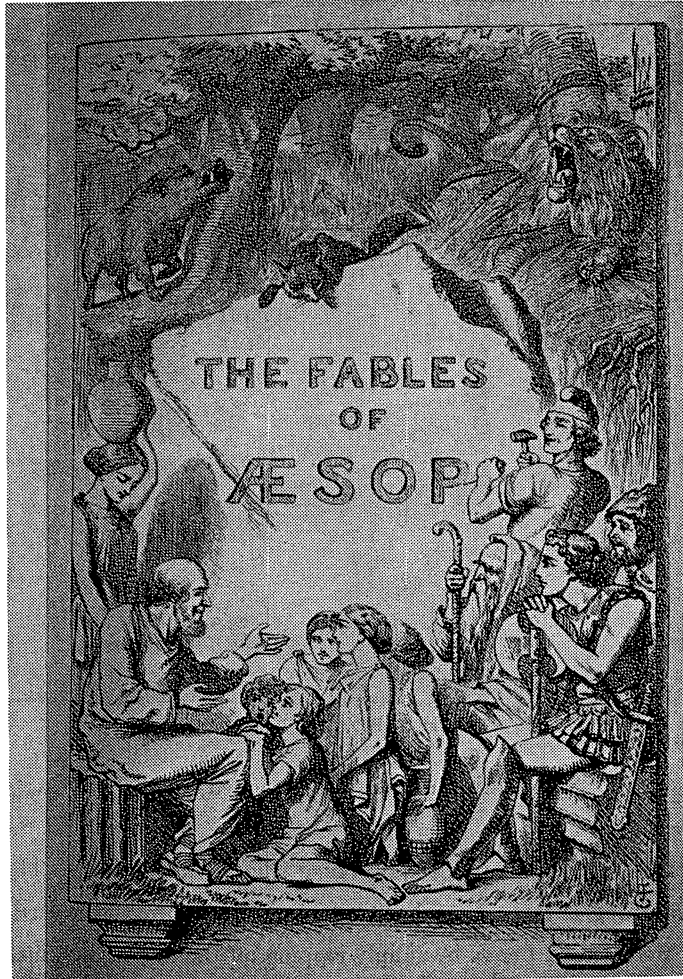


Fig. 3-b. The Frontispiece, initialed JT, lower right.

But Kyōsai was not the only illustrator of the Watabe *Isoppu*. Nine of the 35 illustrations were by FUJISAWA Bainan, who also wrote the preface to the Watabe *Isoppu*. Bainan's considerable historical importance will be outlined later in the biographical notes on all the artists in both the James *Aesop* and the Watabe *Isoppu*. As an artist, he is known to have greatly admired the Nanga artist TSUBAKI Chinzan, and suffice it to say that this love for Chinzan is totally suppressed in his *Isoppu* illustrations.

Bainan (梅南) seems a perfectly typical Japanese art name, and it is with these ideograms that he signed the preface to the Watabe *Isoppu*. But eight of the nine illustrations by the artist are signed with a romanised homonym, "BYNAN", which appears to be an unusual but perfectly plau-

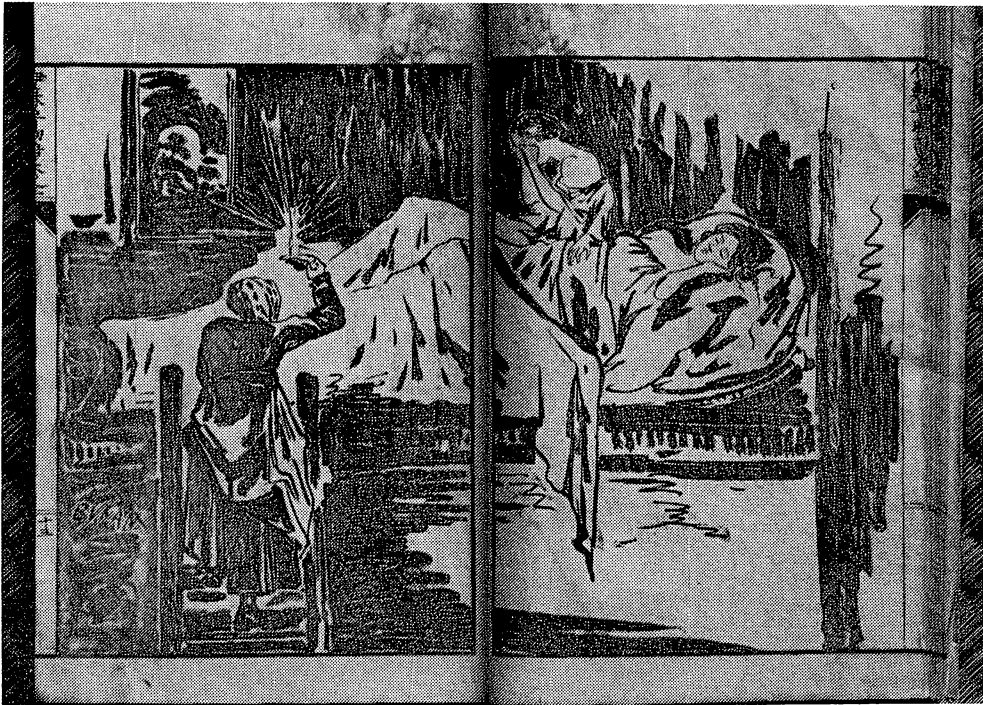


Fig. 4-a. Vol III, 12B/13A. Signed "BYNAN."

sible English family name. The ninth illustration is unsigned, but on stylistic grounds, it too can be surmised to be Bainan's.

A comparison of the two frontispieces is revealing [Figs. 3-a and 3-b]. The *Aesop* illustration is initialed J.T., confirming it to be by John Tenniel. Bainan fitted this vertical design into the horizontal format of the *Watabe Isoppu* by simply lopping off the top of the illustration. There are no bold, brushlike effects in Bainan's illustration. In fact, all the lines are thin, almost uniform. Shading effects are achieved by cross-hatching and stippling. In short, techniques typical of engraving are attempted in the woodblock medium, with results which are striking only if the Tenniel model has not been seen. But once the Tenniel illustration has been seen, the term "imitation" seems not altogether inappropriate, and the label is equally applicable to other Bainan illustrations, with one exception.

The exception is the illustration to what James called "The Old Woman and Her Maids." [Figs. 4-a and 4-b]. The unsigned (Tenniel?) illustration in the James *Aesop* creates the effect of late night by the extensive cross-hatching of the dark areas, contrasting with the candle-lit white sheet and skin of the two maids.

No attempt is made by Bainan to use cross-hatching here. The background over the maids'



Fig. 4-b. Fable 140: "The Old Woman and Her Maids."

heads and the black vertical shading to the right look curiously like charcoal or crayon, but the overall effect is very much like the dramatic, wilful crudities of the Expressionists of some half a century later.

That effect is possible only on modern eyes looking back at this early Meiji book, but it certainly seems safe to say that this illustration must have astonished early readers of the *Watabe Isoppu*, even if they accepted it as "Western." Bainan's approach is drastic, creating stylistic rupture within the *Watabe Isoppu*, and this must have been calculated to challenge its readers.

Only three of the 35 illustrations in the *Watabe Isoppu* are signed Kōson (篁邨). Prof. Kobori identifies the artist as SAKAKI Kōson, although his notes give no direct indication of the source

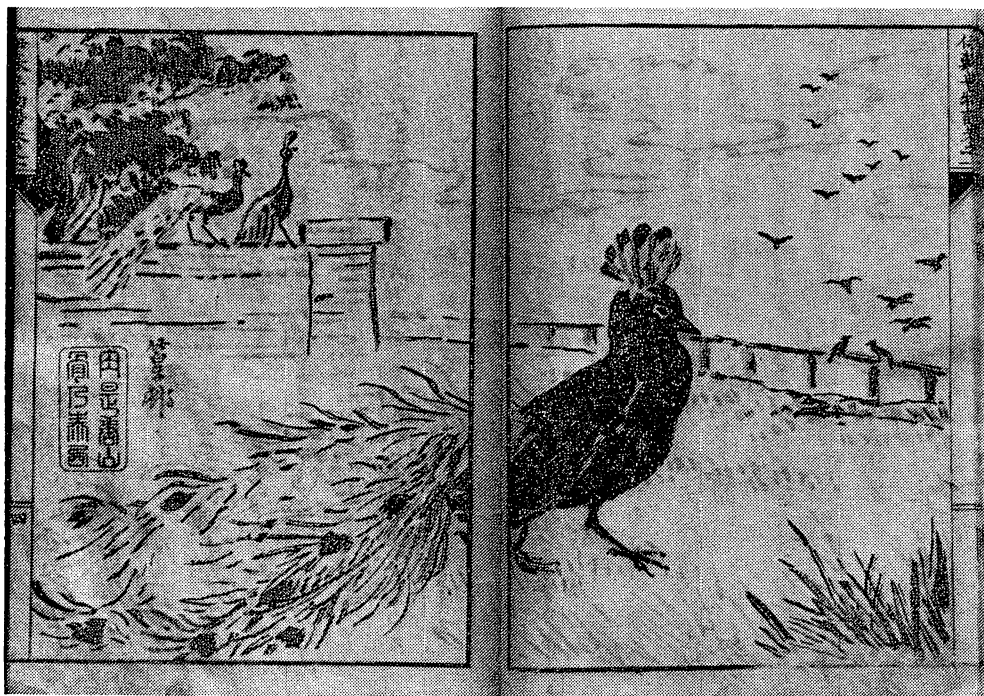


Fig. 5-a. Vol I, 3B/4A. Signed Koson.

for his identification. The Watabe *Isoppu* is somewhat unusual for books of the period in lacking a colophon page listing the illustrators, nor is there any hint given on the title pages. A check of the records of the First National Painting Exhibition in Meiji 15 (1882) reveals an OSHIMA Kōson using the same ideograms, but it is unclear whether he is the *Isoppu* illustrator.

Regardless of who Kōson was, he was a proficient artist, given the honor of the first three illustrations in the text. A comparison of Joseph Wolf's illustrations for "The Vain Jackdaw" with Kōson's adaptation [Figs. 5-a and 5-b], shows his skill at simplifying the background and adding visual interest with a flock of birds on the right, presumably "Jackdaws." Here and in his other two illustrations, Kōson displays an appealing ability to adapt his models to the woodblock medium, sharing Kyōsai's brushed effects if not his brilliant imagination.

Although Kōson is given the text's first three illustrations, and Bainan all seven illustrations to volume three, the frontispiece and the Aesop portrait, the book is dominated by Kyōsai. This is not simply a matter of numbers, although 23 of 35 illustrations does give Kyōsai virtually two-thirds of the book. It is rather that the best of Kyōsai's illustrations are extraordinarily evocative; they linger in the mind.

Kyōsai has long been admired for his skill as a painter, perhaps even more in the West than in

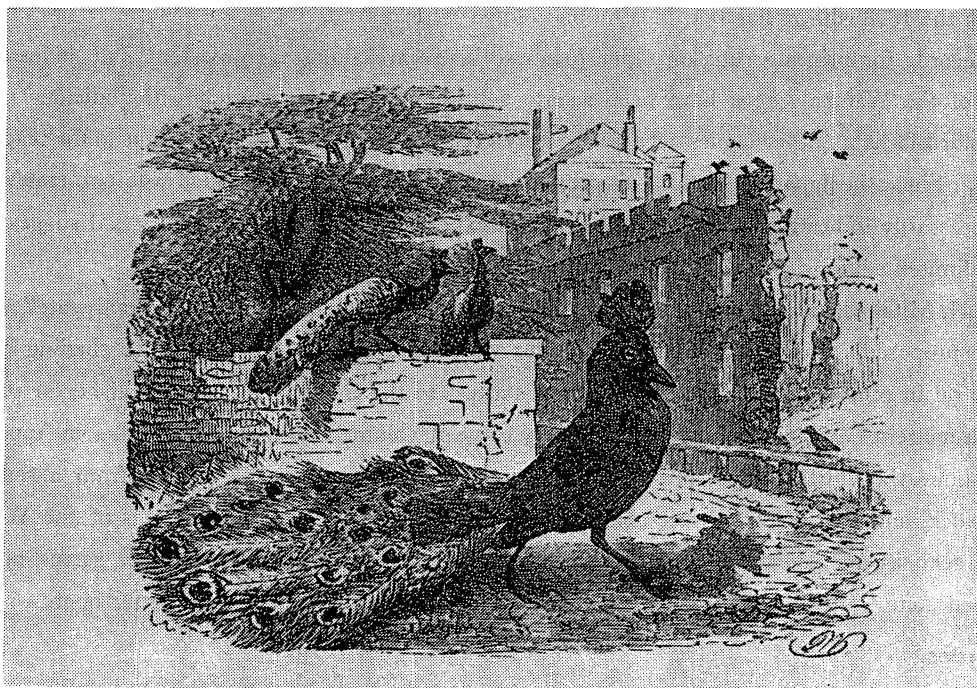


Fig. 5-b. Fable 6: "The Vain Jackdaw."

Japan. But he was also enormously prolific and gifted in creating designs for woodblock prints, and at least 50 books contain his woodblock illustrations. He was at the height of his powers when the Watabe *Isoppu* was published.

It should also be pointed out that five of Kyōsai's illustrations have no counterpart in the Tennyson-Wolf illustrations. These include the fables James called "The Bees, the Drones and the Wasp," "The Old Woman and Her Physician," and "The Birdcatcher and the Lark." The remaining two illustrations have no counterpart among the fables covered in the James *Aesop*. James included 203 fables; Handford, in the more recent Penguin *Fables of Aesop* includes 206 fables, but indicates in his introduction that early manuscripts contained many more fables not generally accepted by modern critics. Neither James nor Handford include a story about travelers and a monkey king, one of the fables Kyōsai illustrated. Nor do they include a fable of a father, his son and daughter, the final story illustrated by Kyōsai. The Watabe *Isoppu* contains 238 fables, many of which must have been apocryphal.

Finally, it seems appropriate to mention that surviving examples of both the Watabe *Isoppu* and the James *Aesop* are rather scarce. The 1891 edition of the James *Aesop* advertised that 11,000 copies were in circulation, but the attrition rate for illustrated children's books is high; my own

copy of the 1898 edition has one illustration colored with crayons.

Records for printing runs on older Japanese books are almost non-existent, but at least two states of the Watabe *Isoppu* have been seen: a presumably early printing with judicious use of soft color blocks*; other copies seen retain only occasional gray blocks in addition to the black key blocks. Since the Japanese woodblock-printed book was entirely hand made, even two states does not necessarily indicate a large output. Practical experience with books of the period suggests severely limited editions, probably in the hundreds rather than the thousands.

* C.H. Mitchell, cited below, informs me that he doubts the existence of the "second state" which I have proposed. Numerous examples of color variations, presence or absence of shading blocks and so on in other Edo and Meiji period books attest to the free hand of the publisher or printer in such matters. My comment rests on a stray copy of volume two only; plate 14-a in Appendix Two shows the illustration in question. The pink musculature is clearly printed from a separate woodblock, and lack of block wear confirms it as an early printing. Of seven sets of the Watabe *Isoppu* seen by me, none contains comparable coloring. The balance of evidence seems against a second state, but until further examples are studied, I prefer to leave the matter open.

Sources.

Special thanks must be paid to five people who have helped in the research for this essay. C.H. Mitchell, an American who has lived in Tokyo for over 35 years, first showed me his set of the Watabe *Isoppu* and encouraged me to find my own set. Mr. Mitchell is recognized as one of the most experienced and scholarly Western collectors of Japanese illustrated books. He has generously shared his detailed notes and ideas on this and many other Japanese books over the last few years, for which I am deeply grateful and indebted. Jack Hillier has long been acknowledged as the foremost British authority on Japanese illustrated books. His extensive collection is now housed in the British Museum, and the catalog of that collection, noted below, records the Watabe *Isoppu* as item 145. Independent of Prof. Kobori, it was Mr. Hillier's wife, Mary, who recognized Tenniel as the likely model for the *Isoppu* illustrators and duly tracked down several editions of the James *Aesop*. Both Jack and Mary Hillier have shared their ideas through correspondence and in conversation, and their unflagging enthusiasm and warm support are greatly appreciated. Prof. YAMAGUCHI Seiichi of Saitama University has shown me his father's extensive collection of books illustrated by Kyōsai and his contemporaries; more importantly, he has guided me through numerous sources on Meiji art and history and corrected my too frequent mistakes with good humor and patience. Dr. KAWANABE Kusumi, Kyōsai's great-granddaughter, has freely shared her family knowledge and research into that mercurial artist's life and work. Her Kyōsai Society, and its periodical, *Kyōsai*, have benefitted everyone interested in Kyōsai and the art of his time. Whatever virtues this essay has are in large measure due to the help of these five friends.

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Appendix I: Bibliographical and Biographical Notes.

Tsūzoku Isoppu Monogatari (A Popular Version of Aesop's Fables).

Translated by WATABE Godō. Preface by FUJISAWA Bainan. No publisher given, but presumably published by the translator, since a note specifies that the blocks were owned by him. Published in Tokyo in six volumes, three in Meiji 5 (1872) and three in Meiji 6 (1873).

Soft paper covers, yellow, embossed network design. Title slip pasted on upper left corner of each volume, giving full title and volume number in black ink on white paper.

Vol. 1 title page printed on red paper, dated Meiji 5; vol. 3 title page printed on blue paper, dated Meiji 6.

The illustrators.

KAWANABE Kyōsai (1831–1889) was one of the giants of later 19th C. Japanese art. Eclectic both by training and inclination, he was especially admired by Westerners for his ability to master and assimilate a bewildering range of styles. His illustrations for the Watabe *Isoppu* demonstrate this ability amply.

FUJISAWA Bainan (1835–1881) was a minor artist, but extremely important politically in the turbulent years from the end of the Shogunate into the early Meiji period. Born into the Katsuragawa Samurai family, famous for medical research, he was adopted into the Fujisawa family. As FUJISAWA Jiken he rose to power, becoming second-in-command (*fukusosai*) of the Bakufu army at the end of the Shogunate. He was later active in the Genroin, the interim government following the collapse of Tokugawa rule, and still later in the Meiji government itself.

His ideal in art was Tsubaki Chinzan, although he was not a direct student of Chinzan. In Meiji 12 (1879) he became a founding member of the Ryuchikai, the first society devoted to preserving and encouraging Japanese art, countering the excesses of the then current vogue for Western art. His name is listed in the 1881 *Tohi Jimmeiroku* (Town and Country Directory) as an

artist. His contributions to the Watabe *Isoppu* include the preface (signed and sealed Bainan) and his determinedly “Western” illustrations (signed “BYNAN”).

Kōson’s identity remains a bit uncertain. The catalog for the First National Painting Exhibition (Naikoku kaiga kyoshinkai) of 1882 lists two paintings by an OSHIMA Kōson using the same ideograms. Prof. Kobori identifies him, without attribution, as SAKAKI Kōson.

Aesop’s Fables: A New Version, Chiefly from the Original Sources.

Translated and introduced by Thomas James. One volume. Published by John Murray in London in 1848, with subsequent editions.

Hard covers, light brown, with intertwined leaves printed in black. *Aesop’s Fables* stamped in gold on the front cover and spine, with James’ name added on the spine.

Tenniel did all the illustrations for the 1848 edition. In 1857 Joseph Wolf was commissioned to make additional illustrations, and these were included in the 1858 edition. Tenniel revised many of his own illustrations for the same edition.

Examination of a copy of the 1848 edition in the London Library, a private lending library noted for its Victoriana, confirmed that it was not the model for the Watabe *Isoppu* illustrations. The John Murray publishing house, still on the same premises and under the same family as it was 150 years ago, regrettably does not retain a file copy of the 1858 edition, although payment of fees to Wolf and Tenniel for the 1858 edition is recorded. It is likely, however, that the 1858 edition marked the last revisions in the illustrations. Photographs in this essay are of my own copy of the 1898 edition.

The illustrators.

John Tenniel (1820–1914) was one of the most important Victorian illustrators. His designs for Lewis Carroll’s *Alice in Wonderland* (1865) embody so thoroughly the feeling of this enormously popular book that it is hard to picture the characters or situations except in terms of Tenniel’s illustrations. The James *Aesop* shows the work of a much younger Tenniel, working in a more conservative vein.

Joseph Wolf (1820–1899) was born in Germany and had training in art and lithography, specializing in birds and animals. From 1848 until his death he lived in London, working mainly on scientific illustrations for the British Museum and the Zoological Society. In the James *Aesop* his illustrations include both replacements for and reworkings of some of Tenniel’s 1848 illustrations.

Appendix II: The Illustrations.

The Watabe *Isoppu* illustrations are shown in order of their appearance. The counterpart illustration from the James *Aesop* is identified by Fable; variations on this pattern are indicated.

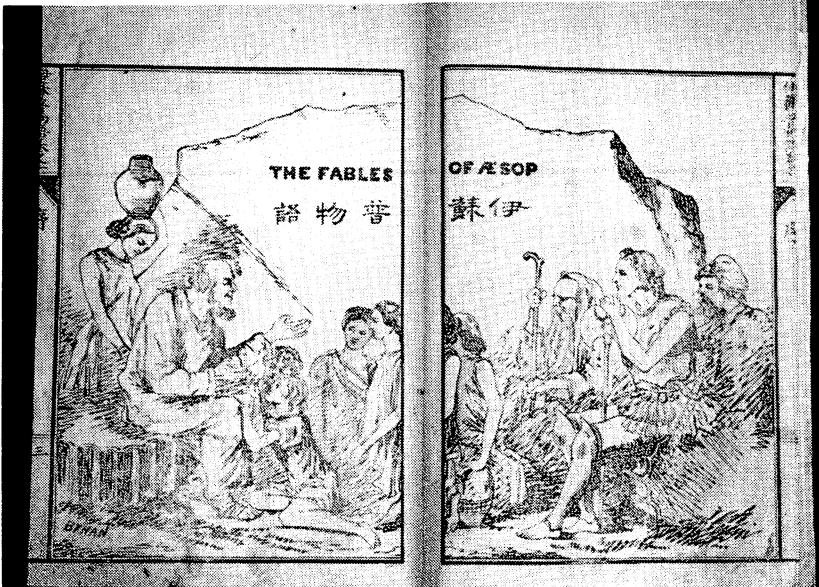


Fig. 6-a. Vol. I, iiBiiiA. Bainan (BYNAN).

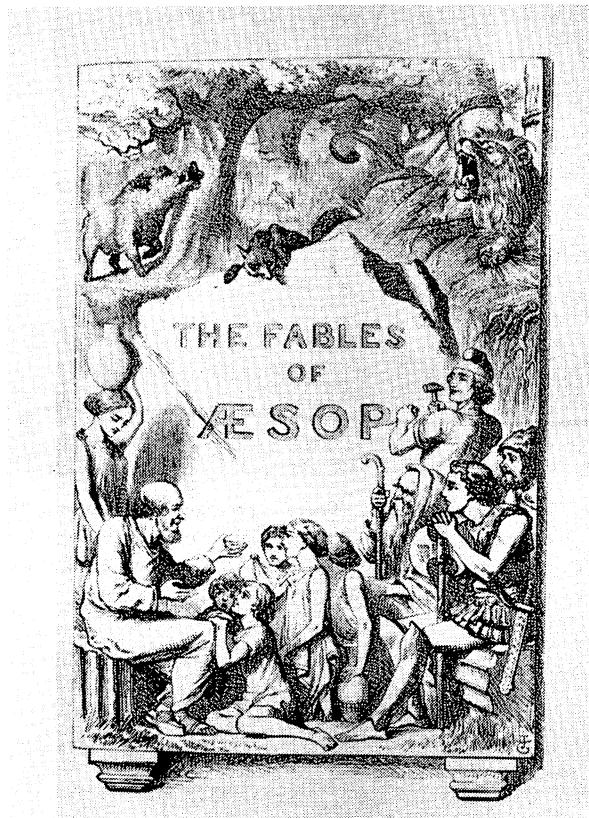


Fig. 6-b. Frontispiece.

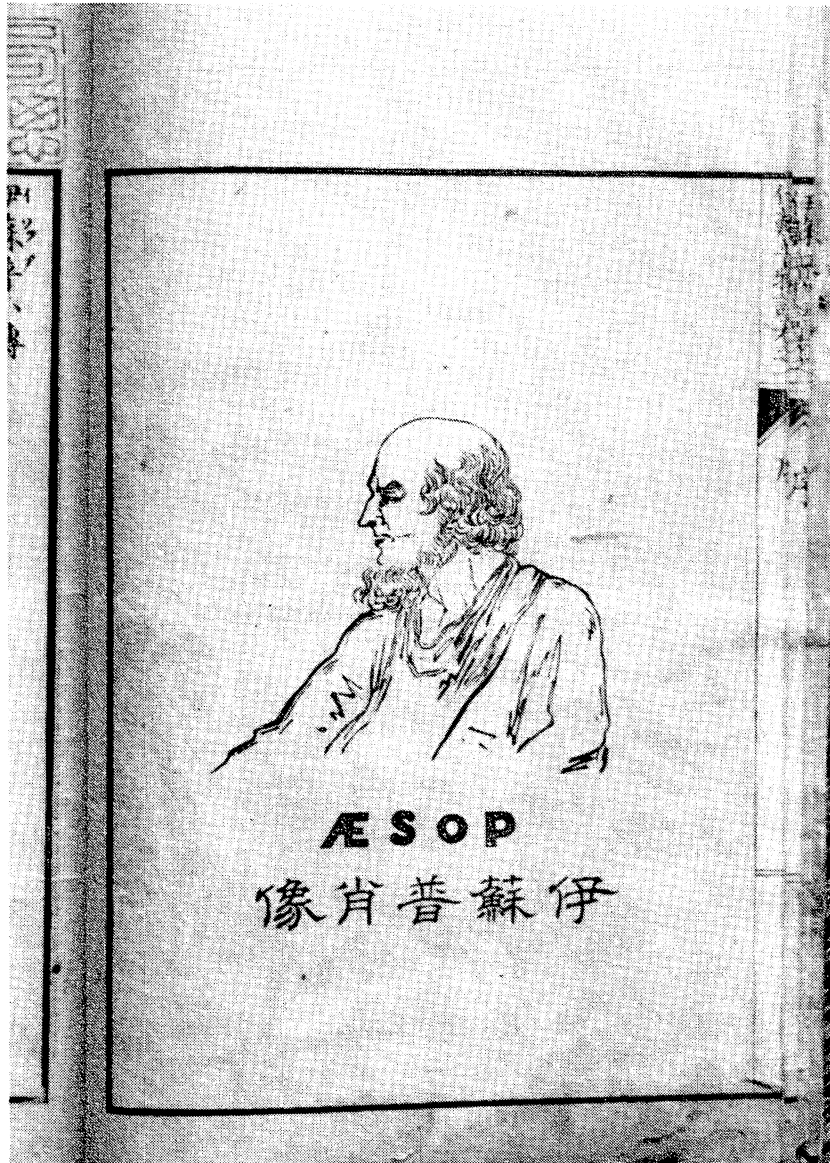


Fig. 7. A portrait of Aesop. There is no exact counterpart to this in the James *Aesop*, but it is essentially a reversed view of Aesop's profile from the Frontispiece. Although unsigned, it can on stylistic grounds be assigned to Bainan (BYNAN).

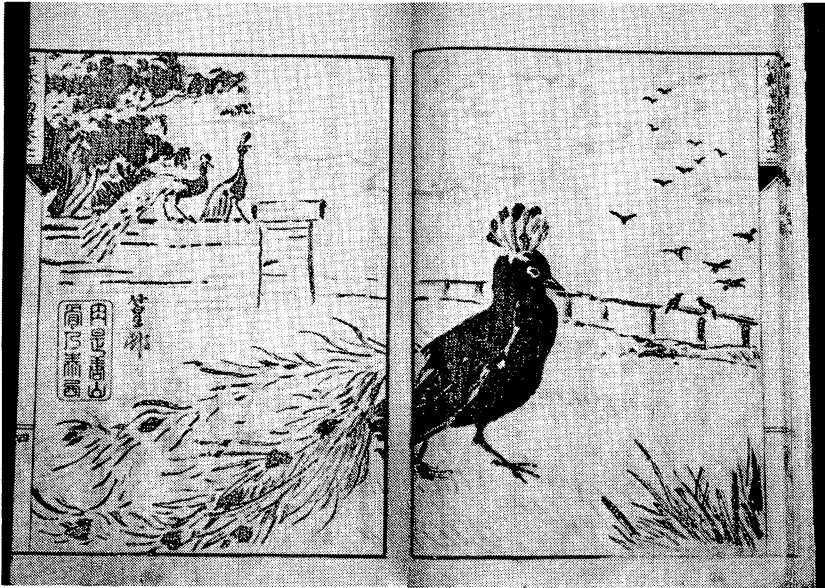


Fig. 8-a. Vol. I, 3B/4A. Kōson

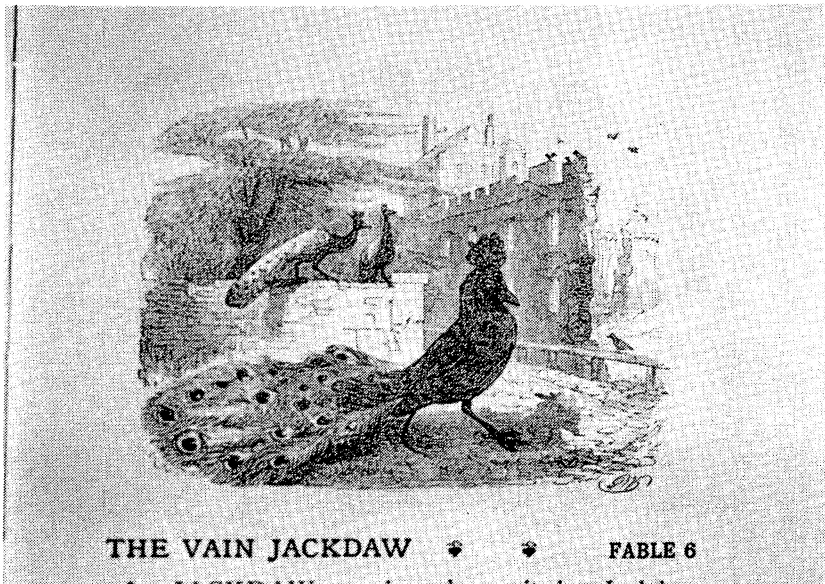


Fig. 8-b. Fable 6: "The Vain Jackdaw."

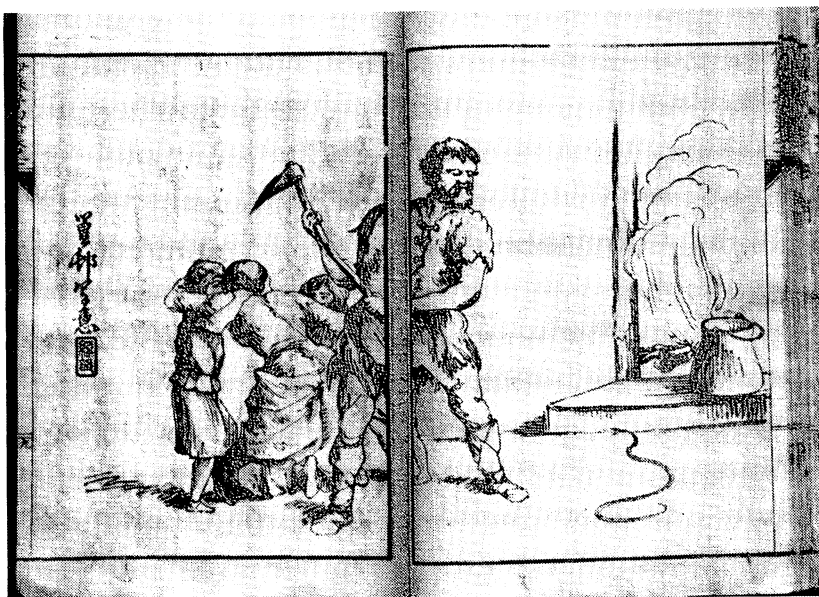


Fig. 9-a. Vol. I, 8B/9A. Kōson.



Fig. 9-b. Fable 20: "The Countryman and the Snake", initialed JT.

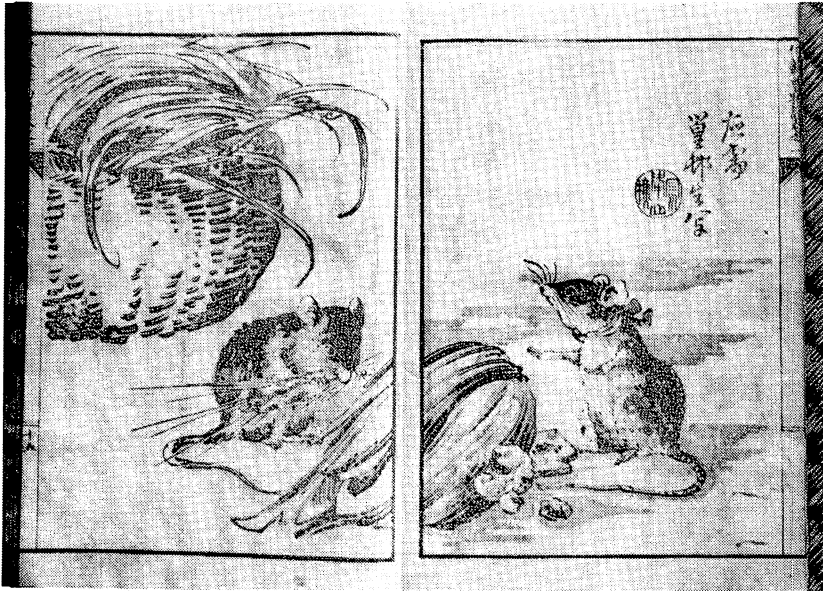


Fig. 10-a. Vol. I, 14B/15A. Kōson.



Fig. 10-b. Fable 30: "The Country Mouse and the Town Mouse," initialed IT.



Fig. 11-a. Vol. I, 20B/21A. Kyōsai.



**THE SHEPHERD-BOY
AND THE WOLF** ♣ ♣ **FABLE 43**

Fig. 11-b. Fable 43: "The Shepherd-boy and the Wolf," initialed JT.

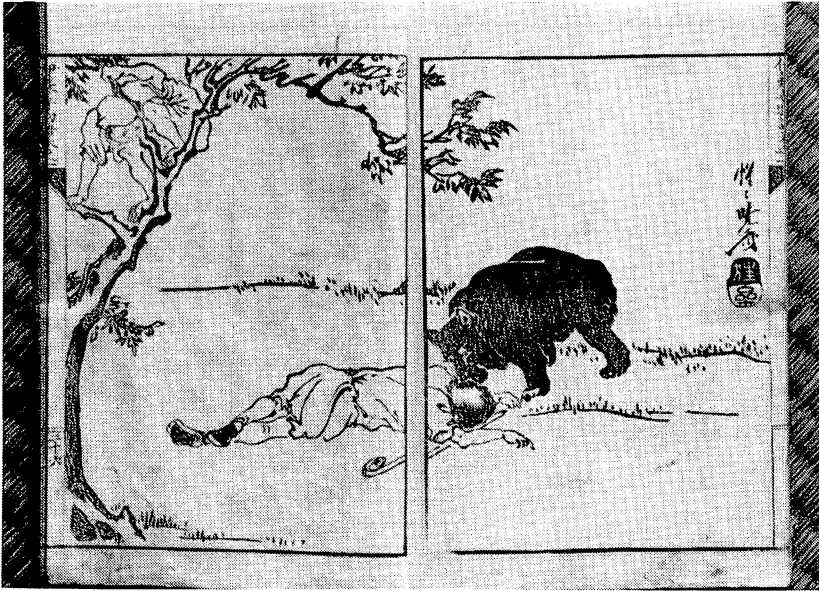


Fig. 12-a. Vol. I, 25B/26A. Kyōsai.

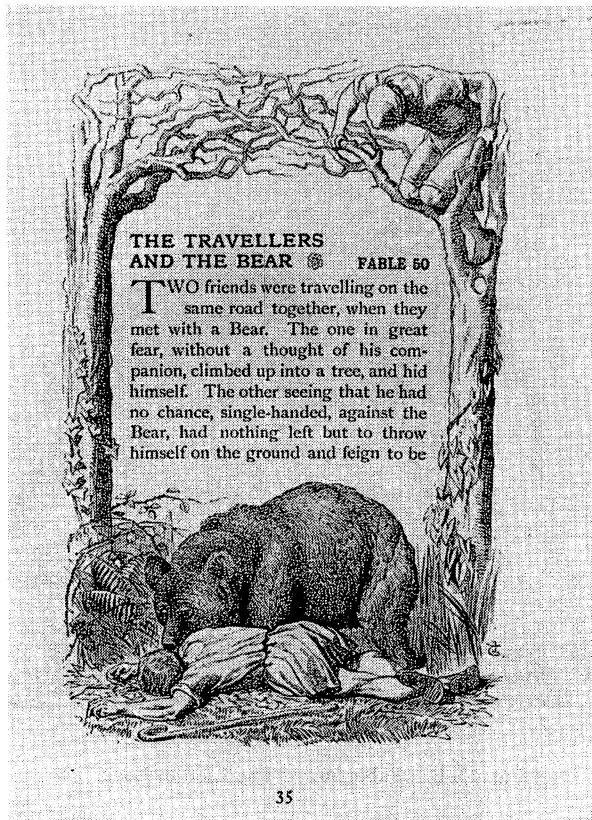


Fig. 12-b. Fable 50: "The Travelers and the Bear," initialed JT.

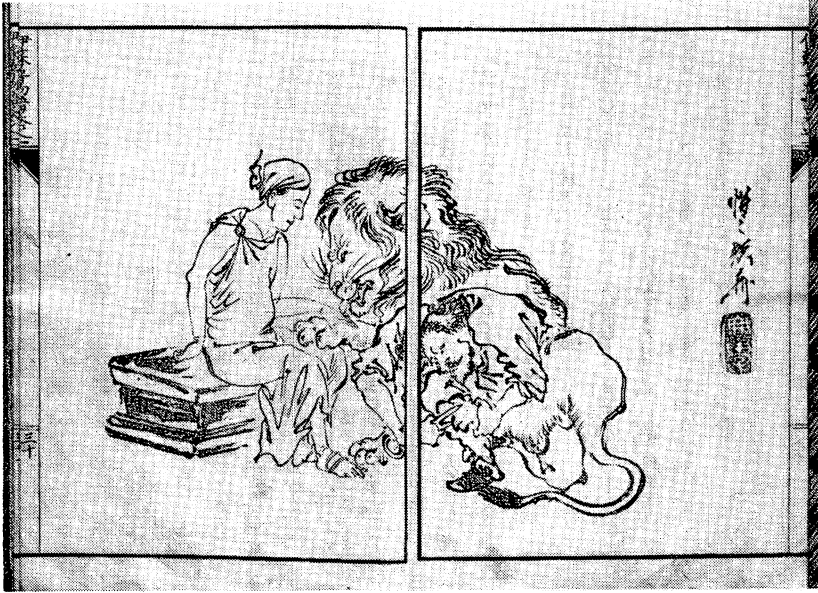


Fig. 13-a. Vol. I, 29B/30A.



Fig. 13-b. Fable 56: "The Lion in Love."



Fig. 14-a. Vol. II, 3B/4A. Kyōsai. A pink color block was used to highlight Hercules' muscularity in this apparently early impression.

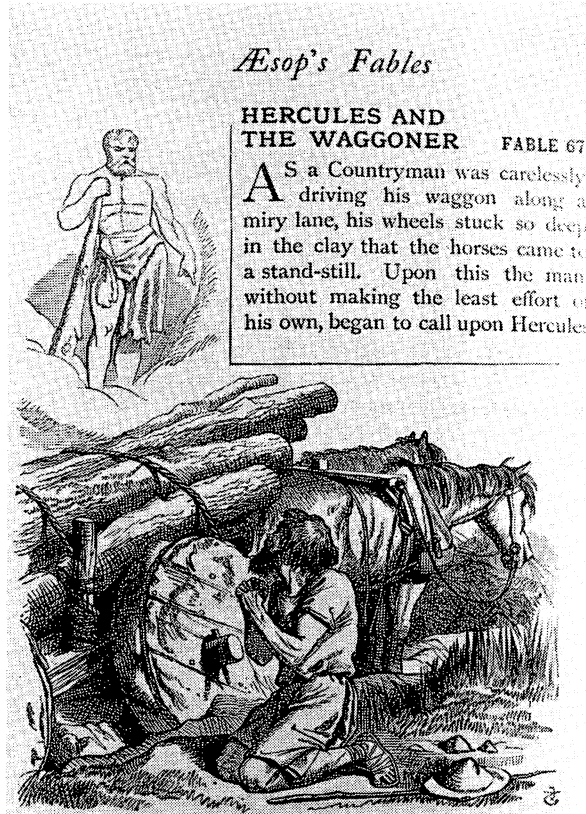


Fig. 14-b. Fable 67: "Hercules and the Waggoner," initialed JT.

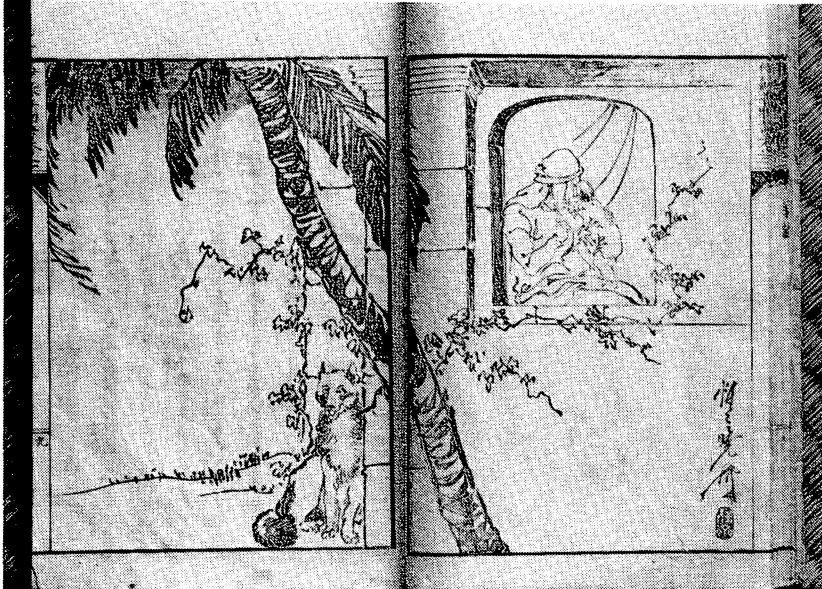


Fig. 15-a. Vol. II, 8B/9A. Kyōsai. Upper left a gray block suggests clouds and outlines the moon.

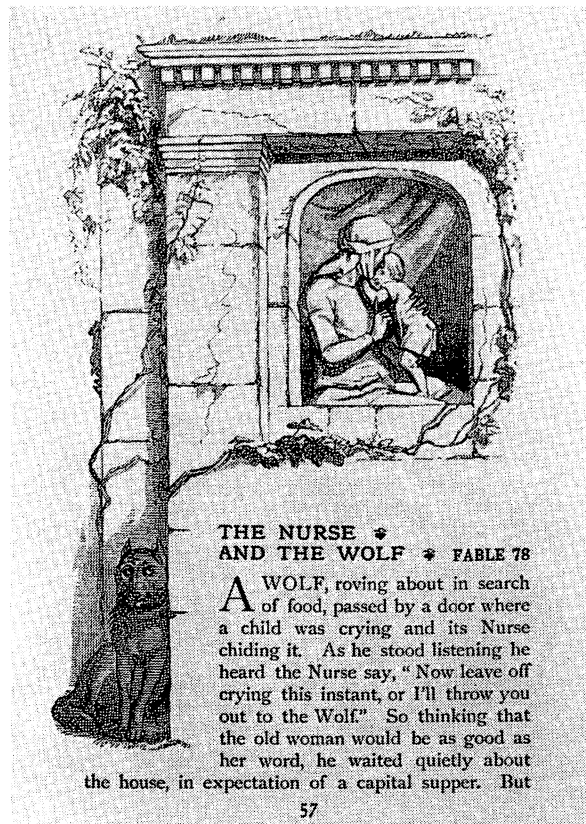


Fig. 15-b. Fable 78: "The Nurse and the Wolf."



Fig. 16-a. Vol. II, 12B/13A. Kyōsai.



Fig. 16-b. Fable 88: "The Herdsman and the Lost Bull," initialed JT.

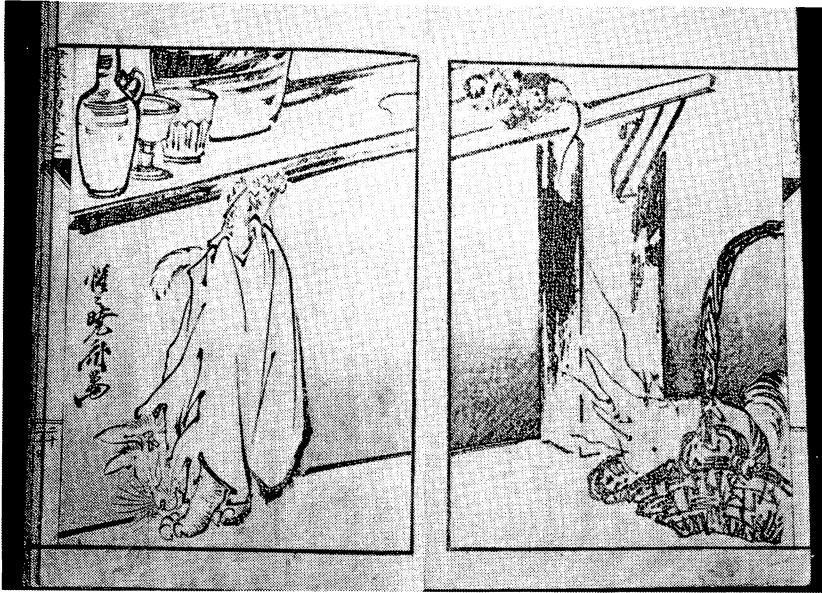


Fig. 17-a. Vol. II, 19B/20A. Kyosai. Gray block for shading along the wall base.

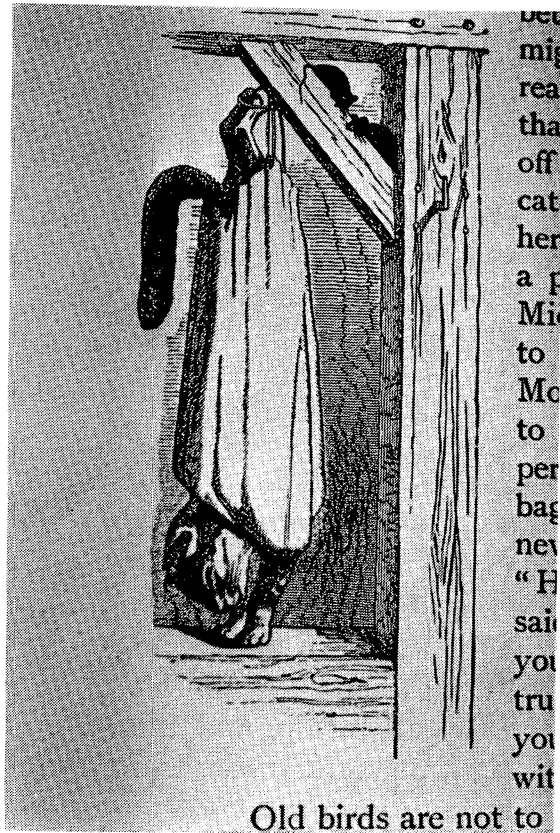


Fig. 17-b. Fable 102: "The Cat and the Mice."

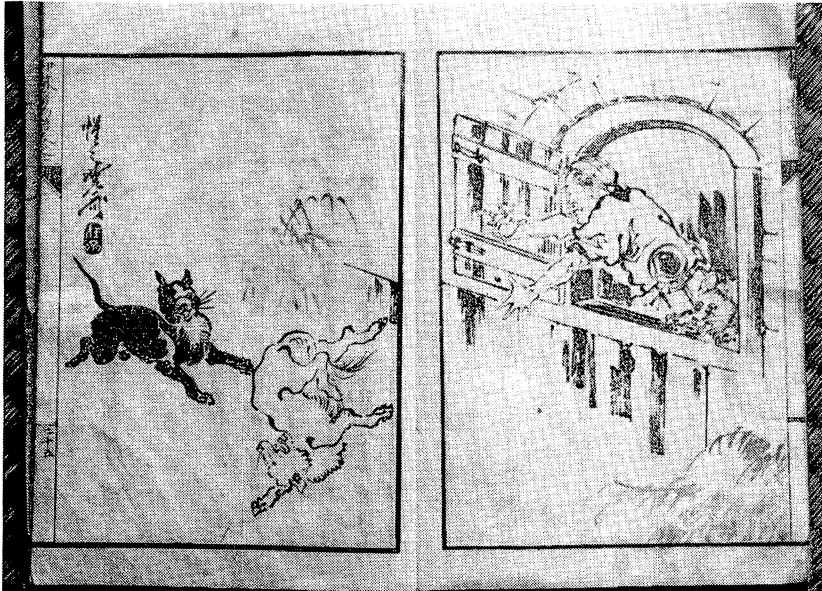
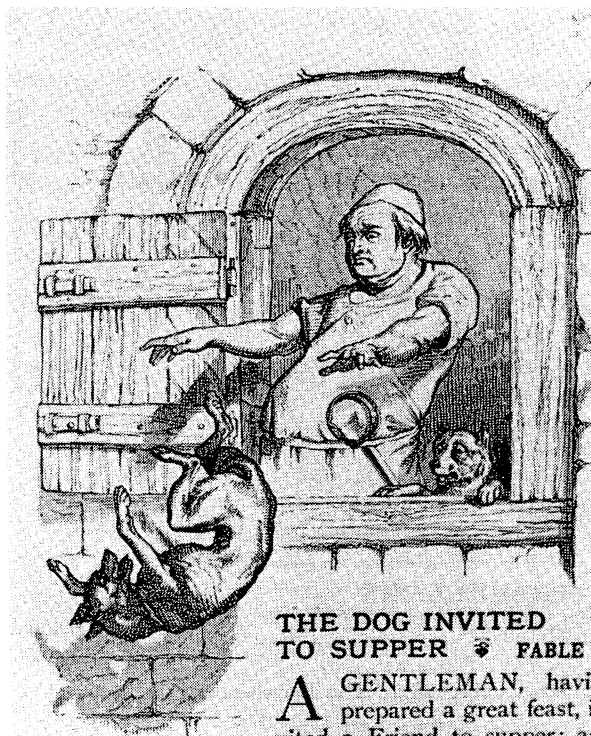


Fig. 18-a. Vol. II, 24B/25A. Kyōsai. Reddish-gray color block used for autumn grasses.



**THE DOG INVITED
TO SUPPER & FABLE 1**

A GENTLEMAN, having prepared a great feast, invited a Friend to supper; and the Gentleman's Dog, meeting the Friend's Dog, said he, "my good fellow, and sup with me to-night." The Dog was delighted with the invitation.

Fig. 18-b. Fable 112: "The Dog Invited to Supper."

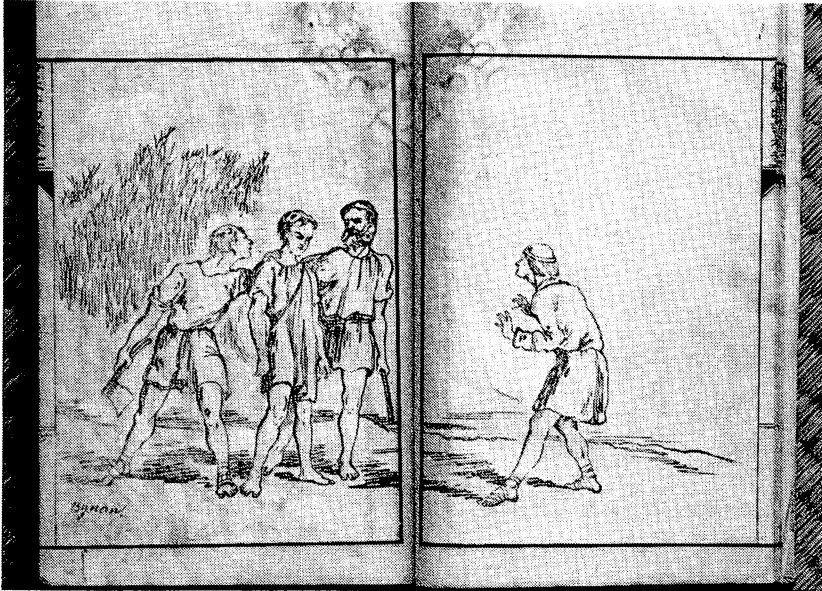


Fig. 19-a. Vol. III, 5B/6A. Bainan (BYNAN).



Fig. 19-b. Fable 128: "The Travellers and the Hatchet."



Fig. 20-a. Vol. III, 12B/13A. Bainan (BYNAN).



Fig. 20-b. Fable 140: "The Old Woman and Her Maids."



Fig. 21-a. Vol. III, 18B/19A. Bainan (BYNAN).

who passed by made a low reverence. Upon this the Ass, supposing that they intended this worship for himself, was mightily puffed up, and would not budge another step. But the driver soon laid the stick across his back, saying at the same time, "You silly dolt! it is not you that they reverence, but the Image which you carry."

Fools take to themselves the respect that is given to their office.

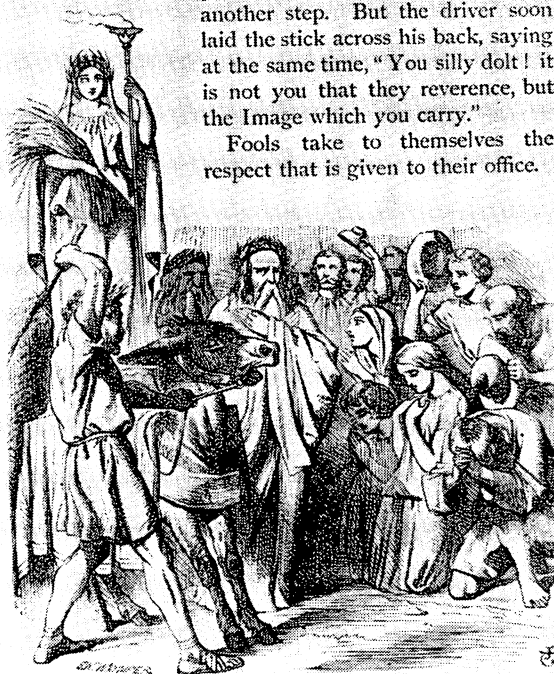


Fig. 21-b. Fable 156: "The Jackass in Office," initialed JT.

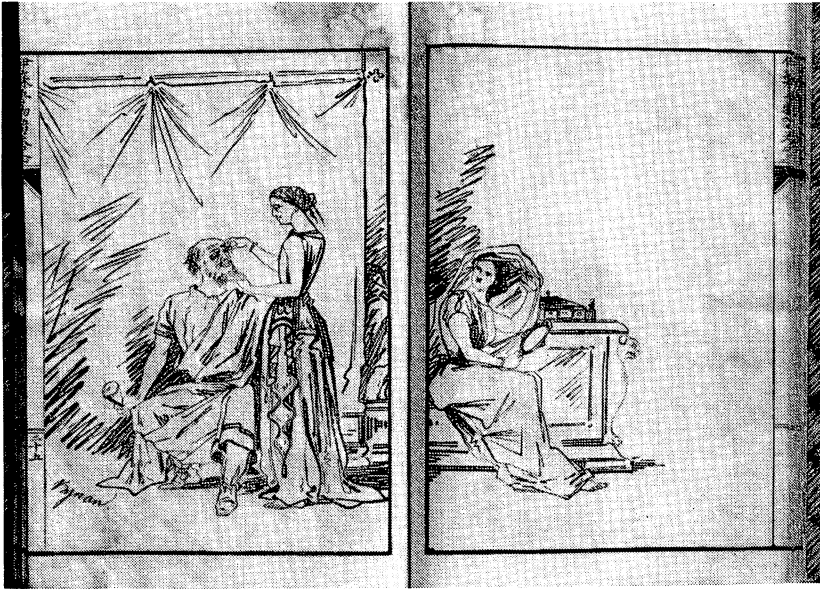


Fig. 22-a. Vol. III, 24B/25A. Bainan (BYNAN).



Fig. 22-b. Fable 167: "The Man and His Two Wives," initialed JT.

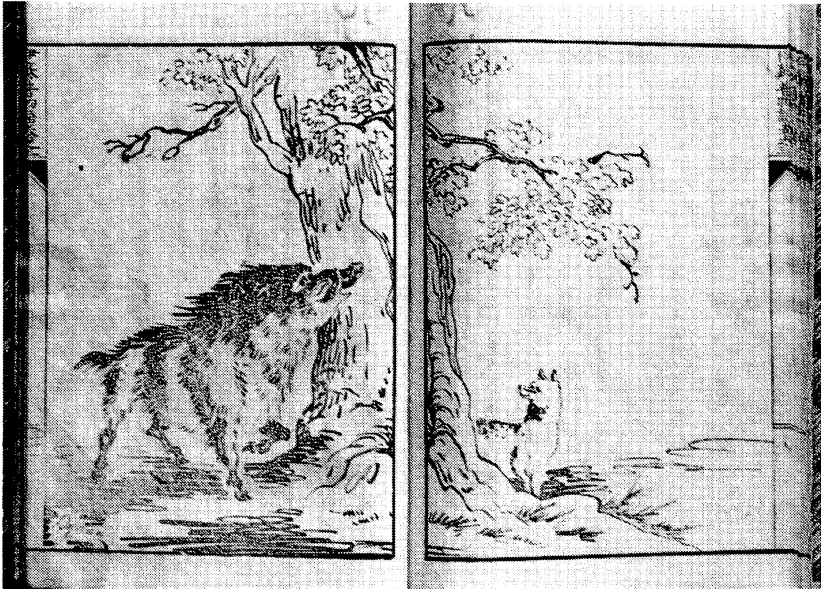


Fig. 23-a. Vol. III, 30B/31A. Bainan (BYNAN).

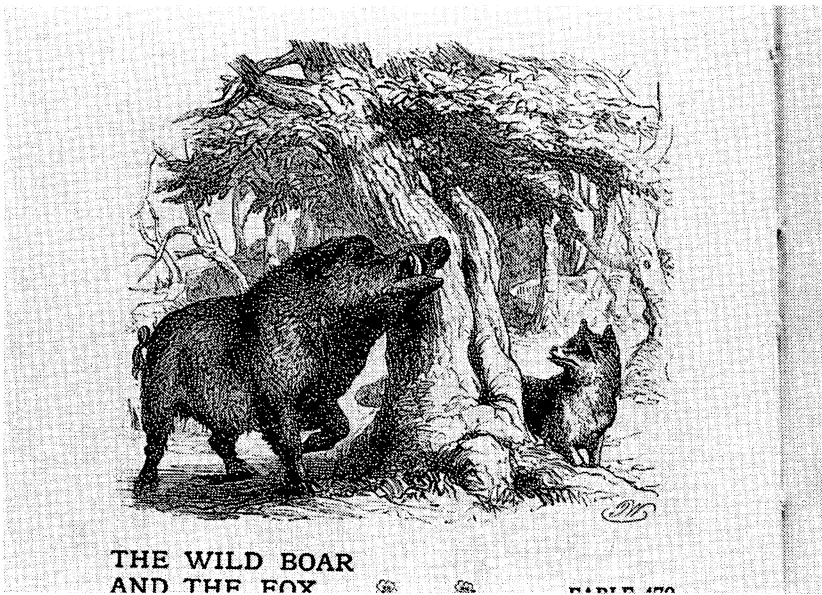


Fig. 23-b. Fable 179: "The Wild Boar and the Fox," initialed JW (Joseph Wolf).

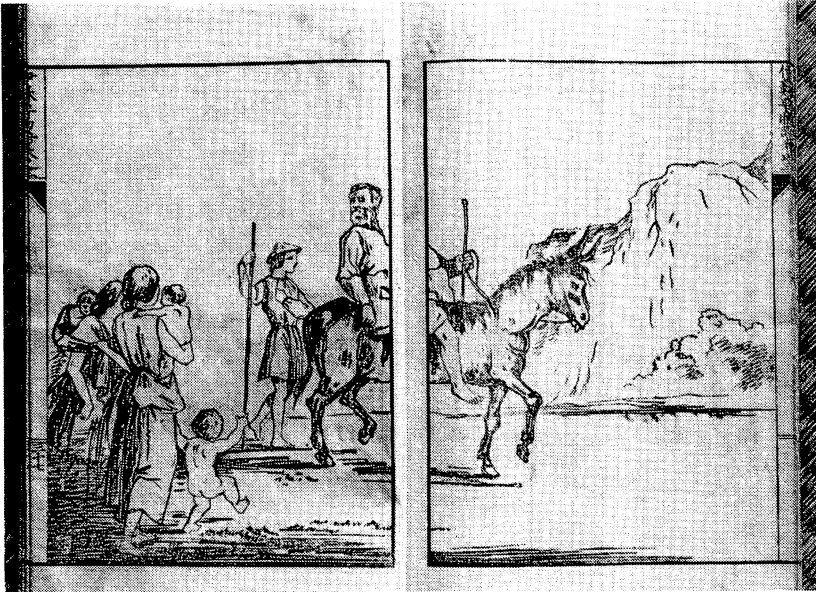


Fig. 24-a. Vol. III, 36B/37A. Bainan (BYNAN).

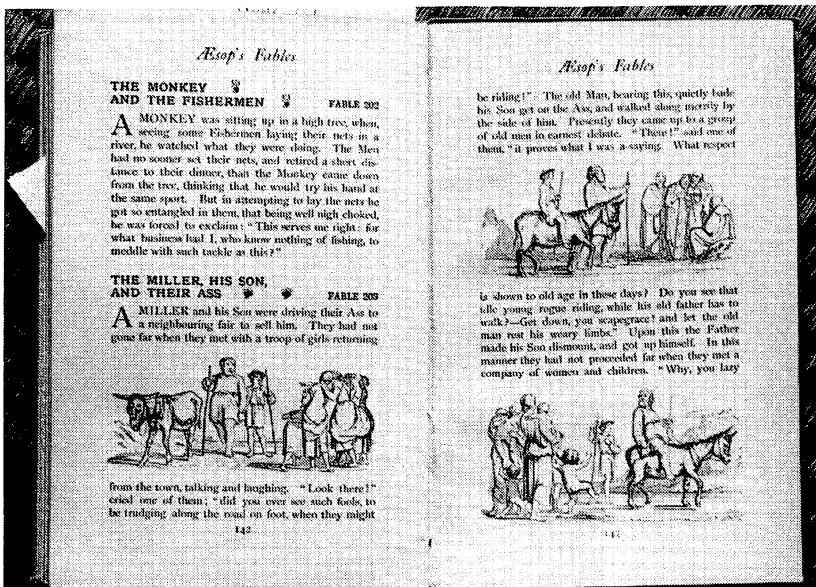


Fig. 24-b. Fable 203: "The Miller, His Son, and Their Ass." This and the succeeding figure from the James *Aesop* show that there were six illustrations to this one fable (See also Fig. 25-b).



Fig. 25-a. Vol. III, 37B/38A. Bainan (BYNAN). Note that Figs. 24-a and 25-a occur on succeeding pages, the only such example in the Watabe *Isoppu*.

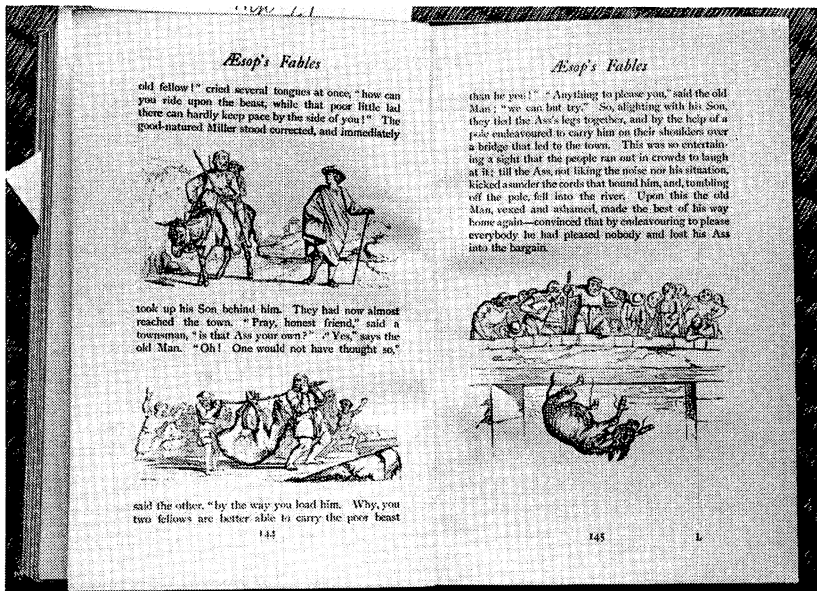


Fig. 25-b. Fable 203, the succeeding pages to Fig. 24-b.

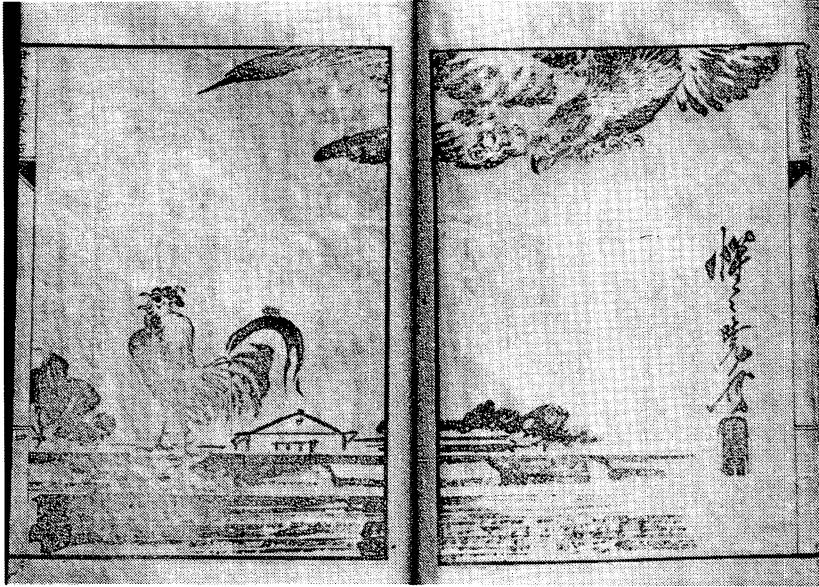


Fig. 26-a. Vol. IV, 3B/4A. Kyōsai.

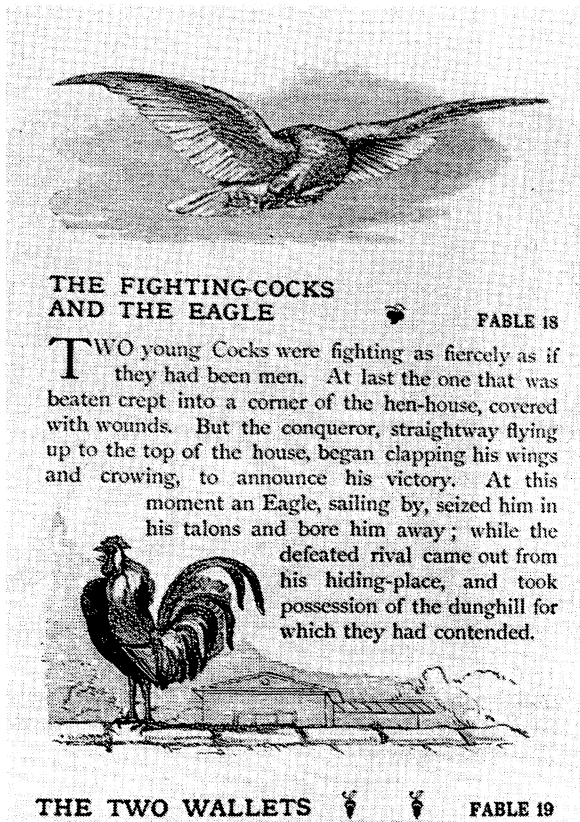


Fig. 26-b. Fable 18: "The Fighting-cocks and the Eagle."

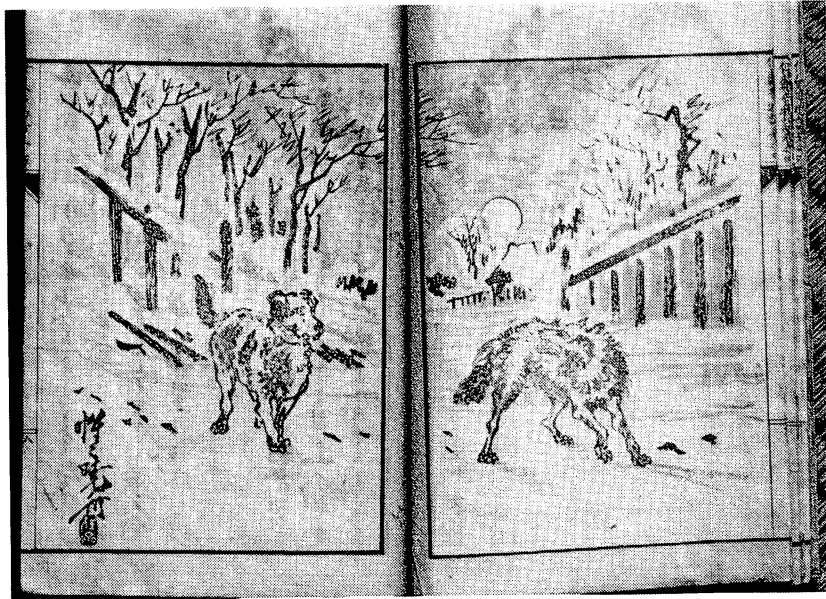


Fig. 27-a. Vol. IV, 7B/8A. Kyōsai.



Fig. 27-b. Fable 34: "The House-dog and the Wolf," initialed JW (Joseph Wolf) lower right; signed J.W. Whymper, the engraver.

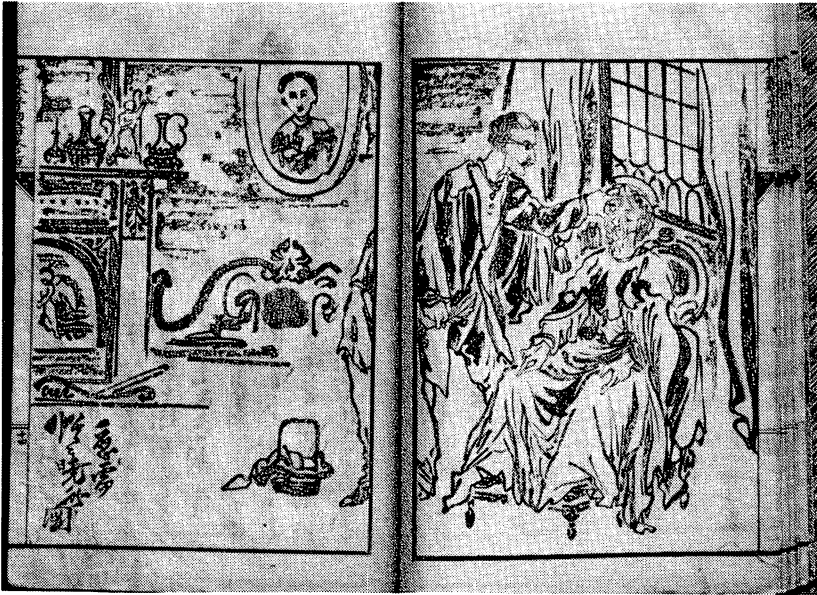


Fig. 28. There is no illustration in the James *Aesop* to correspond to this Kyōsai design. The story, however, is Fable 69: "The Old Woman and the Physician."

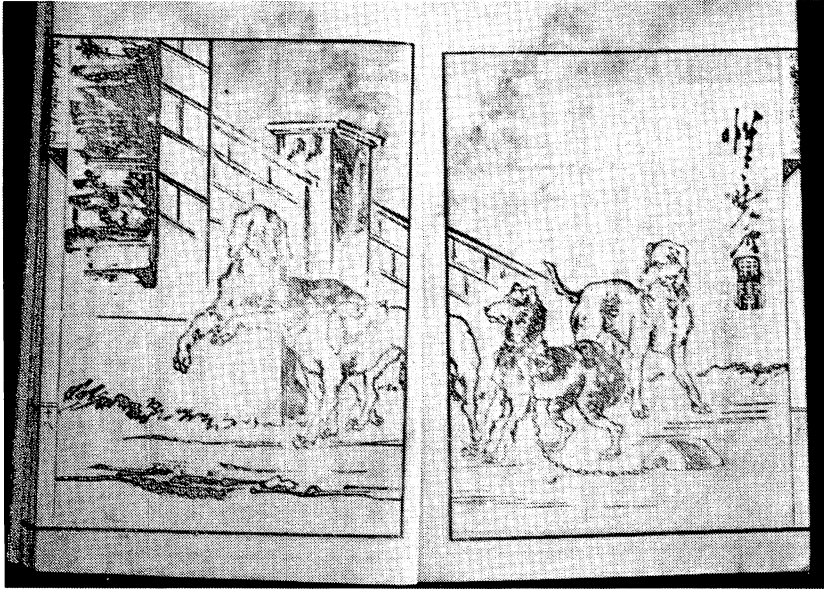


Fig. 29-a. Vol. IV, 17B/18A. Kyōsai.



Fig. 29-b. Fable 84: "The Mischievous Dog."



Fig. 30-a. Vol. IV, 22B/23A. Kyōsai.

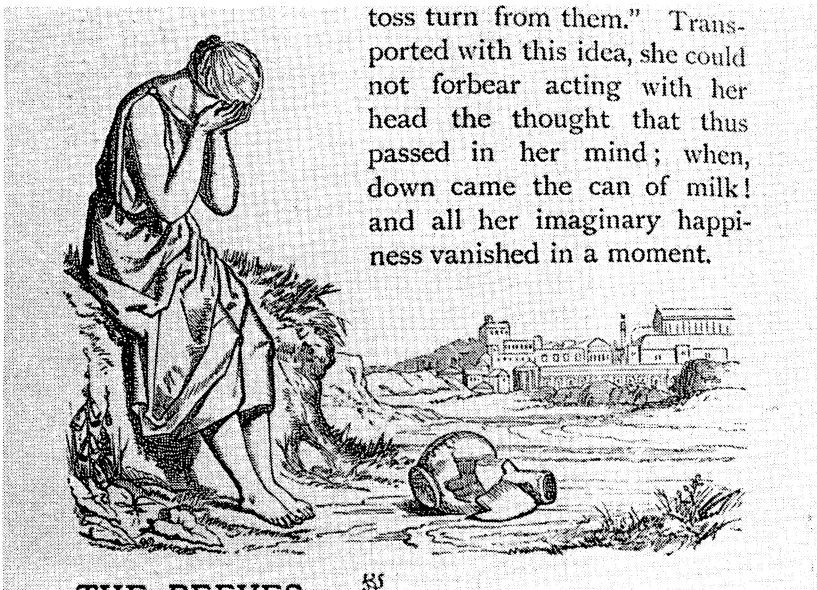


Fig. 30-b. Fable 104: "The Country Maid and Her Milk-can."

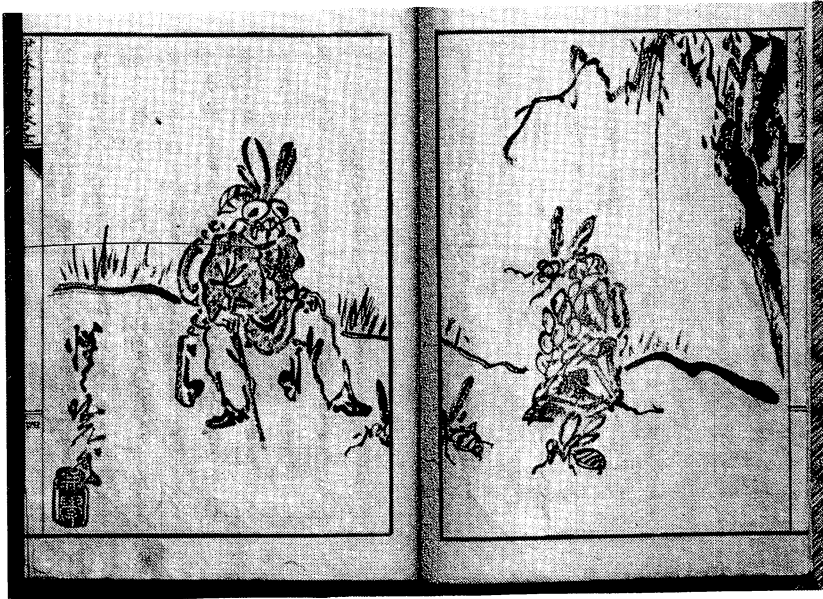


Fig. 31. There is no counterpart illustration in the James *Aesop*. The fable is identified by James as Fable 123: "The Bees, the Drones, and the Wasp." This remarkable *Kyōsai* design is notable (for one thing) for the contrast between the rather realistic bees and drones and the extravagant whimsicality of old Judge Wasp. Vol. V, 3B/4A. *Kyōsai*.

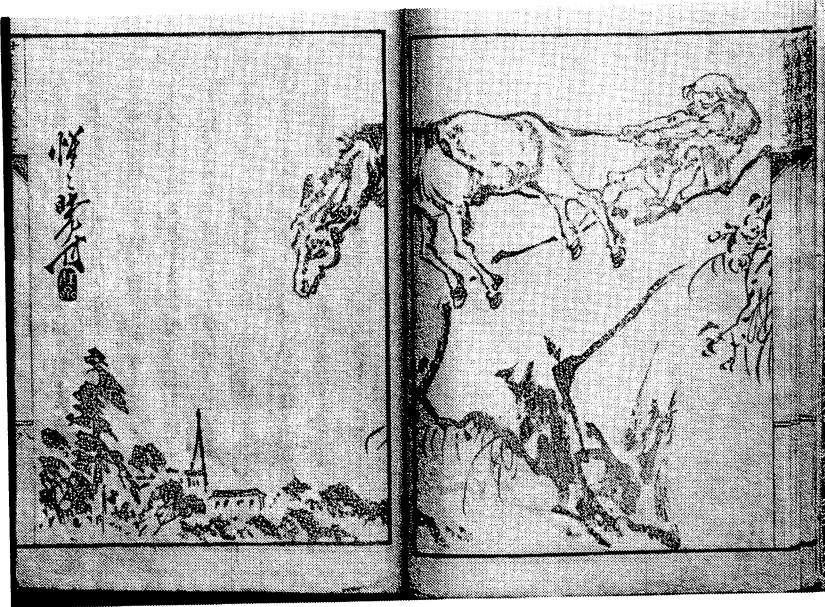


Fig. 32-a. Vol. V, 7B/8A. Kyōsai.

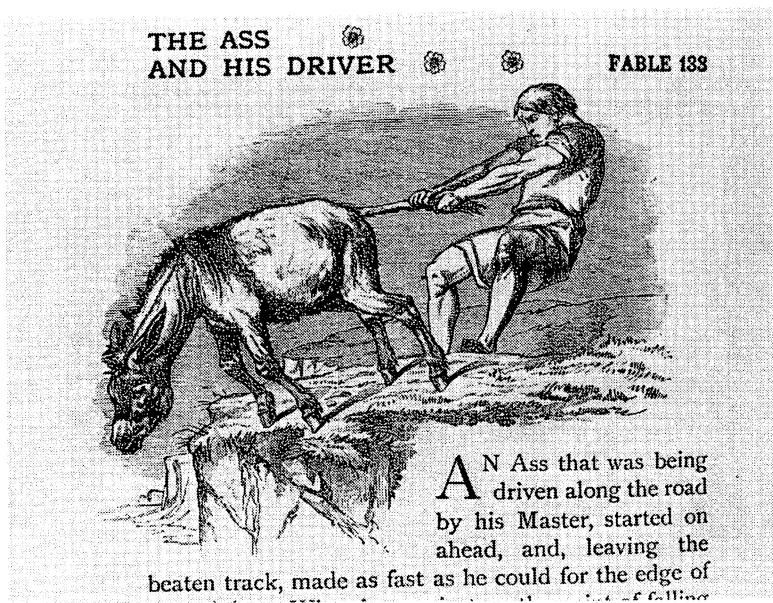


Fig. 32-b. Fable 138: "The Ass and His Driver."

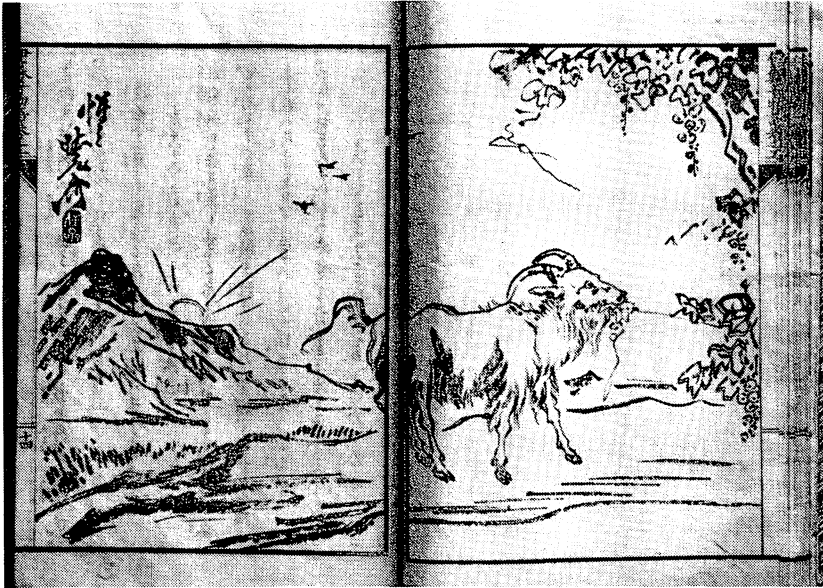


Fig. 33-a. Vol. V, 13B/14A. Kyōsai.

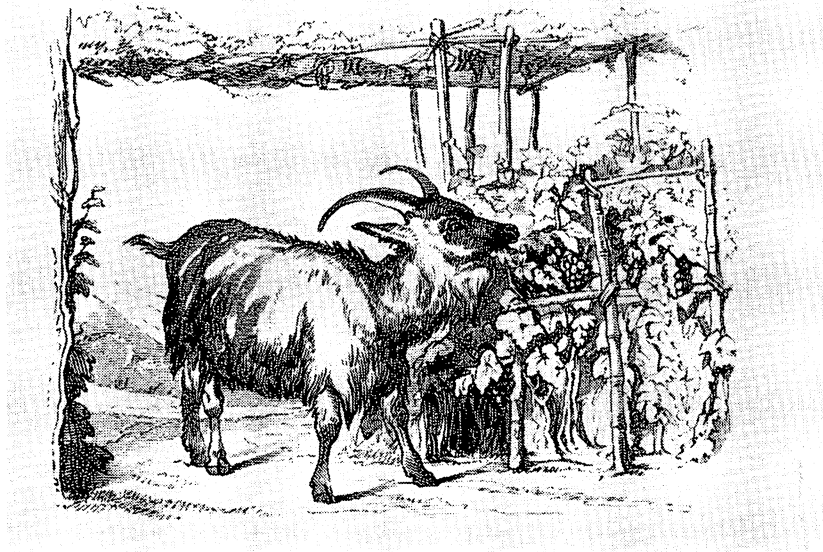


Fig. 33-b. Fable 166: "The Vine and the Goat."

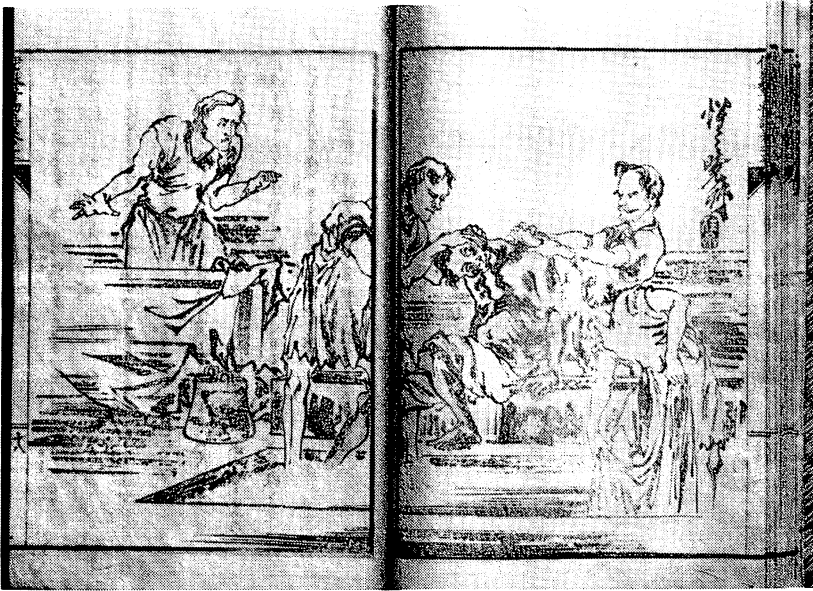
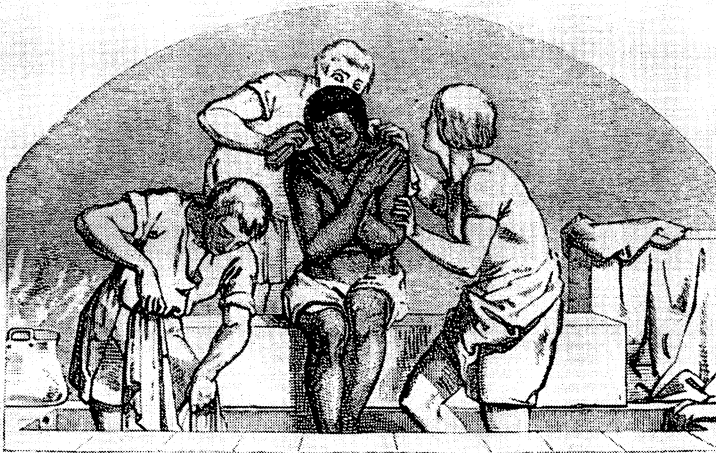


Fig. 34-a. Vol. V., 17B/18A. Kyōsai.



THE BLACKAMOOR ♣ ♣ **FABLE 181**

A CERTAIN man bought a Blackamoor, and

Fig. 34-b. Fable 181: "The Blackamoor."



Fig. 35-a. Vol. V. 23B/24A. Kyōsai.

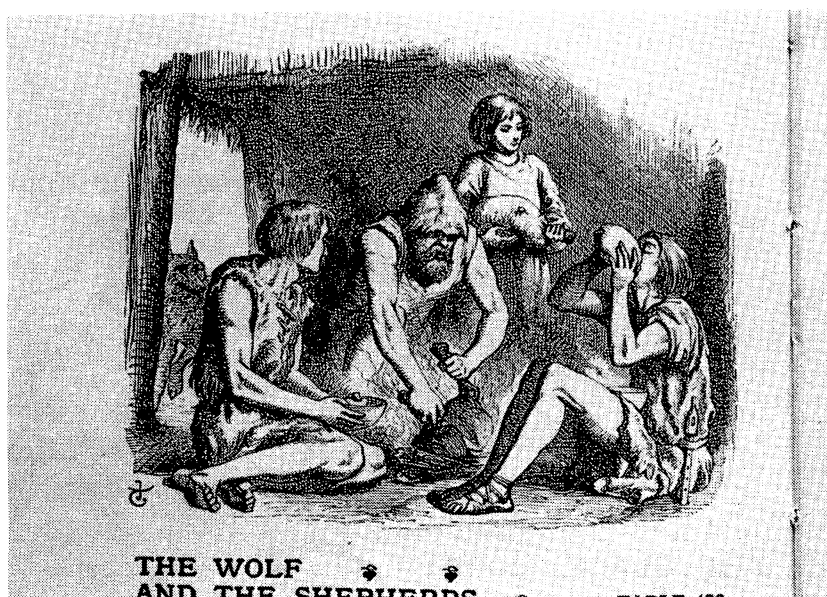


Fig. 35-b. Fable 189: "The Wolf and the Shepherds," initialed JT.



Fig. 36-a. Vol. V, 27B/28A. *Kyōsai*.

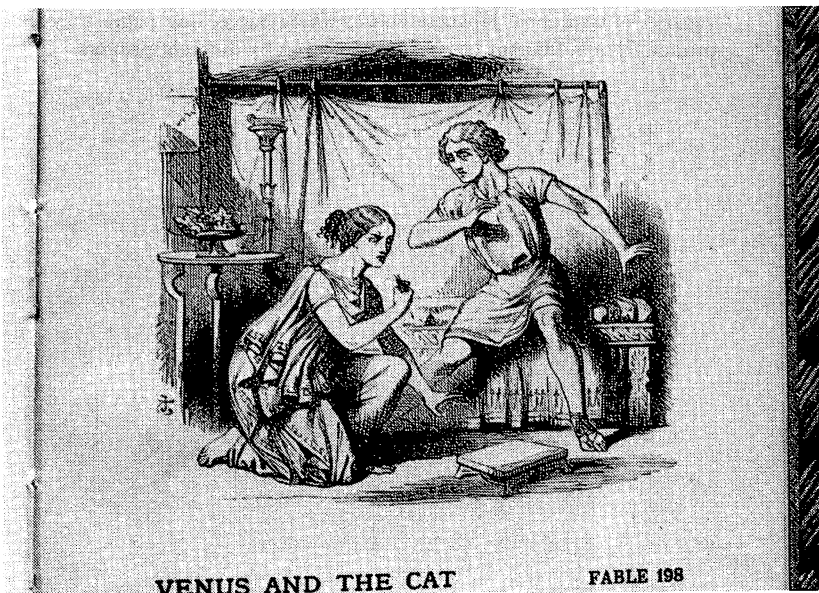


Fig. 36-b. Fable 198: "Venus and the Cat," initialed JT.



Fig. 37. There is no fable in the James *Aesop* to correspond to this illustration. The Watabe *Isoppu* identifies it as a story of travelers and a monkey king, and it may be one of the stories no longer accepted by modern critics as authentic. Vol. VI, 5B/6A. Kyōsai. Note that the right half of the illustration (5B) was inked more heavily than the left half (6A), one of the vagaries of traditional Japanese books, where succeeding pages may be printed from a different batch of ink, or even by different printers.

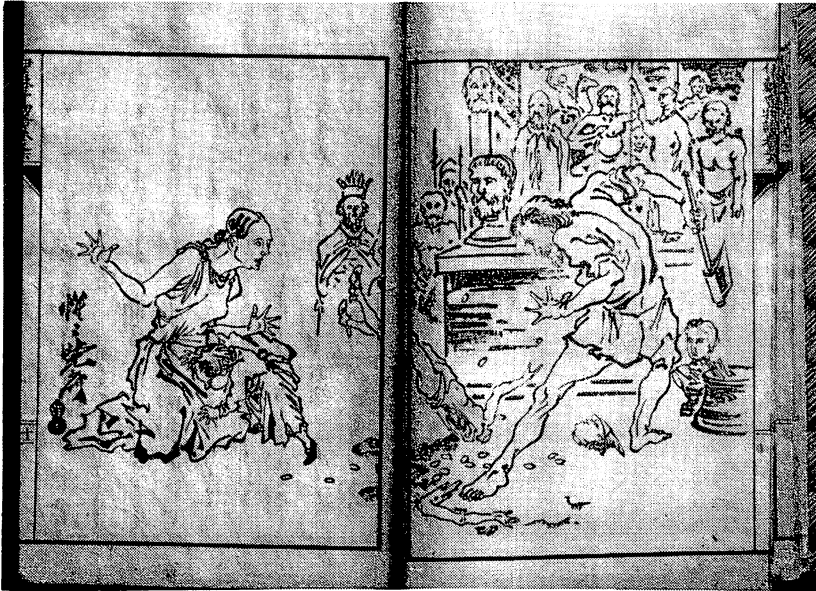


Fig. 38-a. Vol. VI, 11B/12A. *Kyōsai*. There is nothing in the story in the James *Aesop* about money coming out of a broken statue of Mercury.

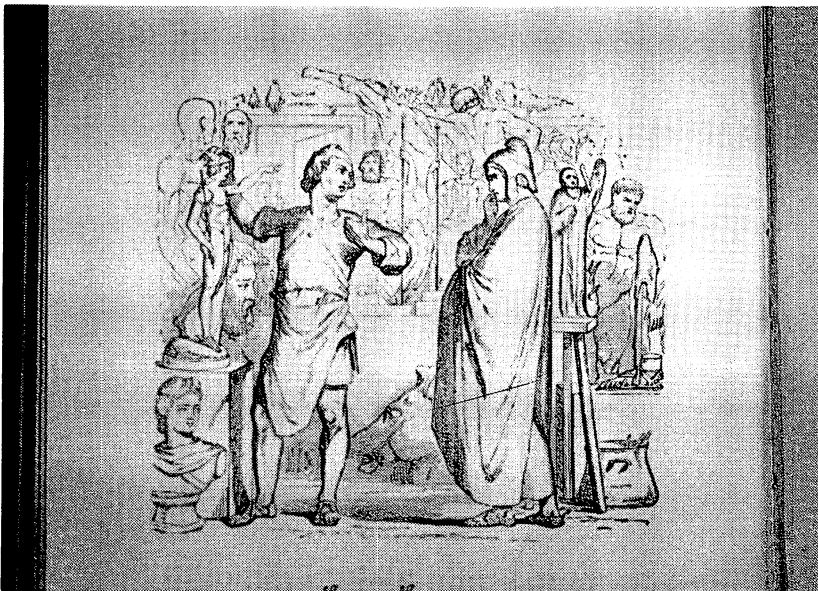


Fig. 38-b. Fable 199: "Mercury and the Sculptor."

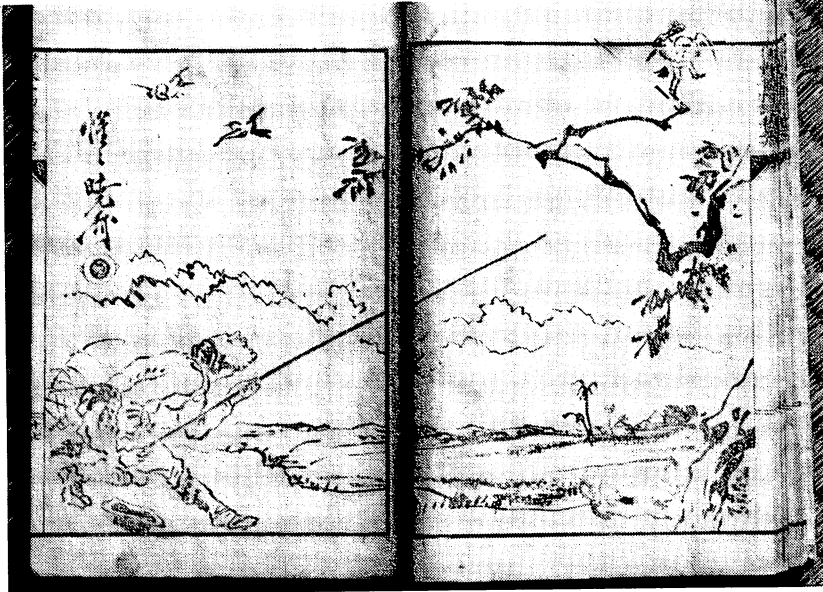


Fig. 39. This Kyōsai illustration is based on what James calls Fable 85: "The Birdcatcher and the Lark." There is no corresponding illustration in the James *Aesop*. Vol. VI, 16B/17A. Kyōsai. Note that the lark is bursting out of the upper frame.



Fig. 40. This story, about a boy and girl and their father is the 228th story in the *Watabe Isoppu*; it has no counterpart in the *James Aesop*. The illustration suggests a Victorian "story hour," which would make an appealing framing story for a 19th C. version of *Aesop*, but in fact it is followed in the *Watabe Isoppu* by ten more stories.