

# Notes on an Edo Period Ranking of Tautological Expressions (*Jūgon mitate banzuke*)

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## An Introduction to *Mitate Banzuke*

During the Edo period (1600-1868), sumo rankings (*sumō banzuke* 相撲番付), theatre programs (*shibai banzuke* 芝居番付), and festival programs (*sairei banzuke* 祭礼番付) made up an essential genre of *surimono* 摺物 (privately commissioned woodblock prints that were initially not for sale) known collectively as *banzuke* 番付.<sup>(1)</sup> These rankings and programs contain a great deal of practical information and reflect their creation in the socio-political environment of the Edo period. Their purpose was to prove that an event had received lawful approval from the local authorities and to record who was participating in an event and who was responsible for its execution.<sup>(2)</sup> At the beginning of the 18th century, sumo ranking sheets appeared in simple landscape format and dedicated each participating side a separate sheet. Around the 1730s, the ranking lists evolved into the single-page portrait format, combining all the information and becoming the primary dissemination of information for sumo wrestling events.<sup>(3)</sup> By the end of the 18th

century and becoming particularly popular during the Bunka 文化 (1804-1818) and Bunsei 文政 (1818-1830) eras, publishers started mimicking these listings for other purposes.<sup>(4)</sup> The sheets transformed into an all-encompassing classification system for sociocultural knowledge. The resulting “mirror rankings” (*mitate banzuke* 見立番付) ultimately mirrored the terminology of sumo tournaments to represent knowledge in a specific field. These covered many topics, including famous places, shrines and temples, medicine and cures, entertainers, haiku poets, folktales, etc.<sup>(5)</sup> Aoki Michio argued that their development was grounded in “playfulness” (*asobigokoro* 遊び心) but also noted that the newsworthiness and utility of the information found in the rankings played an important role in their creation.<sup>(6)</sup> Later publishers began to sell collections of reprinted *mitate banzuke* for public consumption, starting with *Azuma miyage* 吾妻みやげ in the autumn of 1852.<sup>(7)</sup> In this paper, we provide a transcription, translation, and analysis of a listing with the theme of “tautological expressions” (*jūgon* 重言) entitled *Jūgon mitate ōsumō* 重言見立大相撲.

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- (1) Aoki Michio 青木美智雄, “Jidai, shakai, shomin no sekai o utsusu mitate banzuke” 「時代・社会・庶民の世界を映す見立番付」 in *Banzuke de yomu Edo jidai* 『番付で読む江戸時代』, edited by Hayashi Hideo 林英夫 and Aoki Michio 青木美智雄 (Tokyo: Kashiwa Shobō, 2003), 8.
- (2) In the case of sumo wrestling, the nature of commercialized entertainment demanded publicizing knowledge before any event. See Nitta Ichirō 新田一郎, *Sumō: Sono rekishi to gihō* 『相撲—その歴史と技法』 (Tokyo: Nihon Budōkan, 2016), 144-145.
- (3) Kanazashi Motoi 金指基, “Banzuke no rekishi” 「番付の歴史」 in *Sumō daijiten* 『相撲大事典』 (Tokyo: Gendaishokan, 3rd edition, 2013), 276-279. See also: Sumō henshūbu 相撲編集部, ed., *Ōsumō jinbutsu daijiten* 『大相撲人物大事典』 (Tokyo: Baseball Magazine, 2001), 27-32, and Tsuchiya Yoshitaka 土屋喜敬, *Sumō* 『相撲』 (Tokyo: Hosei University Press, 2017), 173-179.
- (4) Aoki, “Jidai, shakai, shomin no sekai o utsusu mitate banzuke,” 15.
- (5) A selection of *mitate banzuke* can be viewed in: Hayashi Hideo 林英夫 and Aoki Michio 青木美智雄 eds., *Banzuke de yomu Edo jidai* 『番付で読む江戸時代』 (Tokyo: Kashiwa Shobō, 2003); Hayashi Hideo 林英夫 and Haga Noboru 芳賀登 eds., *Banzuke shūsei* 番付集成, 2 vols (Tokyo: Kashiwa Shobō, 1973); Aoki Michio 青木美智雄, ed., *Ketteiban banzuke shūsei* 『決定版番付集成』 (Tokyo: Kashiwa Shobō, 2009); Ōsakajō Tenshukaku 大阪城天守閣, ed., “Mitate” no sekai: Mitate e to mitate banzuke: tēmaten 『「見立て」の世界: 見立て絵と見立て番付—テーマ展』 (Osaka: Ōsakajo Tenshukaku Tokubetsu Jigyō Iinkai, 2004), 16-25.
- (6) Aoki, “Jidai, shakai, shomin no sekai o utsusu mitate banzuke” 11-14.
- (7) See description in: Aoki Michio 青木美智雄, “Asobigokoro mansai no mitate banzuke-shū no tōjō – kachikan o jōge ni wakeru mitate banzuke” 「遊び心満載の見立番付集の登場—価値観を上下に分ける見立番付」 in *Banzuke de yomu Edo jidai* 『番付で読む江戸時代』, edited by Hayashi Hideo 林英夫 and Aoki Michio 青木美智雄 (Tokyo: Kashiwa Shobō, 2003), 320-327.

## Jūgon Mitate Ōsumō

The *Jūgon mitate ōsumō* closely mirrors a sumo ranking and represents the parodied expressions' ranking of severity as a "great bout" (*ōsumō* 大相撲). The title already points to this print as not entirely serious by adding the term "mirroring" (*mitate* 見立). Ten rankings entitled *Jūgon mitate ōsumō* are included in the *Mitate banzuke sōgō mokuroku* 見立番付総合目録 (Comprehensive list of *mitate banzuke*) found in the addenda of Hayashi Hideo and Aoki Michio's *Banzuke de yomu Edo jidai* 番付で読む江戸時代, in addition to four other *mitate* focusing on tautological expressions.<sup>(8)</sup> Nevertheless, not all of these have been studied. Aoki's *Ketteiban banzuke shūsei* 決定版番付集成 includes a transcription and short description of an 1840 *Jūgon mitate ōsumō* from Osaka Prefectural Nakanoshima Library (*Ōsaka furitsu Nakanoshima toshokan* 大阪府立中之島図書館),<sup>(9)</sup> Hayashi Hideo and Haga Noboru's *Banzuke shūsei* 番付集成 includes images and descriptions of two 1840 *Jūgon mitate ōsumō* (beyond a list of archives at the beginning of the text, the collections they are taken from is not recorded),<sup>(10)</sup> and Ono Mitsuyasu studied five different *mitate banzuke* focusing on tautological expressions including four entitled *Jūgon mitate ōsumō* from his personal collection and his research room at Osaka Kyoiku University.<sup>(11)</sup> The first and second documents in Ono's collection are single sheet prints, whereas the third and fourth are from the collection *Naniwa*

*miyage* 浪花みやげ and *Matsu no kotobuki* 松の寿, respectively.<sup>(12)</sup> A transcription of the *Naniwa miyage* document also appears in Maeda Isamu's *Warui kotoba, gehin na kotoba* 悪いことば・下品なことば, which also includes complete transcriptions for parts illegible in Ono's version and notes on alternative terms found in other documents.<sup>(13)</sup> The listing explored here holds particular significance since it has not been featured in previous studies. The listing exists as a single sheet print in the personal collection of one of the authors (James Harry Morris) which is being used in this paper, but also appears in the third volume of the Tokyo Metropolitan Library's version of *Azuma miyage* (here rendered as 吾妻美屋げ).<sup>(14)</sup>

The Tokyo Metropolitan Library's document measures 17.5cm by 23.4cm,<sup>(15)</sup> whereas the author's version is slightly smaller at 17.5cm by 22.75 cm. Unlike some other *Jūgon mitate ōsumō*,<sup>(16)</sup> no details of the publisher (*hanmoto* 板元) or creatorship appear on the document. Nevertheless, it might be possible to make some estimations. Although it isn't possible to be certain when the specific print in the author's collection was made, since the same document appeared in *Azuma miyage*, it can be safely assumed that the original printing of this *Jūgon mitate ōsumō* occurred prior to 1852 when said collection was compiled. Figure 168 in Hayashi and Haga's *Banzuke shūsei* is a *Jūgon mitate ōsumō* dated to the winter of 1840 (Tenpō 天保 11).<sup>(17)</sup> The same document appears in Ono's (Ono's third *Jūgon mitate ōsumō*) and Aoki's

(8) These are entitled *Jūgon kotoba sumō mitate* 重言ことば角力見立, *Jūgon sekai hanashi* 重言世界咄, and *Jūgon mitate onkokoro no tame* 重言見立為御心得 (of which there are two), see: Hayashi Hideo 林英夫 and Aoki Michio 青木美智雄, "Mitate banzuke sōgō mokuroku (Dētabēsu)" 「見立番付総合目録(データベース)」 in *Banzuke de yomu Edo jidai* 『番付で読む江戸時代』, edited by Hayashi Hideo 林英夫 and Aoki Michio 青木美智雄 (Tokyo: Kashiwa Shobō, 2003), 27.

(9) Aoki, ed., *Ketteiban banzuke shūsei*, 166-167.

(10) Hayashi and Haga., *Banzuke shūsei*, vol. 1, 164-165.

(11) Ono Mitsuyasu 小野恭靖, "Jūgon no mitate banzuke: 'Jūgon mitate ōsumō (Tenpō jūichi nen fuyuban)' 'Jūgon mitate ōsumō (Zōhoban)' 'Jūgon mitate ōsumō' 'Jūgon mitate ōsumō (karidai)' 'Nōjin no jūgon kotokurabe' shōkai" 「重言の見立番付—『重言見立大角力(天保十一年冬板)』『重言見立大角力(増補版)』『重言見立大相撲』『重言見立相撲(仮題)』『能人の言重言くらべ』紹介—」 *Nihon Ajia Gengo Bunka Kenkyū* 『日本アジア言語文化研究』 17 (March, 2023): 1-54.

(12) Ibid., 6-7, 12, 18-19, 24-25.

(13) Maeda Isamu 前田勇, *Warui kotoba gehin na kotoba* 『悪いことば・下品なことば』 (Tokyo: Tōkyōdō, 1962), 163-168.

(14) See: "Jūgon mitate ōsumō" 「重言見立大相撲」 in *Azuma miyage* 『吾妻美屋げ』, vol. 3, edited by Kunkunbō 薫々房 (1852). Available through Tokyo Ōkaibu Tokyo アーカイブ, <https://archive.library.metro.tokyo.lg.jp/da/detail?tilcod=0000000014-00041265>.

(15) Ibid.

(16) Some of the *Jūgon mitate ōsumō* listed in the *Mitate banzuke sōgō mokuroku* and included in Ono's paper include variations from two publishers: *Shorin kane sōshiya Ōsaka Shinsaihashi Bakurō-machi Shioya Kihee-ban* 書林兼草紙屋 大阪心斎橋ばくろう町 塩屋喜兵衛板 and *Tōriaburachō Fujiokaya-han Ichimuan Kochō-hitsu* 通町町藤岡屋はん 一夢庵小蝶筆. See: Hayashi and Aoki, "Mitate banzuke sōgō mokuroku (Dētabēsu)," 27; Ono, "Jūgon no mitate banzuke," 18-19, 24-25, 30.

(17) Hayashi and Haga., *Banzuke shūsei*, vol. 1, 165.

(Figure 71) work.<sup>(18)</sup> Similarities in formatting, style, and vocabulary, which will be explored further later, suggest a potential link between this ranking and the one explored in this paper, meaning that there is a potential Tenpō era (1831-1845) dating. It is also likely that the print was created in the Kansai region. Hayashi and Haga note that the language of the aforementioned *mitate banzuke* betrays an origin of Kyoto or Osaka, including its use of the term *midōsama* 御堂様, which refers to *Kitamidō* 北御堂 and *Minamimidō* 南御堂 branch temples of *Higashi Honganji* 東本願寺 located in Osaka.<sup>(19)</sup> Despite this, the same term is used in Ono's fourth *Jūgon mitate ōsumō* (from the *Matsuno kotobuki* collection) printed in Edo.<sup>(20)</sup> Although this casts doubts on the extent to which vocabulary can be used to infer region of origin or production, an Osaka printing seems most likely since the vast majority of *mitate banzuke* were printed there.<sup>(21)</sup>

## The Format and Content of Sumo Rankings as Reproduced in *Mitate Banzuke*

What is first noticeable is that the entire listing follows the vertical rankings of examples from the world of wrestling, not only in content but also in appearance. Thus, the list is divided into a left (western) and a right (eastern) wing, which in sumo format initially corresponded to the affiliation of wrestlers with sumo stables in the east and west of Japan, respectively.

The two side wings contain the wrestlers participating in a tournament in the order of their assumed strength.<sup>(22)</sup> In each of the two columns, the list starts with the three most vital individuals ("titleholder ranks," *san'yaku* 三役): first comes the "Champion"

(*Ōzeki* 大関), then the "Side Guard" (*Sekiwake* 関脇) and finally the "Small Knot" (*Komusubi* 小結). The "Grand Champion" (*Yokozuna* 横綱), nowadays awarded as the highest rank, existed as a proper rank only after the year 1909.<sup>(23)</sup>

These top wrestlers pass into representatives of the first division (*Makunouchi* 幕内), who are called "front runners" (*Maegashira* 前頭). In original sumo rankings, several other levels follow this first division. However, the mirror rankings here include only one division for all the other representatives, which correspond to the same rank (*dō* 同) as that of "wrestlers" in the first paragraph and are ultimately all listed with equal rank in two separate sections below.

This setup made it possible to follow better what was happening in the tournament because wrestlers with the same eastern and western wings rank would meet directly in a one-day tournament. The bout order would follow from the lowest ranks in the bottom left to the top ranks in the top right. A ranking list of a sumo tournament was thus helpful in keeping track of the pool of participants, following the tournament flow, and assessing the assumed strength of individual protagonists. A ranking list thus also functioned as a daily program and announcement format for sumo events. In the case of mirroring, however, these functions are reduced to hypothetical play and an expert consumption of a field of knowledge. It was less about the exact recording of an event sequence. These rankings also made peculiar use of wordplay and playful juxtapositions.

In addition to the wrestlers' names, rankings contain information that received entry in the other columns. So, the center column intended to prove that the tournament had received the right from the local

(18) Ono, "Jūgon no mitate banzuke," 18-24; Aoki, ed., *Ketteiban banzuke shūsei*, 166-167.

(19) Hayashi and Haga., *Banzuke shūsei*, vol. 1, 164. On the term refer also to: Makimura Shiyō 牧村史陽, ed. *Ōsaka hōgen jiten* 『大阪方言辞典』 (Osaka: Sugimoto Shoten, 1955), 134.

(20) Ono, "Jūgon no mitate banzuke," 25.

(21) Aoki, "Jidai, shakai, shomin no sekai o utsusu mitate banzuke," 22.

(22) According to the relevant research literature, the organizing principle of the rankings in the middle Edo period, tournament organizers classified those gathered at the tournament site according to a principle that served commercial goals. They were ranked according to their fame and previous tournament successes (Nitta, *Sumō: Sono rekishi to gihō*, 144) or their assumed physical strength (Tsuchiya Yoshitaka 土屋喜敬, "Kinsei kōki Edo shūhen chiiki ni okeru sumō kōgyō: Musashi-no-kuni Tama-gun o chūshin ni" 「近世後期江戸周辺地域における相撲興行—武蔵国多摩郡を中心に」 in *Kantō kinseishi kenkyū ronshū 2: Shūkyō, geinō, iryō* 『関東近世史研究論集 2—宗教・芸能・医療』, edited by Sawato Hirosato 澤登寛聡 and Kimura Ryō 木村涼 [Tokyo: Iwata Shoin, 2012], 275-276).

(23) For a brief introduction to the emergence of the *Yokozuna* rank, see: Nitta Ichirō 新田一郎, *Sumō no rekishi* 『相撲の歴史』 (Tokyo: Kodansha, 2010), 247-258; Tsuchiya, *Sumō*, 156-164.

rulers, usually using the phrase “permission obtained” (*gomen kōmuru* 蒙御免). In the case of the mirroring here, it displays the expression “for your attention” (*onkokoroe no tame* 為御心得). Thus, it is probably meant to indicate a pedagogical intent on the author’s part.

The center column further contains the names of the “masters of ceremonies” (*Gyōji* 行司)—today, usually called ring officials—in the field below. In sumo tournaments, these were responsible for overseeing the proper conduct of the event as well as performing the purification ritual for the venue.<sup>(24)</sup> Their names stood for the legitimacy of the event and the guarantee of reliable performance of the bouts, both important for every paying spectator. In the case of imitation, the information given here was assumably more ubiquitous than that of the aforementioned “wrestlers.”

Similar significance may have been given to the phrases in the next section below. Designated as “group leaders” (*Tōdori* 頭取) on actual sumo rankings of the time, were men who, after retirement, due to their merits as wrestlers, acted as the leader of a wrestling troupe and brought their coached disciples to the tournament.<sup>(25)</sup> Their names had to carry power, were usually familiar to spectators from the past, and thus provided further assurance of the quality of a tournament. In the mirroring, once again, well-known information was represented, to which one naturally attributed great importance outside of any rankings.

Furthermore, the rankings include the section for the “promoter” (*Kanjin-moto* 勧進元) and the “accompaniment” (*Sashizoi-nin* 差添人). These two individuals facilitated the tournaments by organizing the venue, contacting the residents’ groups, and obtaining permission from the appropriate authorities.<sup>(26)</sup> They were the liaisons between the traveling community of wrestlers and the local organizers. The promoter was considered the central figure from the ranks of the sumo hierar-

chy, whose name was used for promotional purposes and carried with it a corresponding ring. His companion was not quite as essential but supported him and was known well enough to clear obstacles and settle disputes with his name. The mirror ranking list may have made similar use of well-known material here.

Finally, there are two so-called “attendants” (*Sewa-nin* 世話人) in the lower left-hand corner of the east and west wings. These were organizers for the promoters at sumo events, who took care of the needs of the participants and visitors of the tournament. They were responsible for implementing the structures desired by the venue and wanted by the promoters.<sup>(27)</sup> In short, they acted as the local link for the arriving wrestlers and their peers. They were the men on the ground who, representing the traveling wrestlers, were responsible for sparking interest and making events happen. Mostly, they were familiar with the local conditions and did their best to maintain their prominent position among the locals. Their names, however, were mostly unknown, so even the imitation rankings may have used only lesser-known information.

The mirror rankings here emulated a sumo tournament by choosing apparent examples of the redundant expressions theme. In doing so, the most obvious candidates in the middle section show up as official representatives of the tournament; the choice of “participants” in the competitive sections fell on expressions that have yet to prove themselves actively in a faceoff. Moreover, the closer the expression is to the top with the title, the more unrivaled the choice as one of the most tautological expressions.

## Tautological Expressions

The expressions found in the document were likely already well-known “gags,” phrases created for inclusion, and in some cases, terms that were part of everyday use. For example, we can observe that the

(24) A brief description of the activities of the *Gyōji* can be found in: Takano Toshihiko 高埜利彦, *Sumō* 『相撲』 (Tokyo: Yamakawa Shuppansha, 2022), 132-139; Tsuchiya, *Sumō*, 95-99.

(25) The group leaders organized the traveling wrestlers, especially in Kyoto and Osaka. In this capacity, they corresponded to the sumo elders (*Toshiyori* 年寄) from Edo (Kanazashi, *Sumō daijiten*, 233). Thus, the presence of the *Tōdori* in the imitation rank list indicates its origin in Osaka.

(26) Kanazashi, *Sumō daijiten*, 72 and 122.

(27) The function and organization of these attendants are understudied. For an assessment of networks of traveling wrestlers under the guidance of sumo elders from Edo and local organizers in the central Nagano region, see: Saitō Minori 齊藤みのり, “Kinsei goki ni okeru sumō toshiyori no menkyō hakkyū to arikata tōsei” 「近世後期における相撲年寄の免許発給と在方統制」, *Kokushigaku* 『國史學』 225 (May 2018), 45-86.



phrase *mimi ga tsunbo* 耳がづんぼ was used in a number of different texts without the inference that it was tautological.<sup>(28)</sup> We compared the terminology in our document to that used in Ono's four *Jūgon mitate ōsumō* as well as Hayashi and Haga's Fig. 168 and Aoki's Fig. 71 (which, as noted, are identical to Ono's third document), Hayashi and Haga's Fig. 167 (which matches Ono 1 but lacks the additional annotation of "helpers" [*Suke* 助]) and Maeda's transcription (which matches Ono 2, but with a complete sentence for the *Suke* personal rather than a partial transcription).<sup>(29)</sup> Our *Jūgon mitate ōsumō* includes 72 tautological expressions, all of which are also found in other *Jūgon mitate ōsumō*. Other *Jūgon mitate ōsumō* range from 70 to 76 expressions, and there is a significant amount of cross-over in terms of content. Our document lacks two expressions commonly found in other *Jūgon mitate ōsumō* – *utai utau* うたいうたう (sing a song) and *seiten no biyori* 晴天の日より (fine weather on a clear day) – which feature in all other available transcriptions noted above. It also lacks *jōba uma ni noru* 乗馬うまにのる (riding a riding horse), which featured in four of the documents, and *Suke* annotations, which featured in three of the documents. Our document appears to have most in common with Aoki 71, Hayashi-Haga 168, and Ono 3, both in terms of its layout and appearance and also in terms of the tautologies that it features. It shares all 72 of its tautological expressions with Aoki 71, Hayashi-Haga 168, and Ono 3 despite variations in *kana* and *kanji* usage and minor variations in the order of the *Maegashira*. The key difference is that Aoki 71, Hayashi-Haga 168, and Ono 3 include the aforementioned *utai utau* and *seiten no biyori*. Table 1 shows differences in the renderings of *kanji*, *okurigana*, and the choice to include or exclude particles across the two documents. These differences, as well as differences in *kana* usage (i.e., the inclusion or exclusion of *dakuten*), do not influence the meaning of each expression.

Other documents include some alternative expressions and sometimes do not feature expressions found in Aoki 71, Hayashi-Haga 168, and Ono 3 or our doc-

Table 1: Differences in *kanji* choice, *okurigana*, and particles.

Our Document	Aoki 71, Hayashi-Haga 168, and Ono 3
舟の舟頭	舟の船頭
拔身を抜く	拔身抜く
燈めうを燈す	燈めう燈す
乗ものに乗る	乗ものに乗
夫婦二人づれ	夫婦二人りづれ
大な大仏	大きな大仏
家内のうち	家内の内
巻物の一ヶ巻	巻物の一チ巻
目のみえぬ盲	目のみへぬ亡目
新らしいしん宅	新らしい新宅
信しうのしなの	信しう信濃

ument. Table 2<sup>(30)</sup> illustrates these variations in terminology. Ono 4 matches most closely with Aoki 71, Hayashi-Haga 168, and Ono 3, and our document. However, it does not feature the terms *ganchō no asa* 元朝の朝 (the morning of a year's first morning) and *miteminka* 見て見んか (don't you look forward to looking for yourself?), includes two alternatives (*chii-sai ko'onna* 小さい子おんな [a youngish girl] and *chiisai akago* 小さいあか子 [an infantile infant]), includes the term *jisshi no ko* 実子の子 (one's own biological child) twice (as a *Maegashira* and a *Gyōji*), and includes additional terms *ōkii daimyō* 大キイ大名 (a supreme feudal lord, as *Komusubi*), *gyōretsu de yuku* 行列で行 (to proceed in a procession), and *shin-shu no sake* 新酒のさけ (a newly brewed brew) that do not appear in other *Jūgon mitate ōsumō*. Other documents feature a greater number of alternative terms. For example, whilst our document, Aoki 71, Hayashi-Haga 168, Ono 3, and Ono 4 include the term *itsuka no hi* 何日の日 (someday sometime), the other documents use the term *ikuka no hi* いく日の日 (someday sometime). Indeed, Ono 1, 2, Hayashi-Haga 167, and Maeda tend to feature the same "variant" terms. In contrast, our document, Aoki 71, Hayashi-Haga 168, Ono 3, and Ono 4 share terminology that potentially

(28) See for example: Nagazumi Yasuaki 永積安明 and Ikegami Junichi 池上洵一, ed. *Konjaku monogatari shū 2* 『今昔物語集 2』 (Tokyo: Heibonsha, 1967), 77; Matsueda Shigeo 松枝茂夫 and Mutō Sadao 武藤禎夫, ed. *Chūgoku shōwasen: Edo kobanashi tonomaji wari* 『中国笑話選—江戸小咄との交わり』 (Tokyo: Heibonsha, 1964), 139.

(29) The so-called "helping hands" (*Suketto* 助っと) were not noted on the *banzuke* at sumo events.

(30) In the table, the documents are grouped according to their similarity. Nothing is written if the same phrase appears in the other documents, however, there is a note if a variant appears or if it is missing.

points to two traditions within the development of *Jūgon mitate ōsumō*. Such an idea is supported by the fact that while our document, Ono 3 and 4 appear as portrait *banzuke* closely mimicking the style of vertical sumo rankings from the latter 18th century, Ono 1, 2, Hayashi-Haga 167 and Maeda's documents are landscape resembling more closely kabuki programs from that period.<sup>(31)</sup>

Thus, both terminology and form suggest the existence of two different traditions. Although this is little more than conjecture, it might even be possible to suggest that our document is the prototypical version, edited and added to by the creator of Aoki 71,

Hayashi-Haga 168, and Ono 3, and then edited and added to again when published in Edo by the creator of Ono 4. Of course, this works on the assumption that terms would be added rather than subtracted over time, which is not necessarily the case.

## Problems of the Study

In addition to issues of dating and location of publication, alongside other *Jūgon mitate ōsumō*, the document provides some potential issues when wanting to create a keyboarded transcription partially due to the multidirectionality of the text — the document features both horizontal (left-to-right) and vertical text

Table 2: Variations in Terminology.

Our Document	Ono 3, Hayashi/Haga 168, Aoki 71	Ono 4 Variants	Ono 1 Variants	Hayashi-Haga Variants	Ono 2 and Maeda Variants
元朝の朝	元朝の朝	Missing			
小さい女郎	小さい女郎	小さい子おんな			
何日の日	何日の日		いく日の日	いく日の日	いく日の日
見て見んか	見て見んか	Missing			
ちさいやゝ子	ちさいやゝ子	小さいあか子	幼少の子	幼少の子	幼少の子
乗ものに乗る	乗ものに乗		Missing	Missing	
赤いしやうぐ	赤いしやうぐ		赤い猩々の毛	赤い猩々の毛	赤ひ猩々の毛
実子の子	実子の子	Features as both <i>Maegashira</i> & <i>Gyōji</i>			
施の施行	施の施行				
長町の長さ	長町の長さ		施しのほうしや	施しのほうしや	施しのほうしや
厳い厳寒	厳い厳寒				Missing
風呂屋のふろ	風呂屋のふろ		Appears as <i>Suke</i> .	Missing	
昼中の白中	昼中の白中		昼中の昼中	昼中の昼中	昼中の昼中
流行が流行	流行が流行		Missing	Missing	
目のみえぬ盲	目のみへぬ亡目		Missing	Missing	Missing
寺町のてら	寺町のてら		Missing	Missing	
Missing	うたひうたふ	うたひうたふ	うたいうたう	うたいうたう	うたいうたう
Missing	Missing	Missing	乗馬うまにのる	乗馬うまにのる	乗馬うまにのる
Missing	晴天の日より	晴天の日より	晴天の日より	晴天の日より	晴天の日より
Missing	Missing	大キイ大名	Missing	Missing	Missing
Missing	Missing	行列で行	Missing	Missing	Missing
Missing	Missing	新酒のさけ	Missing	Missing	Missing
Missing	Missing	Missing	スケ 大橋の はしノウヘ	Missing	助 きんたい橋 とよしや橋には 橋ぐいがい <sup>(32)</sup>

(31) For a better understanding of the evolution of the sumo rankings' appearances, see: Sumō henshūbu, ed., *Ōsumō jinbutsu daijiten*, 29-31.

(32) We provide Maeda's transcription for the *Suke* which is incomplete in Ono's version.

as well as vertical interlinear gloss within the title. The issues transcribers face are encapsulated in Ono and Maeda's transcriptions. Both authors have chosen to forfeit the replication of the *banzuke* form and focus only on the content (the tautologies), which they list with commentary noting rank and position on the page.<sup>(33)</sup> This approach poses less of an issue in Ono's case due to the provision of photographs, which means that the documents' form is also captured within the paper.<sup>(34)</sup> Furthermore, the loss of form may not be an issue for those only wanting to analyze textual content. Still, as we explored above, the document's mimicking of a sumo ranking is an essential feature of the text that influences our reading and, potentially, the way we understand and engage with its content.

In the case of this paper, these potential issues were circumnavigated by retaining the structural layout of the original Edo-period printed work. Thanks to the current digital text design capabilities, the graphical adaptation includes variously oriented text with glossing throughout, based on a tabularly staggered subdivision. In this way, we recreated the imitation ranking list to make the spatial division of the information and its sequence accessible to transfer its meaning to its fullest. This point makes our approach different from the reproduction of rankings, usually limited to facsimiles and simplified prints in tables. To our knowledge, such a complex reproduction of a *banzuke*, as in our case, is rather unusual.

In addition to potential transcription problems, the content of *Jūgon mitate ōsumō* provides issues for those wishing to translate the documents into other languages. This paper includes what we believe to be the first English-language translation of a *Jūgon mitate ōsumo*. We chose to highlight the tautological elements as key, and this occasionally meant that a certain level of "localization" was required, particularly in cases where the tautology was presented as a double honorific, such as in the case of *omidōsama* 御御堂様 which we chose to translate as "a sacred holy temple." Reflecting on the original document, we also sought to ensure that our translations were as short as possible. This approach also allowed us to retain something similar to our translation's original format. Neverthe-

less, the translation and localization process inevitably results in the loss of information. *Midōsama*, for example, is a term that refers to the north and south branch temples of Higashi Honganji in Osaka i.e. specific temples, in contrast to our translation of the general term "temple."<sup>(35)</sup>

## Conclusions

This paper has introduced a previously unstudied *Jūgon mitate ōsumō*. The print was likely first created in Tenpō era Ōsaka. Comparing the document to other *Jūgon mitate ōsumō* suggests the existence of two traditions influencing the document's format and the sort of tautological expressions included. The case considered here follows the sumo rankings of the late 18th century and uses a pool of expressions also contained in other prints.

We have also outlined some difficulties that *Jūgon mitate ōsumō* present to transcribers and translations. At the center of these considerations lies the multi-directionality of the text and the loss in meaning of several terms. Grappling with the meaning of these tautologies featured in the document requires the development of cultural knowledge some of which has been lost to the passage of time.

However, some essential points remained untouched in our considerations. Among other things, we did not address the target audience of the print. The expression of tautological terms as a sumo event imitation is interesting as a briefly entertaining running gag of commercial exploitation of cultural knowledge. Still, it remains to be asked who spent money on it in the second half of the Edo period. Such considerations are reserved for future discussions on *Jūgon mitate ōsumō*.

## Addenda

The reader will find a photograph of the document, a transcription, and an English translation within the addenda.

## Notes on Transcription

In the transcription, we have chosen to retain the document's form. We use historical orthography (*rekishiteki kanazukai* 歴史的仮名遣い) as it appears in

(33) Ono, "Jūgon no mitate banzuke," 7-11, 13-17, 19-31; Maeda, *Warui kotoba gehin na kotoba*, 163-168.

(34) Photographs are included at the end of Ono's paper, see: Ono, "Jūgon no mitate banzuke," 50-54.

(35) Makimura, ed., *Ōsaka hōgen jiten*, 134.



the document, retaining original interlinear gloss (*furigana* 振り仮名), *odoriji* 踊り字 and the text's multi-directionality. All *kanji* have been converted to their modern forms (*shinjitai* 新字体). For *kana* that share *jibō*, such as *ha* は and ハ, or *mi* み and ミ, we have adopted the *hiragana*. Where appropriate, notes and annotations have been offered.

## Notes on Translation

As noted in the paper, we have chosen to translate in a way that clearly retains the tautology. This procedure might mean we depart from the meaning of specific terms in the document. Readers should refer to the transcription for confirmation.







No.	Term	Notes
1	御御堂様	<i>Midōsama</i> refers to <i>Kitamidō</i> 北御堂 and <i>Minami midō</i> 南御堂. Branch temples of Higashi Honganji found in Osaka's Tsu-mura and Nanba.
2	舟の舟頭	In Ono 1 and Hayashi/Haga 167, the term <i>Sendō</i> is rendered 船どう. In Ono 2, 3, Hayashi/Haga 168, Aoki 71, and Maeda it is rendered as 船頭.
3	赤いひぢりめん	赤い緋縮緬. A <i>hijirimen</i> is a scarlet crepe made of raw silk often used for women's underwear ( <i>nagajuban</i> 長襦袢) or waistcloths ( <i>koshimaki</i> 腰巻).
4	抜身を抜く	The particle <i>o</i> を features in only one other <i>Jūgon mitate ōsumō</i> , Ono 4.
5	燈めうを燈す	燈明を燈す. The particle <i>o</i> を features in only one other <i>Jūgon mitate ōsumō</i> , Ono 4.
6	見て見んか	A phrase usually rendered as an invitation for somebody to “try and look for yourself.”
7	ちさいやゝ子	小さい稚兒.
8	そろばんの名さん	算盤の名算. <i>Gomeisan</i> 御明算・御名算 is a phrase used to express that another person's calculation on an abacus ( <i>soroban</i> 算盤) is correct.
9	さいせんの銭	賽銭の銭.
10	黒いびんろうじ	黒い檳榔子. The betel nut or areca nut ( <i>binrōji</i> 檳榔子) was used to make a black dye, the colour of which the term <i>binrōji</i> also came to refer to.
11	もゝ谷のもゝ	桃谷の桃. The Tennōji Ward of Osaka, where the area of <i>Momodani</i> 桃谷 is located, was famous for its large peach fields during the Edo period.
12	赤いしやうぐ	赤い猩々. The term <i>Shōjō</i> 猩々 refers to a mythical primate sometimes identified as an orangutan, a type of Noh mask, and a type of kabuki makeup. Since other versions of <i>Jūgon mitate ōsumō</i> include the qualifier “fur” ( <i>ke</i> 毛), we can assume that the meaning <i>orangutan</i> is meant here.
13	寺のぼんさん	寺の坊さん.
14	長町の長さ	The term <i>nagamachi</i> 長町 might refer to a long, thin town, but it was also a part of Osaka, corresponding to modern-day <i>Nipponbashi</i> .
15	御こぞさ	<i>Gozosa</i> ごぞさ is a term of gratitude.
16	こち風かふく	東風風が吹く. The tautology here is the repetition of the term for wind ( <i>kaze</i> 風), but it should be noted that the term <i>kochi-gaze</i> こち風 has been used historically for the winds blowing in spring-time.
17	耳がつんぼ	The term <i>tsunbo</i> refers to the state of lacking a sense but can also refer to deafness or a deaf person. The term <i>mimi ga tsunbo</i> was also used historically to refer to deafness and deaf people.
18	こわいこわめし	強い強飯.
19	新らしいしん宅	新しい新宅.
20	信しうのしなの	信州の信濃. The tautology here is the repetition of alternative phrases referring to Shinano Province, today's Nagano Prefecture.

## Translation

[illegible]