



The Picture Book *Kojuro and the Bears*: A Cross-Cultural Comparison with *The Bears of Mount Nametoko* (*Nametoko Yama no Kuma*)*

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Miyazawa Kenji (1896-1933), who wrote *Nametoko Yama no Kuma* in 1923, is a well known poet in Japan and is currently enjoying immense popularity for his children's stories. Kenji, as he is commonly referred to, is recognised 'as one of the three or four greatest poets', and one of 'the most imaginative spinner[s] of children's stories, of twentieth-century Japan' (Sato 1989, p.xvii). His works have a universal appeal and have engaged readers from many countries. In recent years, adaptations of four of his stories have been interpreted artistically as picture books by Junko Morimoto, an expatriate Japanese national now resident in Sydney. These four books are: *Kojuro and the Bears* (1986), *The Twin Stars* (1986), *Kenju's Forest* (1989), and *The Night Hawk Star* (1993). Through Morimoto's award winning artistic interpretations, Western children are now able to experience, at least partially, Kenji's distinctive world view. This also offers a unique opportunity to explore what kind of significance a Japanese author's work written in the 1920s can offer Australia and the West in the 1990s.

Picture books, with their two

modes of narrative discourse (pictorial and verbal), offer a powerful acculturating influence. Emotional and intellectual responses and attitudes are evoked by subject positioning, or point of view, in both verbal and pictorial discourse and this affects the thematic significance arising out of the discourse (Stephens 1992:162). A cross-cultural comparison of the underlying themes found in these different versions of this tale, not only provides an opportunity to understand some specific aspects of this important Eastern culture, but it will also reveal some inherent Western ideologies, which, being virtually invisible, are usually held to be value free in our own culture. Many familiar, often deeply ingrained social mores and values are not exposed to questioning, particularly in children's literature.

This paper will concentrate on *Kojuro and The Bears*, the Morimoto/Smith adaptation of *Nametoko Yama no Kuma*, which was awarded the Australian CBC prize for picture book of the year in 1987 and has since been used widely in secondary schools here (Saxby 1993, p.190). This recognition indicates a receptivity to its

ideologies as well as its technical execution. The story tells of a hunter who has to make his livelihood from killing bears. A comparison of the three versions of the story—the Morimoto/Smith adaptation, Kenji's original narrative accompanied by Nakamura's pictures, and the unillustrated, original narrative—will demonstrate how different cultural and narratological differences can affect the significances arising out of the texts. Additional cultural knowledge may, of course, enhance the 'reading' of any given version of the tale. The discussion will contrast aspects of the Japanese versions with the Morimoto/Smith version to show how the discourse of the adaptation works to signify an unfamiliar message of interaction between nature and life to an audience acculturated by more anthropocentric traditions. As space does not allow a full analysis of the three versions, I have had to be selective. It will mainly concentrate on a contrast between the use of mountains as a setting and focalising point for the natural world in the first scene, and the use of the great wheel as a strategy which works with a circular motif through the pictorial layout to signify

*This is my translation of the title of the original narrative used for comparison found in *Kôhon Miyazawa Kenji Zenshuu* (1985, Volume 7 pp.232-240). Hereafter, unless otherwise stated, John Bester's translation has been used (c/f 1993, pp.59-68). Any reference to original narrative in this paper refers to both the aforementioned unillustrated original and the Nakamura version as they are the same, apart from some minor changes in the picture book that facilitate easier reading for today's young readers: the meaning is largely unaffected. Page numbers alongside translated quotes refer to the relevant picture books, or the *Kôhon*, as applicable.

meaning. The moment where the bear attacks Kojuro will be contrasted and the discursive strategies used to subvert attitudes about death will be discussed. The closure will, because of its relevance for the story as a whole and the differences found in the penultimate and final scenes, provide the main focus for the later discussion. Explanation of some of Kenji's religious beliefs and some cultural traditions will be necessary to grasp the underlying significance of the original tale and to understand how such cultural constructions interact with the verbal and pictorial discursive strategies to inculcate meaning.

Underlying all of Kenji's work is the concept of Nichiren Buddhism whose principle object of veneration is the *Lotus Sutra* (Watson 1973, p.xv; also see Niwano 1976, p.xxi; Tanabe & Tanabe 1989). The fundamental tenet of this sutra is 'the immediate accessibility of buddhahood to the sincere believer, no matter how humble or hampered by circumstance as well as the compassionate aid extended to all creatures by the bodhisattva, the potential buddha who chooses to remain in the phenomenal world in order to assist other creatures to the realisation of buddhahood'. Nichiren Buddhism's basic doctrine is 'the equality and ultimate oneness of all beings

and objects in the phenomenal world', and this is expressed in Kenji's literature in 'an attitude of compassion and tenderness toward even the lowliest forms of life and a sense of mystic and intensely personal identity with the universe and all that makes it up' (Watson 1973, pp.xv-xvii). Kenji himself aspired to these ideals in his daily life and throughout his literature. The issue of autophagy (life killing life itself) as a fundamental cause of suffering, although not of concern to all Buddhist sects, was a major source of concern to Kenji (the Miyazawa family's Jōdo Sect, which Kenji rejected, for example, does not include vegetarian practices), and it relates to the 'issue of alienation (destruction and rift), the loss of innocence, in which humans are estranged from nature as well as from each other' (Hagiwara 1993, p.37). An image dear to his heart was the dreamland that is endorsed in the *Lotus Sutra*. This is usually represented by a main character who searches for a Utopia; a simple world with no complications or rivalries, a world where the souls of people and all living creatures can fraternise freely (Okada, 1992:32).

An intrinsic Nichiren understanding of the original story of *Nametoko Yama no Kuma* is, therefore, based upon the image of this kind of Utopia. Because all creatures are equal, no-one

should make their livelihood from killing; even the compassionate bodhisattvas are expected not to fraternise too closely with hunters (Niwano 1976, p.135). From this perspective, stemming from a realisation about the unnecessary destruction of life and abhorrence for killing, the significance of the original tale evokes notions of a universal oneness. On the other hand, it has often been argued that a Western perspective sees humans as superior to animals (see, for example, Thomas 1983; Colligan-Taylor 1990; Scutter 1990, p.54). This kind of anthropocentric perspective, would suggest a more ecological interpretation of the need for humans to maintain an equilibrium on this planet in order for our continued survival. The depiction of the needless slaughter of the bears becomes intrinsically related to the question of human survival rather than being viewed as immersion into nature. The discourse of the three different versions works to underline such disparately implicit significances. According to the particular cultural perspective of the audience, a different significance can be decoded and affect the reading of any text.

The implications of both the setting and focalisation can be immediately recognised in a comparison of the titles. Moun-

tains (*yama*) and bears (*kuma*) are mentioned in the original Japanese title, while the Morimoto/Smith title, *Kojuro and the Bears*, makes no mention of mountains and, conforming to an anthropocentric viewpoint, introduces Kojuro as the main protagonist, the English lexical order giving him precedence over the bears. On the other hand, in the Japanese lexical order found in the title, *Nametoko Yama no Kuma*, the bears (*kuma*) are the subject, with no mention of Kojuro. The first line of the text confirms the bears as the protagonists when the first person narrator, an unknown character presenting the tale as if it were true, states, 'It's interesting, that business of the bears on Mt. Nametoko' (p.232). The narration clearly focuses on the bears, allowing the reader to understand their feelings and thoughts, while also making it apparent that the mountains are their natural habitat.

The three written texts use the setting of the mountains differently, the attention given them varying in degree. After being introduced to the bears in the original tale there is a detailed description of Mount Nametoko which gives prominence to the central place of mountains as part of Nature. Mountains, in Japanese culture, may signify a spiritual place for death and rebirth. A traditional

(Shintô) view which saw them as the abode of the spirits and gods (*kami*) of the afterlife became syncretised with the Buddhist notion of reincarnation and different realms of being into which to be reborn. Tradition has it that during the forty nine days after death, the dead pass through mountains and cross a river before being assigned to a realm for the next life, the degree of difficulty depending on conduct on earth (Miyake 1983, 259; Tsuchida 1983, p.20). Grappard (1982) has discussed the 'mandalization' of mountains as a setting for journeys by ascetics and holy mountains also serve as training places for priests practising austerities. In modern times worship of mountains is still practised in certain shrines and temples on sacred mountains (Miyake 1983:260). Kitagawa (1987, p.46), in a discussion about what he has called the 'nonsymbolic understanding of symbols', has noted that early Japanese, in their aesthetic apprehension of the world regarded everything within it, not as representations of *kami* but as *kami*, understanding symbols in terms of direct participation. All elements of nature were therefore seen as religious phenomena and were identified with personal emotions. Mountains, therefore, may signify to a Japanese audience a spiritual, transcendental setting through which

Kojuro may be seen to journey to the next stage of life. Western traditions, on the other hand, have used the natural world as a sign system to explain meaning. In other words, nature often symbolises particular concepts. Nicolson (1963, pp.29-42) suggests that in Western literary traditions mountains have changed from places of foreboding and since the eighteenth century have been rendered as rather exotic, mysterious places for exploration of the imagination, rather than as a place of spirits, death or rebirth.

Tyler (1981, p.144) has noted a traditional tendency to anthropomorphise mountains in Japanese literature and in the original narrative, the mountains in the first scene indeed 'breathe' mists and clouds. Animating similes such as 'slugs' and 'goblins' describe the peaks surrounding Mount Nametoko, rendering a distinctive spirituality. The anthropomorphic and animating verbal narrative strategies render the mountains central to the tale. They are living beings where bear cubs *Sûmo* wrestle playfully. This creates a spatiality of the natural as a place where everything has an equal worth. Kojuro, although 'as completely at home as though he were in his own living room' (p.233) is presented as an intruder into their world. He is described as a 'massive', 'swarthy' man who

'tramp[s] across the mountains' carrying an axe and a gun 'as big and heavy as an old-fashioned blunderbuss'(p.232). Such a description contrasts dramatically with the natural beauty of the mountains and innocent play of the cubs. They are part of the 'total cosmos [that] is permeated by sacred, or *kami*, nature' (Kitagawa 1987, p.70). Kojuro intrudes to become the object of their affectionate, even benevolent, gaze: 'The bears ... were fond of Kojuro ... they would watch with interest as he went by' (p.233). The space of the mountain setting is thus presented in the original narrative as the more natural, therefore rightful, habitat of the bears with a spiritual nuance.

The original text has introduced, in a significant order, the living, breathing mountains, waterfalls, then the playful, wrestling bears that the famous Kojuro who, it is stated on the last line of the page accompanying Nakamura's first picture, 'once killed so freely'(p.2). This introduction to Kojuro simultaneously suggests condemnation of his actions. To accompany the verbal narrative, despite this mention of the bears and the hunter, Nakamura only illustrates the mountain range, uninterrupted by other animal forms on the page, emphasising the spirituality of this natural scene. The Ozora waterfalls are in the distance, dropping from a

mountain near the centre of the picture and the clouds hang low to create a feeling of stillness and mystery. The viewer, looking out from the foregrounded bushes and trees of the lower plains, is therefore positioned to view these mountains from the same level as the unknown narrator who could, at the moment, be bear, human or even spirit.

The significance of Nakamura's first scene is enhanced through its simplicity. The choice of natural material, muted toning and simple lines also involves cultural considerations. The original pictures, some of which I have personally viewed at an exhibition in Osaka, are all inlays of natural, polished wood grain of different hues and shapes, carefully placed to create the desired effects. The choice of raw timber, muted toning and simple lines emphasises the focus on the natural and evokes Japanese cultural traditions whereby viewers, limited only by the extent of their own capacities, can exert their imaginations through such subtle, restrained depiction. Keene (1971, pp.15-18) has suggested that the use of simplicity, bare lines and monochromes suggests a quality of *yūgen* (mystery and depth) which can be apprehended by the mind, but not expressed in words. The traditional Japanese preference

for monochromes over bright colours further enhances the power of suggestion through which meanings can exist beyond what can be seen or described. Bright, saturated colours may, for instance, limit the suggestive range. In keeping with this, Nakamura's pictures use limited, natural hues ranging through creams, browns and blacks. The depictions are also more abstract and stylised using a mode which tends to flatten the picture space and, at times, offers a more multi-point perspective that defies fixed subject positioning from which the pictures and, hence, the world of the tale can be viewed. This mode of representation therefore evokes suggestive cultural meanings that coexist with the traditional spiritual meaning being aroused in the verbal discourse.

In contrast, Morimoto's presentation and use of palette leans towards more representative forms; human, animal and the natural. Her use of perspective and shading, perhaps due to her training in Western art, tends to subject the viewer to a more Western treatment of space where the subject occupies one fixed position in relation to the pictures. Along with the focus on Kojuro as the central figure, this enhances the anthropocentric viewpoint which contrasts with the more stylised Japanese artistic mode used by

Nakamura. While the Morimoto/Smith verbal text introduces the mountains, bears and Kojuro in a similar order to the original, in the first pictorial double page spread we, in an anthropocentric fashion, look for the human figure who has been introduced in the title. The vector, formed by the peak and the valley of the path, also draws attention to the forms of the hunter and his dog who are trudging along it, up into the mountains. They are situated outside the frame of the mountain range, on a white background, emphasising their depiction as tiny dots entering along the path of a narrow valley. Hence, we experience with Kojuro the enormity of Mt. Nametoko and the surrounding peaks, empathising with his insignificance amidst the pervasively majestic aura of the natural world of the mountain, the range and forest. The animating verbal descriptions of mountains and bears, as might be expected in a picture book adaptation, are omitted. This works with the focal positioning of Kojuro to give pre-eminent significance to Kojuro's destiny. A mysterious and awe inspiring perspective may be signalled by the Western literary traditions which have used the setting of mountains as majestic scenes for exploration of the imagination (see Nicolson 1963, pp.29-42). This implies a sense of the unknown which, in this case,

works with the notion of the wheel of life which the Morimoto/Smith version uses to signify changes in Kojuro's fortune as the story progresses (see below).

The moment when the bear attacks and kills Kojuro presents an interesting pictorial contrast in point of view and positioning in the two picture book versions. In the Nakamura version, the observer looks straight up from behind Kojuro, following the vector of his rifle, at the huge face of an exaggeratedly ferocious looking bear (see Plate 1a p.22). The bear is in full control here despite the rifle in his face, and we experience the enormity of his natural power over Kojuro and, hence, ourselves. Because we are viewing with Kojuro, we see no visual expression of his horror and the accompanying narrative merely mentions that, 'Even Kojuro turned a bit pale at the sight' (p.30). In contrast, Morimoto's picture explicitly depicts the terror on Kojuro's face. We are positioned level with Kojuro but are angled to observe him from the rear of the featureless black mass of the bear attacking Kojuro. Rather than merely suggesting the power of the bear, observation of Kojuro's fearful posture and alarmed expression from the front subjects the reader to empathise with his fear as the victim (see Plate 1b p.23). This moment, in

contrast to the preceding and following pages, is presented in black and white. Kojuro is sketched with thick charcoal lines, whereas the bear appears to be painted with water colour. This enhances the horror of the moment and dramatically signals Kojuro's change of fortune. Such a device also emphasises the notion of temporality being rendered throughout the discourse: that of (human) life as in a state of flux. The dramatic contrast in the depiction of Kojuro against the bear creates closer empathy with Kojuro's perspective in this scene than do either of the other versions.

The Morimoto/Smith picture book, despite, or perhaps because of, the focus on Kojuro, works hard to foster a deep reverence for all beings. Although *Kojuro and the Bears* creates an anthropocentric perspective, an interesting multi-focalising technique counteracts this to render the equality of all creatures. A metaphoric wheel shifts focalisation and subject positioning to express a circular view of life which allows others a 'turn at the top'. The wheel, not part of the original tale, has been explicitly added in the verbal discourse of the adaptation:

They were all part of a great wheel, the bears, Kojuro and the storekeeper. It turned very

*slowly, yet each would have his
turn at the top'.
(p.16)*

In this particular scene, the wheel puts the storekeeper in the superior position. Two previous scenes have put Kojuro in a position of superiority to the bears, and before that, in the first scene, Kojuro and his dog are subjected to the vastness of the mountains and nature. This signals the possibility of Kojuro's 'fall' and that the bears will be next to have their turn at the top. The inclusion of the concept of the depiction of life as an ever-revolving wheel which gives all creatures 'a turn at the top' helps to negate, or at least effectively shift emphasis away from, any viewpoint of human superiority which might see animals as 'a lower form of life' (Campbell 1988, p.79) and works to develop a sense of respect for the position of other beings in this world.

In the West, the symbol of fortune's wheel, a popular Renaissance allegory, dictates chance and this symbology works in the discourse of **Kojuro and the Bears** to take control away from any of the parties and put it firmly in the hands of fortune's 'wheel of fate, on which mankind rises and falls' (Hall 1994, p.96). This contrasts with the Buddhist 'Wheel of Life' which symbolises an 'unending cycle of rebirth which mankind suffers

and from which Enlightenment offers the only escape' (Hall 1994, p.96). The Morimoto/Smith adaptation has, in fact, been likened to a Greek tragedy in its evocation of a circular view of life that implies we are subject to destiny and subjects of such destiny (Saxby 1993, p.191). The space between the pictures and the text works to create the idea that it is in the nature of things, or God, who chooses when death should come, as it comes to Kojuro in the last scene of mutual understanding. The discourse of the adapted version, through this metaphoric use of the wheel, strives to prevent the reader from adopting a single subject position. It works to create an attitude of sympathy, not only for Kojuro, but for the bears and the natural order of life represented by nature and the mountains.

The circular motif continues throughout Morimoto's pictorial layout and sequencing; when Kojuro goes down and across the page to first kill the bear; in the penultimate scene where Kojuro is falling into the 'void'; again in the final scene where he is surrounded by a circle of bears; and the two pictures on the closing page are the same as those shown on the frontispiece, demonstrating the circularity of life. This evocation of the absent presence of the wheel of life fills a gap between the verbal and

pictorial discourse to signify a fatalistic ideology by which a concept like the inconstancy of life can be more readily understood. It has been successful as a narrative strategy which promulgates serious contemplation of concepts perhaps quite foreign to a young, but already acculturated Western audience.

A comparison of the penultimate scene in the picture books demonstrates differences between how death might be viewed. Nakamura's pictorial depiction of Kojuro's passage into death defies subject positioning; the viewer could be positioned either above or below, looking up or down at an undefined, centrally positioned, animal or human-like form which merges within the planetary setting (Plate 2a, p.26). This picture is accompanied by the short verbal scene which begins, 'I must already be dead,' he thought...' (p. 32, my translation) and ends with, 'As for what he felt from then on, I have no idea' (p.32). The intrusion by the narrator here, withdrawing from knowledge of Kojuro's feelings, marks a distancing from his perspective. This, along with the picture that denies Kojuro any subjectivity, signals Kojuro's death as a synthesis with nature and the universe. Morimoto, on the other hand, depicts Kojuro's outstretched body falling down in a vivid whirl, the viewer



Plate 1a



Plate 1b

positioned above, looking down upon his back, experiencing the confusion of the fall with him (Plate 2b, p.27). The verbal text also maintains focalisation through Kojuro:

Then it was over. Through the void Kojuro could hear the bear speaking to him. ... It was like being hustled through the vastness of space. The light of the stars grew and grew until it engulfed him.
(pp.23-4)

The audience remains subjected to Kojuro's perspective in both the pictorial and verbal narratives of this scene, whereas the original text, after initially focalising through Kojuro, distances from his perspective to allow observation of his immersion into the natural world. Morimoto's picture evokes questions about Kojuro's confusion. The verbal narrative avoids any lexical form of the verb 'to die' and simply states, '... it was over'. The words 'slain' (p.8) or 'kill' (p.17) are only used from Kojuro's perspective to refer to the death of the bears. This contrasts specifically with Kenji's original text, where Kojuro says, 'I must already be dead' (pp.239-40). Such avoidance in the adaptation seems to implicitly acknowledge a more linear view of life, the finality of which is marked with the advent of death. This also suggests an overt push towards cyclic

notions of human life and death. Despite the circular motif, however, unless the audience understands beliefs about a cycle of rebirth through the transmigration of the soul, the concept of the wheel, symbolising chance, is likely to render fate as a natural element to be found within a single lifespan, rather than a cycle of several existences.

An effort to present a view of the transitory nature of life becomes even more obvious with a contrast of the last scene. The pictures of this scene are very similar in that the bears surround Kojuro in a setting of mountains (see Plates 3a and 3b). The Morimoto picture is, however, more surreal in its execution of Kojuro and the bears set in a phosphorescent, misty mountain scene. Morimoto has structured the whole picture in the shape of a figure eight as two 'mandalas' set apart by a deepening of colour, the lighter shading to the inner circles rendering a halo-like effect. (Plate 3b, p.28) The bears and Kojuro are at the centre of one mandala, and the mountain at the centre of the other. The shading used to express the overall atmosphere of the picture combines with the vector between moon, mountain and Kojuro, at the centre of the bears, to convey the sense of time and timelessness which is manifest in the concept of the

wheel and the perfectly complete mandala that symbolises the ultimate source of the universe and life (Yoshikawa 1976, p.92). Kojuro's awkward, kneeling position, where he leans backwards, hands out almost trying to hold himself from falling back or keep himself up, shows him striving, perhaps for continued life or rebirth. The bears' veneration for him is further emphasised in the adaptation by their fully prostrate positions. The original narrative accompanying the picture of Nakamura's more upright posture renders such a reverent depiction less necessary; 'many great black shapes [were] ... each prostrate in the snow like a Muslim at prayer' (p.34). (This posture can be considered more reverential because Muslims, when praying, prostrate themselves fully to the ground.) Morimoto's depiction of this scene is more closely representative of Kenji's narrative which verbally describes Kojuro as kneeling amidst the ring of bears in the moonlight glow of the mountains. Her use of colours, style and medium is again pushing transcendental notions of rebirth. Kojuro's awkward position, in which he seems to be striving for continuity of life, works to down-play any sadness that might be felt at his death. The closure gently undermines any sense of a Western heroic concept that

endorses 'a loyalty to the values of life in this world' (Campbell 1988, p.153) and pushes, rather, the notion of an opportunity for release from one's fate in this life.

The verbal closure on the back page of the Morimoto/Smith version, 'The great wheel has turned...', is found opposite two pictures similar to those on the frontispiece. Kojuro's face, facing down, is framed as a death mask. His chin, nose and the lines of his clothing point down to create a vector towards a smaller, unframed silhouette of his dog whose bowed head and body is turned away from the viewer. The repetition of these pictures again represents the circularity of life, but the focus remains on the larger depiction of Kojuro who is situated above his dejected looking faithful companion. In contrast, the Nakamura version depicts the heavens in a smaller concluding picture on the back inside cover, an outline of two bears as part of the night sky. They represent the constellations of the Great Bear (Ursa Major), and the Little Bear (Ursa Minor), the connection thus being drawn between the universe and the bears of the story. The pictures in this version therefore work with the original verbal narrative to depict the mutability of life, the equality of all creatures and the oneness of the universe.

This contrast of the Morimoto/

Smith adaptation with the two Japanese versions has shown how culture and discursive strategies operate to affect interpretation. An animistic, spiritual atmosphere in the Japanese versions of *Nametoko Yama no Kuma* creates an empathy with the animal and natural world through both pictorial and verbal representations. Subject positioning promulgates and confirms the immersion of all life forms into, and as part of, nature. The pictorial and verbal narratives of *Kojuro and the Bears* have attempted to signify reverence for the non-human world through the depiction of circularity and the concept of the wheel of life. The book succeeds in creating sympathy with nature and signifies the futility of needless killing to promote respect for animal life. It has however remained, whether or not intentionally, more anthropocentric in the encoding of such ideologies by focalising through Kojuro, lending itself to a more humanistic, ecological perspective of the world. The wheel works to convey that one is subject to destiny by encouraging multiple focalisation; that of the bears, and that of Kojuro, the hunter, mountains and nature. The 'one' who is subject to destiny, however, remains human. Inherent cultural coding means that the vision of life as a cyclic process may not be understood

as the process of transmigration, or death and rebirth through other beings, but the adaptation has created a powerful significance where 'bear and hunter have come to share a reverence for one another and for life' (Saxby 1993, p.251).

The pictorial and verbal discourse of the Morimoto/Smith version facilitates the exploration of perhaps unfamiliar, alternative views by subjecting the reader to various focal positions from which the events of the story can be judged. At the same time, however, we are subjected by our own cultural coding to a point of view about Kojuro's destiny. Different notions about death and the cosmos make it difficult to avoid acculturated beliefs. Circular motifs throughout the pictures and the concept of the wheel of life actively work to encourage a view of the inevitability of death as an intrinsic part of life. The methods of representation in this version show the effort to push the paradigm away from the idea of a single cycle of life, the finality of which is signified by death, towards a more transcendent cycle of several existences. Thoughtful rendering of the events of this story for a Western audience show how certain cultural factors can be drawn upon to render significance and foster and provoke more intense contemplation of life.



Plate 2a



Plate 2b



Plate 3a



Plate 3b

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Biographical Note

Helen Kilpatrick's Masters thesis was a comparative interpretation of Western and Japanese picture books. She is currently doing her PhD at Macquarie University on themes in the Japanese picture books of Miyazawa Kenji's tales, comparing the ideologies in Kenji's written narratives with those of the modern Japanese picture book versions of his tales.

