

Heathen Woman's Friend

BEHOLD, THE LORD HATH
PROCLAIMED UNTO THE END OF THE WORLD
GIVE YE TO THE
DAMEL OF ZION
BEHOLD,
"THY SALVATION COMETH"
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HAKODATE GIRLS.

FROM A LETTER FROM DR. FLORENCE N. HAMISFAR.

I AM very glad to have your girls to write about, they are all such bright, good girls, so ladylike, quiet, refined, and gentle, and yet some of them brimful of fun and sparkling with humor. They learn rapidly. In the picture the girl at the left is Cho San. She has no patron. Next is Lillie Walker, or Uta San, a sweet little girl, but her picture is very poor. Next is Tadzu San standing, and then Komo San sitting; they are supported by the Abbie Bullens Pynchon,

and Nancy Bennett scholarships. And last, or to the right, is Caroline Wright, or Yoshi San.

The Lord is certainly prospering us here. The school, with the new addition, will be a great blessing and a grand success. Miss Hampton seems perfectly adapted to the work and very happy in it. With the addition to the school building will come the need of another young lady teacher, but we have no room to doubt, no occasion for any doubt. God is so good to us, and the work is his; he will take care of it, and send us just the right one in due time.

P R I M E M A T E R I A L

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The Triumph of Oyeyama

While doing some research on folklore using a Google Books search of public domain works published before 1923, I found a periodical with the amusing title *Heathen Woman's Friend*.

The magazine was published from the 1860s to 1940s by the Woman's Foreign Missionary Society of the Methodist

Episcopal Church. The contributors, motivated by a desire to win converts to Christianity, documented the inferior and idolatrous religious practices and folk traditions of the people they encountered around the world. "Hindu myths are not pleasant study, but present an unrelieved mass of combined puerilities and

obscurities," observed one writer. "God hasten the day when the people of these beautiful mountain villages and throughout the republic shall be freed from their ignorant superstitions," prayed another in Tetela de Ocampo, Mexico.

The cover story for October 1888 was "The Triumph of Oyeyama — A Tokyo Festival. "

The article's author, a Japanese teacher named Mr. Inamoto who came to the U.S. for education, shared the following story. It has been reprinted as he told it, with some minor alterations and formatting changes to make it more readable:

Among the current stories in Japan, the story of Kaiko and the Oni is one of the most wonderful selections which young audiences admire.

They are watching the speaker with breathless silence in half interest and half dread, so that it creates awful dreams; and suddenly they are awakened by the threatening of Oni, from midnight sleep.

The story begins thus: In olden, very olden time there was a great war of Genpei (known as a war between Genji and Beigi), in which many battles were fought and many thousands of men were killed.

In this war, one of the greatest warriors of Genji, named Kaiko, whose valor could not be rivaled by anyone, had already conquered all the land. The peace was prevailing through the land, and the people were enjoying the good government everywhere.

In the meantime he was informed that there was lurking a fierce ghoulish every night at the palace gate. It was reported that only yesterday someone was killed, and today

someone was lost, so that nobody would dare to go through the gate toward evening.

Therefore he sent his retainer, Watanabi, to kill it. Watanabi, being the strongest man among the retainers, was not afraid of the ghoulish.

While he was waiting there, wind began to sift bloody smell; then he thought that this was an omen of the coming of the ghoulish. After a little while he found himself seized on his helmet; but he, not being afraid of the Oni, caught the ghoulish's arm with the left hand, and with his sword in the right hand cut off the limb.

The frightened ghoulish ran away, leaving its hairy arm. Watanabi was very proud of his victory, and kept the arm as a trophy in the large stone bank, carefully packed with a silk cloth.

Next day an old woman, who was his nurse in his youth, came to see her hero, saying that she would like to see the ghoulish's arm which he had cut off by his valor.

Now, this old woman was nothing but a disguised ghoulish. No sooner had Watanabi handed the limb, she flew away with it, changing into her real form, because she knew that the limb could be recovered just as original if it could be done within three days.

One day when Kaiko was at his sickbed, a three-eyed ghoulish came to torment him, for it knew that he was very weak; but unexpectedly Kaiko drew his sword and gave it a fatal blow, so that it ran away all bloody and howling, when he and his retainers followed the tracks of blood to a great cave, where they have heard panting and groaning in the cave, finally they found a large spider half dying.

The chief of great many ghouls, named Shu-ten-doji, had many retainers, among whom the ghouls, whose limb Watanabi had cut off, was one.

Since Watanabi had cut off the limb, ghouls are disturbing court and carrying away the court ladies. Kaiko, indignant to annihilate them, was enterprising to trace out their den.

At last he and his retainers, disguising to be traveling monks of Buddha, advanced toward Oyeyama.

They, passing many posts without trouble, had arrived at the great castle of the ghouls. But the ghouls were glad to receive them, thinking they were nice prey for them — especially the ghouls whose limb Watanabi had cut off, for it knew him well.

Toward evening ghouls, gathering from all quarters, made a great feast, eating human flesh and drinking saké (rice beer).

After they drank ghouls' saké almost exhaustively, Kaiko and his retainers had proposed to drink their saké, which was prepared according to the gods' revelation; one kind which contained narcotic was offered to Oni, and the other, which strengthened them, was drunken by themselves.

Thus when the narcotics had worked through the system of their bodies, the enemies fell down in sound sleep. Taking

advantage of the narcotic. Kaiko and his retainers had cut off the ghouls' heads without distinction of young and old.

They brought home only head of Shu-ten-doji, setting the castle and everything on fire, as a trophy, and entered into the city in triumph.

This head was paraded with great pomp, that everyone could see it. It was said that it was bigger than a great lion's head which, since that day, was carried through the streets of Yedo (now Tokyo), in the procession, at great festival of Kanda Mioji, which consisted of the flag (on which "Triumph of Oyeyama" is written), the head of Shu-ten-doji, weapons and Kaiko and his retainers, through the throngs of many thousands of spectators, as in the picture.

In 1895, the name of *Heathen Woman's Friend* was changed to *Woman's Missionary Friend*, Karen L. Seat writes in the book *Providence Has Freed Our Hands: Women's Missions and the American Encounter With Japan*.

Seat writes, "Numerous missionaries were called upon to give their opinion on whether 'the word heathen was especially objectionable,' and the minutes noted that missionaries working in Japan and India, in particular, did indeed find the word problematic."

Mailing Comments for A&E 453

Lee Gold: If you're on Windows, you can use System Restore when a software installation or something else screws up how the computer works. Restore goes back to a previous system configuration saved at a

time when things were presumably working properly. Barry's problem with an anti-virus installation breaking his Internet access sounds like something System Restore could fix.

It's in the Start Menu under All Programs, Accessories, System Tools in versions prior to Windows 8. (I can't find anything in Windows 8.) Run it to make sure your system is saving restore points periodically.

Regarding Pawnquest writeups, if you can send me a batch in email that would be helpful. When I run out of apazines from the current mailing I dive into older material.

Myles Corcoran: Auspicious beginning to the Fables campaign. I've only read a few issues of the comic, but your game seemed to capture the spirit well.

One thing I wondered is how you and the other players chose the characters you would portray from myth and folklore. Could you pick anyone from any source?

I think it would be fun to play Krampus, roaming the streets before Christmas terrifying children ringing rusty bells and rattling chains. Thrust into the modern world he'd surely be outraged by the holiday's descent into gluttonous consumerism.

I hope the Binding Contract permits exceptionally naughty children to be carried off in sacks as a lesson to the others.

Robert A. Dushay: In regard to CCGs and kids, my youngest sons took them up four years ago when they were 8 and 10, respectively. *Pokemon* was easier to learn, but they only played it rarely because it wasn't enough of a challenge.

They became avid *Yu-Gi-Oh* players when they started going to weekly tournaments at a local gaming store that attracted around 20-30 players each Saturday, later going to regional tourneys with hundreds of players in Orlando, Tampa and Miami.

The game is complex — every card can be a new rule that interacts in powerful ways with other rules — but I think that's why they like it so much. An expert player with a well-crafted deck can obliterate you, explaining each step along the way of how you've met your doom.

With few exceptions, players are friendly and teach each other how to improve their decks and their game strategy.

Patrick Riley: Thanks for the notes on the mimetic ooze. As you pointed out, the hit dice should be 3d10 + 10 (27 hp) instead of 31 hp.

I hadn't considered the monster not having immunity to mind control, but that makes sense and it opens up a nice transitive in-game situation where the controller gets controlled.

I'll incorporate those ideas and figure out where to share the new version. I don't want to publish it twice here, so I'll probably find a place for it somewhere on my network of websites.

Lisa Padol: That *Monsterhearts: Monsterwarts* play session at Dreamation sells the game exceptionally well. The characters are memorable and most of them had a meaningful role. I like how the rules encourage emotional personal interactions between PCs, such as when Lucian romantically nuzzled Zel and discovered she'd been another vampire's meal.

Con games I've experienced rarely have an ending as fitting as Lucian being revealed and disappearing into the Forbidden Forest, no longer able to return to school under fear of death.

You wrote, “If the King of France has an affair, someone’s more likely to write it down than if a tenth century peasant is having a quiet affair with his neighbor.”

Now I’m wondering who the peasant is, how his romance started and whether the surreptitiously snogging serfs are headed for trouble.

Messages to the Prime Material

There is always some level of controversy on various games, re their interpretation or level of seriousness, or even interpretation of rules and how closely they should be followed. Like everything else, I guess, there are different schools of thought, and given the level of fannishness, they are often in conflict with each other. Too many of us, literally, do not play nice with others.

Mimetic ooze ... the ultimate shapeshifter, by the sounds of it, and often used in science fiction as the basis of an amoral or evil protagonist. Whether it is sentient or just usable and programmable by an outside agent, it can be a convenient character to use here and there. Reminds me of Odo from *Deep Space 9*, but of course, Odo is a much more sympathetic character.

It’s interesting to see that you have to declare that your ideas are open game content under a copyright notice. Game designers have to copyright just about any ideas they come up with, and I guess you have to, too. Not being a gamer, is intellectual theft that much of a legal problem?

— **Lloyd Penney**, May 23, 2013

Publishing game material with a reuse license isn’t the norm. Typically, designers just declare a work’s copyright and other designers borrow things without seeking permission. This is safe to do with rules, since a game rule is not protected under copyright, but the characters, setting, foes and the wording of game material are protected.

Open source licenses in gaming took off when Wizards of the Coast, the publisher of *D&D*, released a reference edition of the game’s rules under the Open Gaming License (OGL) in 2000. For several years there was a booming market in OGL-licensed material created for *D&D* by other publishers.

I included the OGL declaration for the mimetic ooze because I was legally obligated to do so. I found the monster in the game *OGL Horror* and created my own revised version, as the license permits.

I didn’t have to declare that the entire article could be reused by others — the OGL only requires that anything sharable be identified — but I did that in the hopes the monster would turn up someday in another OGL-licensed work.

If it does, Section 15 of that work’s OGL will include the following line: “Prime Material 2 (for Alarums & Excursions 452) Copyright 2013 Rogers Cadenhead.”

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