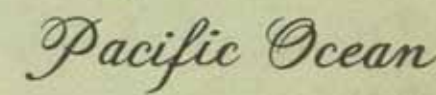


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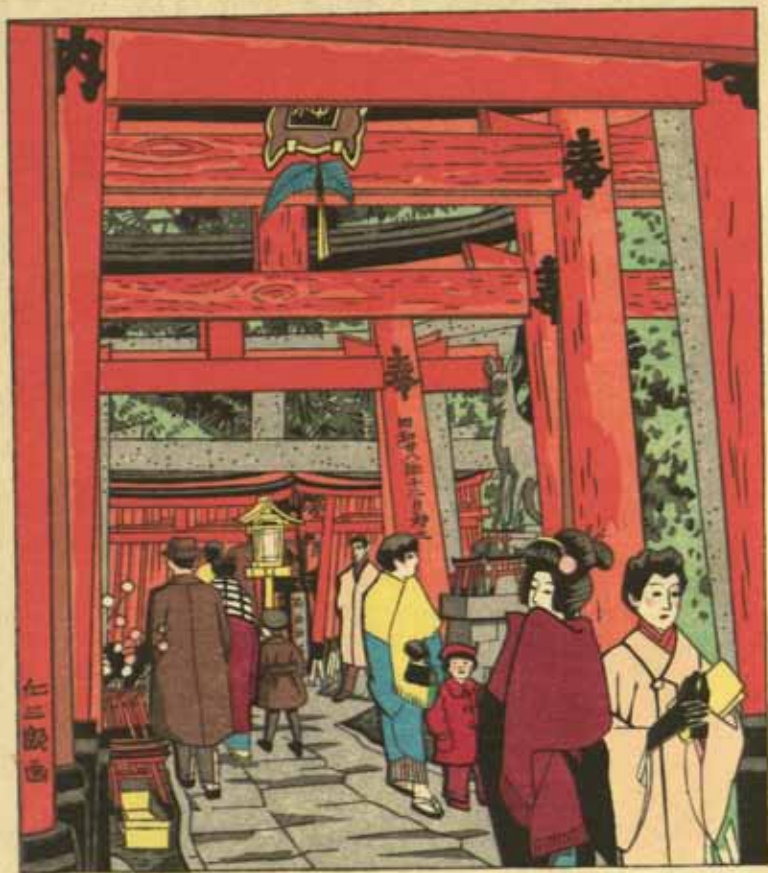
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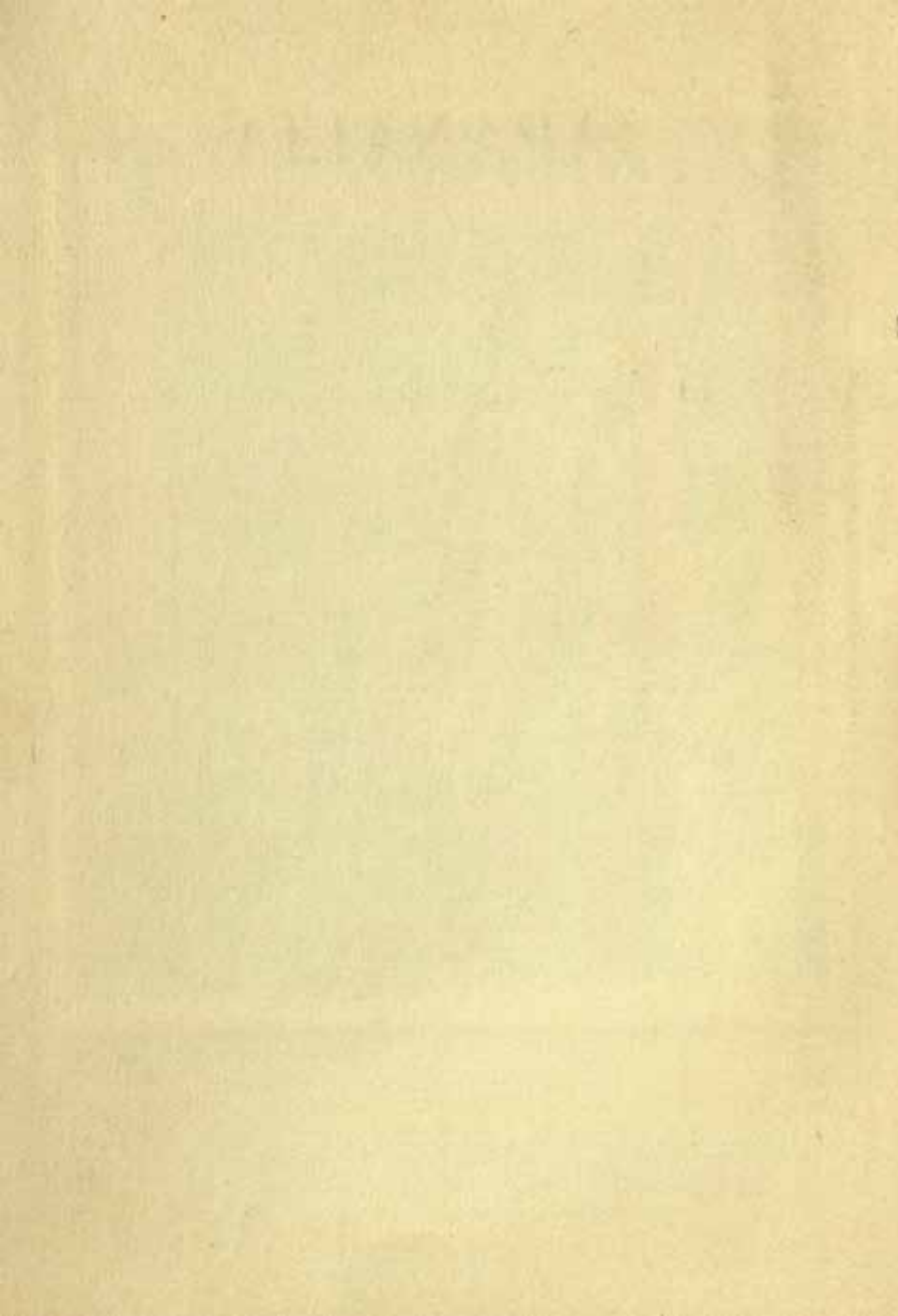
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Visiting an Inari Shrine

From a woodblock
by Nisaburo Ito

JAPANALIA



JAPANALIA

By Lewis Bush

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OKUYAMA

Tokyo

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First Edition, 1938
Sansendo Co., Tokyo
John Gifford, London

Second, Revised And Enlarged Edition
Seihe Okuyama, Tokyo, October 1956

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Printed in Japan
by
Tokyo News Service, Ltd.
Kosoku Doro Bldg., 10 Ginza Nishi 8-chome, Chuo-ku, Tokyo

Received from Popula Books Dept, Bombay, on 24/2/59 @ \$ 5.50
(Rs. 27.50)

For
MADELEINE
And
VERE

Preface

Not for the first time by any means, but for the first time in this manner, I am expressing my admiration of this book, in which so much genuine and essential information about Japan is given to us in so distinct and concise an arrangement. The former edition always appeared to me as a necessity even in the narrowest bookshelf devoted to Japan. Natural changes and historical events have nevertheless made us wish for a revision even of that first excellent survey, and here it is.

It is one of the delights of our life to find what variety it has to reveal — in all Nature, in scenery, in the arts and skills, in manners and customs, in every way and direction. Japan has been recognized for generations as a fortunate land in these respects, a country where even while new ideas and enthusiasms are producing fresh appearances, much of the old order is not only surviving but thriving. Every visitor, if time enough

is allowed, will come on the evidence for my claim, and the resources of Japan in their variousness. But sometimes, as experience tells me, we do not easily understand what is happening, what it means and why it is still exactly and finely maintained.

"What does this signify to the Japanese?" "Why do they do this now?" Our questions are answered without fuss in this handbook, and the mysterious things to be seen in the round of Japanese days are not deprived of their attraction by being so well and concisely explained. There are always some more, and these will fit into the unique picture more easily by virtue of the book's "first principles." With such good training we may become discoverers on our own account, since after all that has been published Japanese life, tradition and scene yields the unexpected, the curious or the beautiful.

If the reader is not able to apply the book to his or her journeys in Japan, and merely uses it as a work of reference, I cannot think of anyone who could provide a better informed compendium than Lewis Bush, with his years of eager and thoughtful observation in Japan. He might have presented what he knows in poetic or fictional forms, but those who find this book will perceive its own special merit.

Edmund Blunden

Author's Preface

I started to compile "Japanalia" over twenty years ago. In 1937 an edition was published in Tokyo with the assistance of my friend Mr. Yoshiyuki Kagami. This is now out of print and the matrices and blocks were destroyed during the War.

This enlarged, revised edition, was commenced in 1948, and although I am conscious of the fact that there are probably many errors of commission and of omission, yet I trust that it will prove a useful and concise guide to the ordinary and extraordinary happenings and things of everyday Japanese life; may assist the reader in his browsings into Japanese history, literature, art and religion, will be a useful compendium for the visitor to this land, and perhaps serve as a reference in connection with the day to day reportings on Japan in the newspapers, magazines, and over the radio.

Japanese write their surnames first i.e. Abe Taro—Mr. Taro Abe, and the Japanese system has been generally followed excepting in such cases where the name is more familiar as a given rather than a family name, as in the case of Hideyoshi—Toyotomi Hideyoshi.

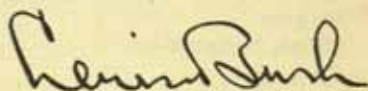
Many changes have taken place in recent years but where these have occurred an effort has been made to provide a comparison between the old and the new systems. Generally speaking, although the visitor may, in the large cities, gain the impression of much Westernization, yet most of the old

and charming customs have been preserved and scarcely a day passes without the celebration of some ancient festival, an age custom, or Buddhist or Shinto ceremony.

In some instances where additional information on some subject has been thought advisable it is dealt with under two headings i.e. *kagami* and mirrors, *Tanabata* Festival, under Festivals, and *Tanabata*.

Cross references have been given as far as possible to assist the reader and in the index all Japanese words have been given full accentuation.

Many kind friends have assisted in this work to whom I owe a debt of gratitude. My friend Major A.B. Millar, Indian Army (retired) has prepared the index and rendered much help in the proof-reading, and I have received much encouragement from Prof. Edmund Blunden, who has so kindly written a preface; Mr. Seihei Okuyama, my publisher, and Mr. Eisaburo Kusano, have been most helpful and encouraging in the preparation of this little work, and most of all am I indebted to my wife who has been my constant reference from the time it was commenced in 1934.



Inamuragasaki, Kamakura
June 1956

Pronunciation of Japanese

In Japanese there is very little tonic accent and all syllables are pronounced evenly. Consonants written double are pronounced double i.e. "*am-ma*"—a masseur, "*bek-ko*"—tortoiseshell.

A resembles the a as in father, but is shorter.

E like the *ey* in they; but it is shorter in a syllable terminated by a consonant, when t is like the *e* in pen, men.

I as the *i* in machine, but a little shorter; in a syllable terminated by a consonant it is like the *i* in sin, pin.

O as in shore, though a little shorter; in a syllable terminated by a consonant it is like the *o* in on.

U as in bush, put.

Ai like the *y* of my.

Ei like the *ay* in may.

Au like the *ow* in cow.

Long and short vowels—*tōri*-a street; *tori*-bird.

EXAMPLES

Abe-*Abé*, sake-*saké*

Eri-a neck band; Yen-unit of currency

Shi-a city; Chin-a breed of dog

Shōwa-present Japanese era; mon-a gate

Uguisu-the bush warbler; gun-country

Dai-great

Beikoku-United States

Kau-to buy.

Japanese words are given full accentuation in the index.

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OUTLINE OF JAPANESE HISTORY

EARLY PERIOD (660 B.C.—709 A.D.)

THE Japanese Empire, according to the *Kojiki* or Record of Ancient Events, was founded in 660 B.C. In that year, the first Emperor Jimmu ascended the throne, setting up his capital at Kashihara in Yamato, Central Japan. The Emperor Jimmu was said to be the fifth in descent from the Sun Goddess, Amaterasu Omikami, who is now worshipped at the Great Shrine of Isé. Prior to 660 B.C., the history of Japan is shrouded in mystery.

For a period of more than 1,100 years, i.e., from the accession of the Emperor Jimmu to the reign of the Emperor Yuryaku, the Imperial House was chiefly occupied in the subjugation of certain regions not as yet within the realm of the Empire. Among these were the north-eastern regions, then peopled by the *Ainu* (Japanese aborigines), and the island of Kyushu, where the Kumaso tribe asserted independence. It was in this period that such heroic figures as Yamatotakeru-no-Mikoto and the Empress Jingu were most conspicuous.

It was the Empress Jingu who conducted an expedition to Korea and partly conquered it. This conquest of Korea was important in that it opened up direct communication with that peninsula, whence was to come the civilization of the Continent and Buddhism.

During the reign of the Emperor Ojin in the third century A.D., the King of Kudara, one of the kingdoms in Korea, sent a tribute of books,—the *Confucian Analects* and the *One Thousand Characters Essay*. With these books came a learned Korean and a Chinese scholar, both of whom both became instructors of young princes. Now, Japan had a means by which to put down in writing her past history, songs and poems. At about this time China was in the throes of civil strife and there came over many refugees, bringing with them many arts such as writing, sericulture, weaving, metal working, etc.

In 552 A.D. in the reign of Emperor Kimmei, the King of Kudara presented an image of Buddha to the Imperial Court

together with books explaining Buddhist doctrine. The Emperor was inclined to adopt the new religion, but meeting opposition among his ministers, he gave the image to Soga, his prime minister, with permission to worship it by way of trial; however, when a sickness ravaged the country, it was considered a punishment for abandoning the native Gods for the worship of the strange deity. Officials accordingly took the Buddhist image and cast it away. They also burnt the temple where the sacred image had been placed and worshipped.

Buddhism, however, finally acquired a firm footing in the country, due to the powerful influence of the Empress Suiko and of the Crown Prince Umayado (572-621) better known by his posthumous title of Shotoku Taishi. The Prince was not only the first Japanese Buddhist saint, but was also a great patron of learning in its widest sense.

The Prince framed the first code of laws, known as the *Constitution of the Seventeen Articles*, which was issued in 604. He built many splendid temples, Horyuji, near Nara, being one of them. Intercourse now having been established between Japan and the continent, many craftsmen, skilled in architecture, sculpture, painting, metal casting, embroidery, etc. were brought in from Korea. Consequently, the arts and literature of Japan received a profound stimulus from the spread of Buddhism.

NARA PERIOD (710—784)

In 710, during the reign of the Empress Gemmyo, a permanent capital was built at Nara for the first time in Japanese history. It had hitherto been the custom to change the seat of Government with every new reign, there being but one or two exceptions to the rule. With the permanent capital, a great impetus was given to the erection of large and handsome structures. It was in this era that the world-famous image of Buddha (*Daibutsu*) and many beautiful pagodas were constructed.

FUJIWARA PERIOD (784—1192)

The 50th Emperor, Kwammu, who was an able and enlightened ruler, removed the capital from Nara to Heiancho

the present Kyoto. During his reign, he sent an expedition under the renowned general, Tamuramaro against the rebellious *Ainu* in the northern province of Mutsu, and succeeded in completely subjugating them.

The larger part of this era is marked by the ascendancy of the Fujiwara family, and at one time it became the dominant governing force of the Empire. Later, however, it ceased to produce able men, while there appeared on the scene a very capable and ambitious sovereign, the Emperor Shirakawa. He succeeded in curbing the power of the Fujiwaras and was the actual ruler of the country, not only during his reign (1073-1086), but also for more than 40 years after he had abdicated and taken the title of Ho-O. He enlisted the services of the Taira and Minamoto clansmen, in order to coerce the Fujiwara on the one hand and to protect himself against the turbulent priest-soldiers of Mt. Hiei on the other.

During the eras of Hogen and Heiji (1156-1159), Kyoto was the scene of frequent disturbances. These were caused by the several retired Emperors striving to regain power, and on the opposing sides were ranged the Taira and Minamoto clansmen. Out of these troubles there emerged Taira-no-Kiyomori, who was powerful enough to restore peace. In 1167 he became *Dajo-daijin* (Prime Minister) and was virtually the ruler of Japan. His sons and relatives filled all the important posts in the government.

Meanwhile, Minamoto-no-Yoritomo, an heir to the Minamoto family, who had been exiled to Izu by Kiyomori, rose against the Taira. He was assisted by his two younger brothers, one of whom, Yoshitsune was a celebrated hero. After several encounters, the Taira's force was driven by Yoshitsune, first from Ichi-no-tani near Kobe, and then from Yashima in Sanuki, and finally exterminated at Dan-no-ura (1185) where a fierce hand-to-hand fight took place.

KAMAKURA SHOGUNATE AND HOJO REGENCY

(1192—1338)

With the practical annihilation of the Tairas, the reins of power fell into the hands of Yoritomo. In 1192, he became *Sei-i-Taishogun* or the Generalissimo of the Empire and established the *Shogunate* Government at Kamakura.

Yoritomo did not long enjoy his authority, but died in

1199, when the real power of the Government passed into the hands of his wife's family, the Hojo.

Among the Hojo regents, there were several men of great ability, such as Yasutoki and Tokiyori. The former was regent from 1224 to 1242 and was a true friend of the farmers, while the latter practiced economy in his administration and showed consideration for the people.

In 1281, during the regency of Hojo Tokimune, an immense flotilla, armed with catapults and other engines of destruction new to Japan, sent by Kublai Khan, the Emperor of China, invaded Kyushu. There ensued a terrible contest, the outcome of which was the total destruction of the enemy's fleet by what was considered a divinely-sent hurricane, *Kamikaze*.

There followed a period of three or four decades without any event of importance, up to the time of Takatoki (1316-1326), the last of the nine Hojo Regents. He revelled in luxuries, imposed heavy taxes, and was unjust in administration. Cries of discontent arose from all quarters. The Emperor Godaigo, who was an able and sagacious sovereign, conceived the idea of restoring the reality of administrative power to the throne. The plan was discovered, and the Emperor was exiled (1332) to Oki island.

The unfortunate fate of the Emperor called forth uprisings on all sides, and two famous loyalists, Nitta Yoshisada and Kusunoki Masashige, with the aid of Ashikaga Takauji, succeeded in effecting the restoration of the exiled Emperor. Yoshisada, moreover, led an army against Hojo at Kamakura and after a severe fight destroyed the very seat of the *Shogunate* Government.

But Takauji wanted to be the real ruler of the country and rebelled against the Emperor. He was supported by a large military faction and finally, at the battle of Minatogawa (Kobe), overthrew the Imperial force, and Masashige and his followers committed *Harakiri*.

The victorious Takauji was now in absolute power, and he set up an Imperial Prince as Emperor. In 1336 the Emperor Godaigo was once more driven out of Kyoto and found refuge in the mountains of Yoshino, where the struggle was kept up till 1392, when the two rival courts were finally reconciled. This period is known in history as *Namboku Cho*, or the South and North courts period.

ASHIKAGA PERIOD (1338—1573)

On Takauji being appointed *shogun*, he established his government in Kyoto, instead of Kamakura. In the course of the Ashikaga period there ruled in succession 16 *shoguns*. This period was full of disturbances, the period of peace being comparatively short. Many of the Ashikaga *shoguns*, however, were men of refinement and encouraged the arts. The *Shogun* Yoshimitsu, after his retirement from the office, built the famous gold pavilion, Kinkakuji, a monument to the pride and glory of the Ashikaga period. Another *shogun*, Yoshimasa, who was the foremost Japanese dilettante, erected the silver pavilion, Ginkakuji, which is still one of the sights of Kyoto. Its garden was laid out by Soami, one of the greatest masters of landscape gardening and a famous tea-master. Among the artists of this period were Mincho, Sesshu, and Kano Masanobu. The *Noh* drama and Tea Ceremony developed remarkably under the fostering care of the *shoguns*.

In 1542 the Portuguese first came to Japan, and introduced tobacco, firearms, and Christianity.

ODA AND TOYOTOMI PERIOD (1573—1603)

The last years of the Ashikaga *Shogunate* were marked by civil strife, and the country was practically divided up among the provincial rulers. We find among them several powerful lords such as Uesugi Kenshin in Echigo, Takeda Shingen in Kai, Hojo Ujimasa in Sagami, Imagawa Yoshimoto in Mikawa, Mori Motonari in Suwo, etc.

Out of this confusion Oda Nobunaga appeared on the scene and conquered nearly all the chieftains who stood in his way around Kyoto and its vicinity. In 1573, Yoshiaki, the last of the Ashikaga *Shoguns*, was driven out of power. After this Nobunaga was in a position to restore the troubled country into order and discipline, but unfortunately he was assassinated by a rebellious general, Akechi Mitsuhide.

The task left unfinished by Nobunaga was taken up by Toyotomi Hideyoshi, one of his generals, who avenged the death of his master by winning the battle of Yamazaki near Kyoto and destroying the treacherous Mitsuhide.

Hideyoshi now became the foremost man in Japan, and made short work of unifying the country. In 1583 he built the

great castle of Osaka to strengthen himself in every way. He also constructed at Fushimi near Kyoto, the famous Mansion of Pleasures, Jurakutei.

But he was not satisfied, and his energy found an outlet in a foreign campaign. In 1592 he began the invasion of Korea, the enterprise, however, being interrupted by his death in 1598.

TOKUGAWA SHOGUNATE (1603—1867)

Tokugawa Ieyasu now took up the reins of power. At the battle of Sekigahara (1600), he eliminated a large number of powerful opponents, and in the two sieges of Osaka Castle (1614 and 1615) Hideyoshi's son and family were destroyed. In 1603 the Emperor Goyozei conferred upon Ieyasu the title of *Sei-i-Taishogun*. He made his capital at Yedo (Tokyo), then an unimportant fishing village, which he chose on account of the strategic advantage of its position. A complete system of feudalism was put into effect. One-third of the population and about one-quarter of the land were placed under the direct control of the *shogun*, the rest being divided among feudal lords. A firm foundation was thus laid for the Tokugawa *Shogunate*, destined to remain in power until the Restoration of the Empire in 1868.

Christianity, in the meantime, had made considerable strides. When the third *Shogun*, Iemitsu (1623-1651) discerned political intrigues and aggressive designs on Eastern lands in the missionary propaganda, the preaching of Christianity was forbidden. Furthermore, he strictly prohibited the building of large vessels and intercourse with foreigners, except for a few Dutch and Chinese.

This isolation was not without its benefits. The long-continued peace led to a great advance in arts and letters.

Nationalism now entered the political arena. Great strides were gradually made in replacing the Chinese with Japanese classics. But the nation was beginning to chafe under the *shogunate* rule. This was not so much due to any objection to the *shogun*, as it was to the ardent spirit of nationalism prevalent. Everywhere nationalism and imperialism were propagated. In keeping with that spirit, it was obvious that the return of power to the Emperor was inevitable. The sentiment was unusually strong in Kyushu.

Japan was not able to remain isolated much longer. Western nations were knocking at her door, and this resulted

in the opening of the country after a visit by Commodore Perry and his fleet in 1853. In the following year, a commercial treaty was signed with the United States. This was immediately followed by treaties with other powers, and thus the law of seclusion which had been imposed on the nation for over 200 years was abolished.

As a result of the rallying cries of Nationalists and Imperialists, the last *Shogun*, Tokugawa Yoshinobu, resigned the *shogunate* in 1867, and the supreme administrative authority was restored to the Throne. Tokyo now became the capital of the Empire.

MODERN JAPAN (1868—)

The Restoration having been accomplished, the Emperor Meiji and his advisers soon saw that Japan must assimilate modern ideas in order to take her rightful place among the Powers. It was important that Japan should absorb as much of Western civilization as possible. At the same time certain reforms were made. The Constitution was promulgated in 1889, and the following year the first session of the Imperial Diet was opened, and civil and penal laws were codified. Railways were built, harbours improved, finances placed on a stable footing, and a system of education established.

In 1894, war broke out with China over the latter's claim to suzerainty over Korea. China asked for peace in 1895, recognizing the autonomy of Korea. She ceded to Japan the Island of Formosa, the Pescadores, and the Liaotung Peninsula.

Interference by Russia, France and Germany, led Japan to abandon her claim to the Liaotung Peninsula, for which Russia subsequently obtained a lease. In this lay the germ of the war with Russia which broke out in 1904, after lengthy negotiations for the withdrawal from Manchuria of Russian troops who were thought to be a menace to the independence of Korea.

Japan was again victorious. Russia recognized Japan's predominant influence in Korea, surrendered her rights under the Liaotung lease, and ceded the southern half of Saghalien to Japan. Five years later, Japan annexed Korea to prevent the country from falling under hostile influence.

In 1912 the great Emperor Meiji passed away amid the lamentations of the people. He was a broad-minded sovereign who always trusted his eminent statesmen, but kept them in

their place. It was during his brilliant reign that Japan, comparatively a small and insignificant country, rose to be one of the world's Powers. He was beloved by all, and in his honour the Meiji Shrine was erected at Yoyogi, Tokyo.

He was succeeded by the Emperor Taisho (1912-1926). During his reign, the World War broke out and Japan identified herself with the cause of the allies, capturing Tsingtao and the German possessions in the South Pacific. The peace treaty of Versailles gave Japan a mandate over the German South Pacific Islands.

In 1923, the Crown Prince, Hirohito, undertook a trip to Europe for the purpose of study and also to exchange courtesies with the sovereigns of European countries.

In September 1923 Tokyo and Yokohama were devastated by one of the severest earthquakes of modern times.

In 1926, Japan acknowledged the independence of Manchoukuo and concluded an agreement with her for the maintenance of peace in that country.

On Christmas Day 1926 the Emperor died and was given the posthumous title of his era, *Taisho Tenno*. He was succeeded by the present Emperor Hirohito, who had been acting as Prince Regent until the death of his father. The new era was named *Showa* (Brilliant Peace).

During the early years of the *Showa* era, Japan made remarkable strides in her export trade, although her imports always exceeded exports, and indeed, was among the greatest export nations right up until the outbreak of hostilities with the United States and Great Britain and her Allies in December 1941. But healthy trade was disturbed to some extent through the difficulties experienced on the mainland of Asia which led to the outbreak of the Manchurian Incident in 1931, and the attack on Shanghai, and the destruction of the Chinese city of Chapei, in retaliation for the Chinese boycott of Japanese goods, and the anti-Japanese crusade of the Koumintang. In 1932, the new state of Manchukuo was proclaimed and the former Emperor of China placed on the throne. The Powers refused to recognize the new state and this led to Japan's resignation from the League of Nations in March 1933.

In March 1933 Japanese and Manchukuo troops moved against hostile Chinese elements at Jehol, and after a short campaign entered Changte, and then moved south beyond the Great Wall as far as Peking and Tientsin, which cities, however, they did not enter, and finally Chinese representatives signed an agreement concerning the maintenance of a demi-

litarized zone between the Great Wall and these two cities.

At home this was a period of great political unrest; the farmers were experiencing difficult times, and there was the destructive typhoon of September 1934, which caused enormous damage in the Kansai. In August 1935 Lieut. General Nagata, Chief of the Board of Military Affairs of the General Staff was assassinated by a Lieut. Colonel Aizawa, a patriot who believed that the general was one of those endangering the welfare of the nation by supporting corrupt politicians and capitalists. In December of this year Japan gave notice to the United States of her intention to terminate the Washington naval treaty, although a naval conference was held in London, when Japan proposed a common upper limit of armaments for all. This was not accepted, and Admiral Nagano withdrew from the conference.

On February 26, 1936 detachments of the Imperial Guard, the First Infantry Regiment, and the Heavy Artillery Regiment of Tokyo, suddenly attacked and murdered the Lord Privy Seal and former Premier, Admiral Saito, the Finance Minister Takahashi, and the Inspector General of Military Education; seriously wounded the Grand Chamberlain, Admiral Suzuki, and seized the offices of the General Staff, the headquarters of the Tokyo Metropolitan Police Department, and parts of Tokyo centred around the Imperial Palace. The mutineers were not supported by the Navy, most of the Army was against them and, after a few days, they surrendered in response to an Imperial order.

Admiral Okada, the Premier, resigned and his place was taken by Mr. Hirota, the Foreign Minister, and there ensued a public outcry against the War Minister for allowing soldiers to interfere in politics.

An important event of 1936 was the opening of the present Imperial Diet Building, one of the most imposing in the world.

In November 1936 Japan signed the German-Japanese Pact directed against the activities of the Comintern. This was later extended to include Italy.

Taxation and economic problems severely hampered the governments of this period and, in the election of 1937, the Social Mass party increased its seats in the Diet from ten to thirty-six members.

In June 1937, Prince Fumimaro Konoe became Premier. In July of that year occurred the so-called "China Incident" although it led to years of hostilities, and soon led to major operations involving Shanghai, Nanking, Canton, and

the whole of Central China, as well as the Peking area. The China coast came under a Japanese blockade, the Japanese bitterly protesting against the supply of British arms to China. In 1938 Japan annexed the island of Hainan and sought the establishment of the East Asia Co-Prosperity Sphere between Japan, Manchukuo and China.

In January 1939, Prince Konoe resigned and was succeeded by Baron Hiranuma.

In April 1939 Japan occupied the Spratley Islands; in June the "Tientsin Affair" occurred over the refusal of the British authorities to hand over suspect Chinese terrorists, and thereafter the Japanese instituted blockades of the British and French concessions. A border incident occurred between the Soviet and Japanese forces known as the "Nomohan Affair" where serious fighting took place.

Japan endeavoured at this stage to get Britain to abandon her pro-Chiang Kai shek attitude and to recognize the New Order in East Asia. But Britain showed little enthusiasm to co-operate and large scale anti-British demonstrations took place in Tokyo.

In August 1939 the United States gave notice of her termination of the Treaty of Commerce and Navigation signed with Japan in 1911.

In August, the Hiranuma Cabinet resigned in protest against the German-Soviet non-aggression Pact, signed on the 23rd of that month.

General Abe, former acting war minister became premier. More fighting took place at Nomohan and, although the Japanese claimed heavy losses by the Soviet forces, it was later revealed that Japanese losses totalled no less than 18,000 in ten days.

At the end of the year, Mr. Joseph Grew, the American Ambassador to Japan made a very candid speech in which he said the United States strongly resented certain of Japan's actions in China; and Wang Ching wei proposed a Central Government of China to be supported by Japan.

1940 opened with the resignation, in January, of the Abe Cabinet, owing to general discontent and the loss of Army support, and was succeeded by the cabinet of Admiral Yonai, former navy minister.

In February the important city of Shizuoka was almost completely destroyed by fire.

In March 1940, Wang Ching wei proclaimed the New National Government at Nanking to cooperate with Japan and oppose Chiang Kai-shek, and to this government, former Pre-

mier, General Abe, was despatched as ambassador with the rank of cabinet minister.

In July, the Yonai Cabinet resigned and was succeeded by the second cabinet headed by Prince Konoe, and with Mr. Matsuoka as foreign minister, relations between Japan and the United States and Britain deteriorated sharply. It was Mr. Matsuoka who recalled some forty Japanese diplomats from abroad, explaining that in order to re-organize the Foreign Office it was necessary to get rid of pro-British and pro-American diplomats. The ambassadors at Berlin, Rome, London and Moscow were the only ones not recalled.

On September 27th, Japan signed the Axis Agreement which recognized German and Italian leadership in Europe, and Japanese leadership in Asia, to become operative if any nation joined Britain or China; but it did not mean that Japan would enter the war, nor did it affect the relations of the three signatories with Russia.

On November 24th, Prince Kimmochi Saionji, (q.v.) the last *genro* died in his 91st year, and possibly his death hastened Japan's downfall, for he had always opposed the interference of the military in politics and had always tried hard to improve Japanese relations with the democratic powers.

In January 1941, Mr. Matsuoka, the Foreign Minister announced that Japan would dominate the Pacific Ocean in the cause of humanity and that if the United States did not recognize this right there was no hope for the continuance of friendly relations.

In February 1941 Thailand made demands upon France, for certain border territory, whereupon Japan offered to mediate and the Vichy Government of France ceded certain territories to Thailand.

In April Mr. Matsuoka signed a five years neutrality pact with Soviet Russia.

In June, Japan demanded from the Dutch East Indies supplies of all their products she needed in her enterprises, but the Dutch refused and rejected inclusion in the Co-prosperity Sphere.

In October the cabinet resigned and General Tojo became Premier. He immediately announced his intention of trying to improve relations with friendly powers and perfecting internal defence. In November the Foreign Office sent Mr. Kurusu, former ambassador to Berlin, to assist Admiral Nomura at Washington and they proposed to the United States that Japanese troops would be withdrawn from the South of Indo-China to the North, if America would resume normal

trade relations and especially the supply of oil. The United States replied that trade relations could be resumed, but only if Japan would agree to withdraw her troops from all China.

On December 5, President Roosevelt sent a message to the Emperor in a final effort to prevent hostilities.

On December 7th Japan attacked Pearl Harbour, Hongkong, and Manilla without warning, and announced a state of war with the United States and Great Britain.

This was the beginning of the downfall of a nation which had dumbfounded the entire world by her rapid progress since she opened her doors in 1854 after such a long seclusion. The attack on Pearl Harbour has been termed one of the greatest blunders of all time.

It is almost certain the Emperor did not approve of the attack on Pearl Harbour. The military were in complete command; and it is indeed not hard to see the reason for the present general opposition of the Japanese people towards the creation of another such military machine.

But despite the many problems which confront her, Japan's natural resilient character will, it is certain, enable her to weather the storm and strife of economic and political crises and regain her position as a well-respected member of the community of free nations.

JAPANALIA

A

ABE-NO-HIRAFU was one of the most noted generals of ancient time who, during the reign of the Empress Saimei (655-661), was Governor-General of Koshi. Koshi was the name of that part of Japan embraced to-day in the prefectures of Yamagata, Niigata and Akita. It was Abe-no-Hirafu who led an expedition to the extreme north against the *Ainu* who were a source of so much trouble at the time. After defeating them, he crossed the Tsugaru Straits to the island of Ezo (present Hokkaido) where he was again successful, in his campaign, completely routing the Ezo *Ainu* and establishing a Government Office at Shiribeshi. For his meritorious services to the Empire he was made Dainagon, a Councillor of State.

ADAMS, WILLIAM (See Eng. land, First Relations with)

AGE CUSTOMS Owing to rapid modernization, many of the quaint old customs of Japan are fast falling into disuse; however, there are still many people who practise some of them.

On the seventh day after the birth of a child, a feast known as the *O'shichiya* is given to relations and friends to celebrate the happy event. The child is registered at the city or town office directly after birth as being a member of

its particular family, but the first name is not announced to friends until the *Miyamairi*, or the first shrine visiting. This takes place thirty-two days after birth in the case of a boy and thirty-three days in that of a girl. The first shrine visit is most important, for the child must pay its respects to the Gods, having become one of their children. The mother never accompanies the baby to the shrine on this occasion, as according to the old *Shinto* belief she is regarded as being unclean and may not enter the shrine precincts. One hundred and twenty days after the birth of the child, a festival which is called *Kuisome* is celebrated. The child is then given a grain of rice, which is a symbol of its first feast.

On the child's first birthday, which in Japan is reckoned the second (because the child is considered to be one year old at birth) *Tanjomochi*, a kind of rice cake is sometimes served. This is brought from the home of the mother's parents. Annually on March 3rd, *Hinamatsuri* is celebrated, which is a festival for girls. On that day children's dolls are specially displayed in the home, and games played, stories told and a feast given. On May 5th *Tango-no-Sekku* is celebrated. This is the festival for boys. (Now Childrens Day.)

On attaining the age of five a

boy celebrates what is known as *Hakamagi*, or *Hakama* wearing day, when he dons a skirt-like garment (see Dress) for the first time and is considered to have then left babyhood behind him. A girl, however, does not pass from baby days until she is seven, when she begins to wear a sash. This is called *Obitoki*. On the 15th of November of each year is celebrated *Miyamairi* (shrine visiting) called *Shichigosan*. This is for boys of five years old, girls of seven and babies of three of either sex. All parents having children of these ages take them to the shrines to pay homage to the Gods and pray for health and happiness.

A boy reaches adolescence at the age of thirteen, when he is allowed to visit the shrine unaccompanied. In feudal times the most important event for the son of a *samurai* was *Gempuku* when he reached the age of fifteen and was considered to have become a man. It was on this occasion that he was first allowed to arrange his hair in *samurai* style (see Hair-dressing) to buckle on two swords and to be presented to the lord of his father. Thus he became a man and a warrior at the same time. The *Hatsushimada* or "First Hair Arranging" ceremony for girls who reach the age of sixteen is to-day only celebrated in country districts. At this time the girl is considered to have entered womanhood and the tucks which are always put in the clothes of the young are taken out. Nineteen is said to be a very unlucky age for young women, and early in the morning of the New Year when that age is attained, all young girls pay a visit to twelve shrines and ask the blessing of the Gods during the critical year which is to follow.

A matter of forty years must elapse before the next age celebration. This is *Honkegaeiri* which occurs at sixty-one when a man is said to have entered second childhood. On this day he is presented by his sons and daughters with red clothes which include a hood, and sandals (*Zori*). He also goes with all his relations to visit the shrine to thank the Gods for sparing him to celebrate the happy day. From this day on the old man was considered to have become a child once more, and was released from all household responsibilities. This was the most important event in old age, though there are three more which are celebrated: *Koki* at seventy, *Kiju*, seventy-seven, and *Beiju*, eighty-eight. Happy indeed is the man who has attained all these lucky ages.

In Japan, birthdays are only celebrated by children up to the age of about three, as Japanese people consider that with the advent of each New Year they become older and pass on to a new age and celebrate their birthdays together usually after midnight of the 31st, December. This is called *Toshitori*, or receiving age.

AGNI DEVA Is the Buddhist Divinity of Fire and one of the Twelve Deva Kings.

AGRICULTURE Farming has always been a major occupation of the Japanese people, their chief activity being the cultivation of rice which is their staple diet. In feudal days the farmer ranked next to the *samurai* and above tradespeople. Although farming has to some extent lost its importance in relation to other industries the greater proportion of the population is still engaged in agricultural pursuits.



Planting rice-seedlings

Rice is grown on any upland or lowland which is at all amenable to irrigation. Visitors from abroad always marvel at the Japanese method of terracing hills for rice cultivation. Japan ranks third among rice producing countries; nevertheless, it does not grow sufficient quantities to feed its populace. It is said that in quality Japanese rice is far superior to any other.

Rice is planted in the month of May, or rather it is transplanted from a water-covered bed where it had been sown some six weeks earlier. It is at this time that one may see the country-side at its busiest, when men and women, young and old, are to be seen wading in about six inches of mud and water, planting the precious young shoots. The rice grows in water up to three weeks before harvesting, when the water is drawn off through an elaborate system of canals and ditches. Harvest time is a season of great activity and rejoicing, especially if the crop is good. It is cut with a sickle and husked and cleaned either by the farmer himself or at the public rice-mill. It is estimated that the annual consumption of rice is five bushels per head and of recent years the annual production has been in the region of 305,000,000 bushels.

Other cereals grown are barley, wheat, rye, oats, the soy-bean (*Daizu*) used chiefly for making sauce, and a small red bean (*Azuki*).

Tea comes next to rice in importance of cultivation. The most celebrated tea districts of Japan are: the Uji district near Kyoto, and the prefectures of Shizuoka and Kagoshima; Shizuoka, however, produces the greatest quantity. The tea-bush grows from three to six feet high. When the tender young leaves are picked they are first steamed for about one minute over boiling water; they are then dried in another basket over a specially constructed oven. When they are half dried they are rolled by hand or machine to bring out the delicate flavor, and then fired in a finishing oven until thoroughly dry. Japanese tea is mostly of the green variety, which is said to contain more health-giving vitamins than the black. Green tea of the finest quality, called *Gyokuro*, is made from the tenderest leaves of old shrubs. These leaves are made into *Sencha* which is prepared by pouring lukewarm water over leaves placed in a small tea-pot, the tea thus brewed being served in dainty cups and just sipped so that the delicate flavor may be thoroughly enjoyed. *Hikicha*, or powdered *Gyokuro*, is the kind used in the tea ceremony (see



Tea-picking

Chanoyu). Japanese tea must never be prepared with boiling water. The finer the grade of tea the lesser the heat of water required. The cheapest grade of Japanese tea is called *Bancha* which has a brown shade. It has a rather pleasant toasted flavour, the leaves being fired longer than those of the green variety. Boiling water may be used for making *Bancha*.

Tea is principally exported to the U.S.A., Morocco, Algeria, and other African countries. A great deal of black tea is now produced in Shizuoka.

Vegetables Another branch of farming is the raising of vegetables, such as sweet potatoes, Indian corn ordinary Irish potatoes, cabbages, radishes, turnips, peas, beans, carrots, cucumbers egg-plant, onions various leeks etc.

Tobacco was first introduced into Japan by Portuguese traders in the latter half of the 16th century. The first seeds were brought from the Philippine Islands, and were planted as an experiment in Kyushu. Smoking soon became a popular habit among the people, and at one time, the authorities forbade the use of tobacco. To-day it is cultivated extensively throughout the country. Japanese tobacco is very finely cut, being chiefly used in the Japanese pipe or *Kiseru*, which has a small bowl about as big as a thimble. The tobacco industry of Japan is controlled by a Government monopoly.

Fruit farming is now making great headway. The principal fruits grown are oranges of the mandarin type great quantities of which are exported to the U.S.A., and Great Britain; pears, apples, grapes, persimmons, figs, strawberries, lemons, apricots, peaches, etc. (See Flora)

Stock farming is still in its infancy. The Japanese did not as a rule eat the flesh of animals, such practice being contrary to the teachings of *Shintoism* and Buddhism. It was not until the advent of the Restoration, that meat became popular. To-day most Japanese eat meat, although they consume more fish. The shortage of suitable pasture lands has been a hindrance to the progress of stock farming. Cattle are now being raised in various parts of the country, chiefly in Hokkaido.

Dairy farming is being carried on with great success, Japanese butter, cheese, tinned milk and other dairy products are even exported. (See Fauna)

AINU These hairy Aryan featured people are now almost extinct, most of them living to-day in their own separate communities in Hokkaido, Japan's northern island, in the Kurile Isles, and in some parts of Saghalien. They number in all some 15,000, but there is evidence to prove that at one time they peopled the entire archipelago. In features they are not unlike the Hebrews, and some anthropologists claim that they are one of the 'Lost Tribes of Israel'.

The *Ainu* are called *Emishi* or *Ezojin* in historical records, *Ezo* being the ancient name for Hokkaido. For many years they gave the Japanese a great deal of trouble and campaigns against them are frequently mentioned in the early history of the Japanese Empire.

The *Ainu* are dying out very fast, due perhaps to their custom of intermarriage. They are well cared for by the authorities and are to-day a peaceful, primitive

people having entirely different customs, language, and religion from those of the Japanese.

Their main occupations are fishing and farming. There is an interesting *Ainu* village at Shiraoi, in Hokkaido, which is visited annually by thousands of Japanese and foreigners, where these primitive people may be seen in their native surroundings.

AIR TRANSPORTATION—Tokyo's International Airport is one of the busiest in the world and is situated at Haneda, on Tokyo Bay, some twenty minutes by car from the centre of the metropolis. The new airport terminal completed early in the summer of 1955 is well equipped for handling domestic, as well as the constant flow of international traffic, and in its appointments compares with the world's finest.

The largest Japanese air line is JAL—Japan Air Lines, which now maintains regular services to Hawaii, the U.S.A., Hongkong, and South America, as well as to the principal cities in Japan. To-day the people of Japan are keenly interested in air travel and it is no longer the novelty it was just a few years ago. Other internal air lines are Japan Helicopter and Aeroplane Transportation Co., Ltd., and Far East Aviation Co.

The world's greatest airlines serve Tokyo, including British Overseas Airways Corporation, North West Airlines, Pan-American, Civil Air Transport, KLM, TWA, SAS, Air France, Thai Airways, Canadian Pacific, Air India International, Qantas, etc.

AIZENMYO-O The God of Love who is also one of the Twelve Deva Kings.

AKAHITO One of the six celebrated poets who lived in the 8th century. His full name is Yama-be-no-Akahito.

AKO RONIN (See *Chushingura* and the Forty-Seven Ronin)

AKUTAGAWA RYUNOSUKE (1892-1927) A Japanese author who showed great promise and was one of the most popular writers of his time. A graduate of the Imperial University of Tokyo, in English literature, he was much influenced by the fine writings of Natsume Soseki under whom he studied for some time. His most famous books are: *Rojin* (Old Man); *Tales Grotesque and Curious*, translated into English by Glenn W. Shaw; and *Hana* (Nose).

He committed suicide in 1927, cutting short what would undoubtedly have been a brilliant career.

The Akutagawa Prize for literature is awarded annually for what is judged the finest Japanese literary work of the year. Among those who have won this prize in recent years are Ashihei Hino, Tatsuzo Ishikawa, Kazuo Ozaki, Gishshu Wakayama, Miss Tsuneko Nakasato, and Miss Shigeko Yuki.

AMATERASU OMIKAMI The Sun Goddess and the Ancestral Divinity of the Imperial Family. She is said to have been born of Izanagi, the creative di-vinity of Japan. The Grand Shrine of Ise is dedicated to her. (See *Shinto*)

AME-NO-MINAKANUSHI The God who stood in the center of the world before creation. In the *Nihongi*, an early history, he is named Kunitokotachi-no-Mikoto.

He is said to have been the ancestor of the creative pair Izanagi and Izanami.

AMERICA, FIRST RELATIONS

WITH When California became part of the United States, the Government looked toward the East for trade. This was undoubtedly the main reason for the mission which was sent to Japan under Commodore Perry in 1853. American ships had visited Japan before this time. Whalers were occasionally driven ashore upon the Japanese coasts and their crews thrown into prison by the authorities. In 1849 the American ship "Preble" went to Japan in order to ask for the release of seventeen seamen who had been imprisoned there. In spite of meeting with a hostile reception at Nagasaki, the American commander was so firm in his demands that the seamen were finally turned over to him:

Commodore Perry sailed from Norfolk, Va., in 1852. In July 1853 his squadron of twelve vessels anchored off Uraga, at the entrance of Tokyo Bay. The Japanese had expected them through information received from the Dutch. But they had not expected to see vessels which belched forth smoke and fire, and moreover, they had expected that the Americans would come to Nagasaki, where they had always been accustomed to deal with the Dutch. The Japanese ordered Perry to leave Uraga immediately and to proceed to Nagasaki. This he promptly refused to do, saying that he had come on a mission bearing a letter from the President of the United States to the Emperor of Japan, and that he would not deliver the letter except to a person of proper rank. The Japanese soon perceived that Perry was determined in his de-

mands and accordingly the letter was accepted by messengers dispatched by the *Shogun* and carried up to Yedo. Perry, realizing that he would have to wait some time for an answer sailed away, leaving word that he would return for the reply in six months.

He returned in January 1854 and anchored off what is now the port of Yokohama. The Emperor had been informed in the capital, which was then Kyoto, of Perry's mission, and the court and people were much perplexed over the matter. After waiting several days listening to the Japanese demands and discussing the treaty proposed in the President's letter, Perry told the authorities that if they did not soon agree to meet him at a suitable spot on the shore to talk the matter over, he would sail his squadron right up to the city of Yedo. At last they agreed to meet him on Yokohama beach, then called Kanagawa. On the morning of March 8th, 1854 Perry, attended by his officers, marines and sailors numbering about three hundred, went on shore, where he was received at a special "Treaty House", hurriedly erected for the occasion. He was welcomed with great courtesy, and after several days of discussion a treaty was finally concluded which gave Americans free access to two ports, where the American Government might also establish consulates. The first port agreed upon was Shimoda, a decision as to the second being postponed.

The first American Consul to be sent to Japan was Townsend Harris, who, accompanied by a Dutch interpreter named Heusken, arrived at Shimoda in August, 1856. He had a most trying time during the first years of his office, being hampered all the while by officials,

who, he was convinced, were trying to prevent the treaty from becoming effective.

The majority of the powerful *daimyo* were bitterly opposed to the treaty and were angry over the country being opened to foreign trade and intercourse.

Harris had been entrusted with a letter from the President of the United States to the ruler of Japan and he had been ordered to deliver this letter in person. For many months he was not allowed to go up to Yedo to fulfil his errand, but at last the Japanese agreed to his demand, and with a great retinue, and riding in a palanquin he set forth from Shimoda on November 23rd, 1857.

The *Shogun* Tokugawa Iemochi received him with every courtesy, and he was the first foreign representative to be received with the rights of embassy fully recognized. But his visit to Yedo was not without danger, for many conspiracies were afoot to assassinate him, and two men were thrown into prison for attempting his life. He had a long audience with the *Shogun* and pointed out the desirability of Japan opening her doors to the world, and further, of a more inclusive treaty than that made with Perry.

After having consulted various *daimyo*, the 14th *Shogun* made a new treaty with Harris which opened additional ports to American trade; namely Kanagawa (Yokohama), Hyogo (Kobe) and Nagasaki. This treaty also provided for the residence of American citizens at such treaty ports, arranged the exchange of American money, allowed religious freedom and the right of Japan to build ships in the United States, and the mediation of the United States in disputes between Japan and Euro-

pean powers. It was signed on July 20th, 1858 but did not take effect until July 4th, 1859. The result of the treaty was to divide the country into two rival factions; the one was the *Shogun's* party, friendly disposed towards the foreigners, and the other, the Imperialist party which held that the *Shogun* had betrayed his country to the barbarians. The *Shogun*, although not loving the foreigners, realized that Japan could no longer remain isolated but had to enter into treaties with foreign nations. Soon after, other treaties were concluded with Great Britain, France, Russia, and Holland.

Shortly after this the *Shogun* became ill and Lord Ii of Hikone was appointed *Tairo* (Prime Minister in the Tokugawa Government). Lord Ii was one of those who were in favor of intercourse with foreign nations; he realized Japan's backwardness and was all in favor of modernization. The opposing party headed by the Lord of Mito disliked the treaties and demanded that the foreigners should be expelled.

On March 23rd, 1860 whilst on his way to the *Shogun's* castle in Yedo, Ii Kamon was set upon by armed men and slain, his head being cut off and sent to Mito where it was exhibited to the public. The Lord of Mito's retainers had perpetrated the deed and they gave themselves up to the authorities, giving as their excuse that Ii Kamon had opened the country to the foreigners contrary to the will of the Emperor. Great anti-foreign feeling spread all over the land and in 1861 the secretary of Townsend Harris was murdered. In July of the same year the British Legation was attacked by *Ronin*, two Englishmen were wounded, and several members of the guard

killed. The Government was alarmed and humiliated by these attacks upon foreigners, and was fearful lest the foreign powers should be provoked into war. So bad did the situation become during this year that all foreigners removed from Yedo to Yokohama, returning only when they were assured of adequate protection.

In the following year an embassy was sent from Japan to the U.S.A. and Europe, its mission being to request the postponement of the dates for opening of the ports of Hyogo and Nagasaki. In this they were successful and they returned to Japan to enlighten their people about foreigners in general. In the same year, an Englishman named Richardson was set upon and killed by retainers of the Lord of Satsuma whilst riding with friends near Yokohama. They argued that he had not paid proper respect to their lord who was passing at the time.

The British immediately demanded punishment of the offenders and indemnities from the *Shogunate* and the Lord of Satsuma. When the latter failed to accede to these demands a British squadron was dispatched to Kagoshima, which port it bombarded until the city was almost reduced to ashes.

The *Shogun* was having a most trying time, for he was harassed not only by the foreigners, but by the *daimyo* of the south and southwest. In 1864 the *Daimyo* of Choshu, who had purchased modern firearms and had planted his guns upon the heights of the Shimono-seki Straits, opened fire repeatedly upon foreign merchantmen, the *Shogun* being powerless to prevent his action.

In September of the same year the allied powers united, and with a fleet of some seventeen vessels

brought the Lord of Choshu to terms. The foreign powers demanded an indemnity of some three million dollars, which was paid. In 1873, America magnanimously returned her share of the indemnity. International complications became critical owing to the decision of the foreign powers to recognize only the Emperor as the head of the State, and their consequent insistence that the Emperor should ratify the treaties they had made with the *Shogun*. This the Emperor did in 1865, the act greatly strengthening the power of the Imperialists against the followers of the *Shogunate*.

Soon afterwards the *Shogun* died, and the Emperor Komei passed away in 1867. The new *Shogun*, Yoshinobu, perceived that the power of the Tokugawas was on the wane, and being advised by the Prince of Tosa resigned in favour of the Emperor. His resignation was immediately accepted, though it was stipulated that he should continue temporary administration of the Government. However, so powerful had the supporters of the Emperor become at that time that the Tokugawa followers persuaded the ex-*Shogun* into preparation for war. The Imperialist forces were, however, prepared for the Tokugawa attack, and at Fushimi, near Kyoto, the followers of Yoshinobu were defeated.

The ex-*Shogun* fled to Osaka and then to Yedo, where he finally surrendered and retired. His followers kept up the combat with the Government and fierce battles were fought at Ueno in Yedo, at Wakamatsu, and in Hokkaido. The Tokugawas after two hundred and sixty-five years of virtual rule had outlived their usefulness and their power went to

the Emperor, who as the rightful ruler of the land, once again enjoyed his just rights.

The year of the Restoration, 1868, marked the beginning of the new era, Meiji, which proved to be a period of progress so rapid that it has been unequalled in the history of the world. Japan owes much to Perry and Townsend Harris, a fact which many Europeans are liable to ignore; but the Japanese people appreciate these two men who opened their eyes, and a festival commemorating Perry's arrival and called the "Black Ship Festival," is celebrated each year at Shimoda.

AMIDA (Sanskrit, Amitabha)
The Lord of Boundless Light.
(See Buddhism, Jodo sect)

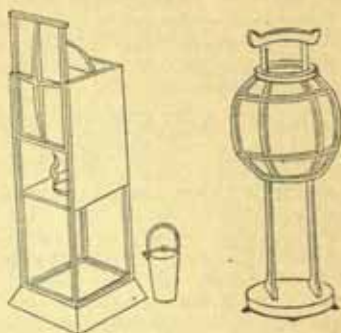
AMMA Are masseurs who sometimes practice acupuncture. Many of them are blind as in feudal days the profession was reserved for those without the power of sight. They walk the streets sounding a shrill whistle or a pipe to announce their approach.



Amma

ANCESTOR WORSHIP (See
Shinto)

ANDON Are night-lights used in illuminating rooms, side-streets, etc. There are two kinds, one round and the other square. The



Andon

frames are made of wood, iron, or brass and are pasted around with strong Japanese paper, the top and bottom being left open. They are lighted with rape-seed oil and rush-weed wicks, and give out a faint, pleasant light. With the introduction of kerosene-oil lamps and electricity, the use of *andon* has been almost entirely abandoned. However, they may still be seen at certain shrine festivals and are often used in Japanese restaurants and hotels.

ANIMALS (See Fauna)

ANIMALS MYTHICAL (See
Kappa, Kirin, Koma-inu, Tatsu)

ANTOKU TENNO (1178-1185)
The 81st Emperor. Was the son of the Emperor Takakura. He shared the fate of the Taira clan at the decisive battle of Dan-no-ura.

APES The three wise and mystic apes, often depicted in pictures and carvings are:—

Iwazaru, hands over mouth, who speaks no evil.

Kikazaru, hands over ears, who hears no evil.

Mizaru, hands over eyes, who sees no evil.

These three wise apes are supposed to be the attendants of *Dosejin*, or the God of the Roads.

ARCHERY (See *Kyujutsu* under Sports)

ARCHITECTURE With nearly fifty per cent of the country covered with forests, it is hardly surprising that Japanese architecture has developed almost entirely in wood. It is not surprising therefore to find that in woodwork the Japanese have reached an amazing standard of excellence. Like other Japanese arts, woodwork and architecture were mainly introduced from China with Buddhism; but so rapidly did the Japanese craftsmen assimilate the Chinese method that they were soon developing their own ideas, and in a matter of two hundred years had excelled their teachers and created an architecture entirely their own. Japanese architecture rarely approaches the elaborate, being usually distinguished for its simplicity and refinement. It is indeed the austerity of Japanese architecture that gives it a charm we do not find in the great stone structures of other countries.

Practically all Japanese architecture has arisen under the influence of religion. Before the introduction of Buddhism, the only structures worthy of note were the *Shinto* shrines. With their simple *Torii* or gates, and their

square-built shrine buildings, they constitute the purest form of Japanese architecture probably developed from the original rough structures introduced by those who first peopled the land of Nippon. The Grand Shrines of Ise and Izumo constitute the purest *Shinto* Shrine form of Japanese architecture. But once Buddhism was introduced, architecture made rapid strides and as early as the period of the Empress Suiko (592-628) many temples were erected, the most famous being the Horyuji near Nara. Parts of this building are still intact and it is probably the oldest wooden building in existence. The chief features of the temples of this early period were a number of buildings standing within enclosures and comprising a pagoda in which the sacred treasures were kept, a hall for housing the image of the Buddha, a preaching hall, a scripture house, a bell tower, and the priest's quarters.

These structures were usually connected with a corridor surrounding the grounds in the form of a square. What astonishes visitors to some of these old temples are the enormous wooden beams, also the fact that the wood-work is never nailed or screwed, always being fastened together by means of wooden pegs. The buildings stand on stone foundations and the roofs are tiled. The finest architectural relics to be seen at Nara are the Yakushiji pagoda, an improvement on that of the Horyuji, the main hall of the Toshodaiji, and the Horyuji. (See Temples)

In the ninth century temple architecture changed a great deal in accordance with the esoteric doctrines of the new Buddhist sects which sprang up at that time; but

the mansions of the nobles were simple wooden structures built in what is called the *Shinden-zukuri* style. In this the main building stood in the centre, the other structures being grouped around and all connected by corridors.

The tea ceremony also greatly influenced architecture in harmony with the development in gardening. From the beginning of the 16th century great changes took place in the design of buildings, especially of mansions and castles. Previously, castles had been built solely for military purposes, but they now began to be designed to serve also as residences. Built on enormous stone-works with copper roofs and with white plastered walls, they have an air of quiet beauty together with a majesty that cannot fail to impress. (See Castles)

Visitors to Japan will find a study of its architecture both fascinating and enjoyable, for the whole country is a treasure house of ancient buildings through which the history of the nation may be traced.

To-day, the tendency in the cities is to adopt Western style and since the war some really magnificent buildings have been erected. There is no lack of first class Japanese architects and some of these have contrived most artistic and durable structures in a blend of Japanese and Western styles. A superb example is the new television and radio hall of the Japan Broadcasting Corporation.

And it is not only in large structures that this new trend in architecture is seen; for many Japanese have adopted a semi-western style of living and this new trend has provided another field for the busy and ingenious Japanese architects.

ARIWARA-NO-NARIHIRA one of the six celebrated poets who is said to have been surpassingly handsome and renowned for his many love affairs.

ARMOUR The prototype of Japanese armour has never been found in any other part of the world, and the specimens of the Yamato Age (B.C.), which are now preserved show excellent workmanship and durability. Iron, thick leather, cloth and steel were the materials, with the helmet sometimes made of rivetted bronze. The complete equipment of a warrior of the Yamato era was as follows:—A corselet made of sheet iron, coming higher at the back than in the front, a bronze helmet and guards of copper or iron for the legs, and shoes of copper. Horse trappings were made of the same materials



Japanese Armour

and often decorated with precious metals and stones.

In later years more use was made of thick leather, but the style remained more or less the same. Models of ancient helmets, *Kabuto*, and body-armour, *Yoroi*, are displayed during the *Tango-no-Sekku*, or Boys' Festival in May. (See Festivals).

ARMY Under the new Constitution, Japan may not possess an army, navy or air force. However, pending a change in the provisions of the Constitution, the present day armed forces are termed Self Defence forces and comprise ground, air and sea units. As of August 1st 1955 their strength was—Ground forces—161,668 men, air—11,505, maritime defence force, 20,368.

The ground forces are equipped with modern weapons, including light tanks, and artillery. Enlistment is voluntary. The pre-1945 Japanese army was conscripted, every able-bodied man between the ages of 17 and 40 being liable for service. The conscript was called up during his twenty first year. Recruits served for two years in all branches and after this period of service they were called 'yobi' or reserves of the active army for a period of five years and four months. After this, and up till the age of 40 they became 'kobi' or second class reserves. From the age of 41 they became 'kokumin hei' or militia. Each army division had its own district from which it drew its recruits in peace and its reserves in time of war. There were seventeen of these divisional districts. The Imperial Guards alone were recruited from within the entire Empire. The Japanese army system was originally based on the French and

German. The Emperor was its supreme head and in time of war and peace he theoretically directed operations of both the army and the navy through the General Staff assisted by the Field Marshal and the supreme military council composed of army and navy officers. For the education of the army there were several schools including cadet schools, military academy, a military staff college and special schools for every branch of the service. The Japanese army was well equipped with every modern instrument of warfare, and the quality of its personnel was well demonstrated during the tragic War II. Today, the Japanese people realize the need for defense forces capable of defending their homeland for such period as may allow assistance to come from Allies. But they are still mindful of the evils attendant upon control by militarists, and even the amendment of the Constitution to permit establishment of fully-fledged armed forces is bound to bring much heated debate in the national Diet.

ARTS AND CRAFTS The Japanese people are by nature artistic, and possess a love for the beautiful. Several factors combine to heighten and train their aesthetic instinct. Their difficult calligraphy trains hands and eyes and exercises their faculties of patience. The natural beauty of the country, its mountains and rivers, trees, valleys and islets instil in them a natural appreciation of nature; and finally, their thoroughness and often disregard of monetary reward encourages their artistic labours.

The fine arts can be said to have made their first appearance in Japan after the introduction of Buddhism in 552, but even before

that time an archaic art had existed as is proved by evidences of pottery unearthed from dolmens. But from 552 on there was steady progress, and though strongly influenced by other countries—chiefly China and India—yet the middle of the Heian period saw Japanese art beginning to show peculiarities which soon radically distinguished it from that of other nations.

The following periods of Japanese art should be noted:—

Archaic Period: From the stone age to the middle of the 6th century.

Asuka Period (552-644); Nara Period (645-780); Early Heian Period (782-897); Later Heian or Fujiwara Period (898-1185); Kamakura Period (1186-1393); Muromachi or Ashikaga Period (1394-1572); Momoyama Period (1573-1602); Tokugawa Period (1603-1867); Meiji and Taisho Periods (1868-1925).

Sculpture The first sculptors in Japan are said to have been three Chinese, named Shiba Totto, Tatsuna, his son, and Tori, his grandson, who came to Japan in 552. To them are attributed the gilt bronze figures of Buddha and his two attendants now in the Horyuji temple at Nara. The main figure of the Buddha bears an inscription on the back stating that it was cast by Tori in 623. These three men were master-craftsmen of that period. Sculpture progressed rapidly with the spread of Buddhism, and during the Nara period the great *Daibutsu* of Nara was cast to the order of the Emperor Shomu. (See *Daibutsu*)

The Fujiwara period also produced some great sculptors, the greatest being Jocho 1057, who was responsible for the image of *Amida* preserved at the temple of Hokkaiji,

at Hino near Kyoto. But sculpture reached its highest stage of development during the Kamakura period, when it freed itself from Chinese influence. The magnificent sculptures of that period testifying to the progress that had been made and the originality that had been developed. The great *Daibutsu* of Kamakura (q.v.) was cast in 1252 by Ono Goroemon. Specimens of the work of this time can also be seen at the temple of Todaiji in Nara in the two *Nio*, which are said to be the joint work of the two most famous sculptors of the period, Unkei and Tankei. After the Kamakura era the casting and carving of images declined, but decorative sculpture for architectural purposes made great progress and the carving of birds, animals etc., came into vogue. During the Tokugawa regime, about 1605, there lived one, Hidari Jingoro (q.v.) regarded to-day as the greatest sculptor Japan has produced and renowned during his lifetime as a decorative carver of temples. Recently, plaster modelling mainly under European influence, has become popular.

Painting Pictorial art was introduced from China and Korea and in the ninth century showed signs of breaking away from the imitation of the Chinese masters. However, it was in the fourteenth century that Japanese pictorial art really came into its own, and at that time appeared some of her greatest painters, such as Shubun, Sesshu, Sotan and Masanobu. By the fifteenth century artists were attempting to express their own thoughts, their calligraphy had become bolder, their colouring original. They had made Japanese art some thing quite different from that assimilated from Korea and

China; they had borrowed, imitated, modified and finally excelled. *Nangua*, or Southern school was originated in China and introduced into Japan during the Kyoho era (1716-1835). It greatly developed among the scholars of the Chinese classics and is also called *Bunjin-gwa*, or literary painting. It generally depicts landscapes and black Indian ink is mostly used. Deep and light shades, wet and dry touches of the brush, are the methods employed. Usually a poem is written on a portion of such paintings. Nankai, Taigado, Buson, Buncho, Chikuden and Kwazan, were the master painters of the *Nangua* school.

Maruyama Okyo, of the Kano school, in the eighteenth century founded a school in his own name, its most notable feature being a strict adherence to nature. His most brilliant pupils were Rosetsu, Genki, and Nangaku. One of the most popular movements of pictorial art was begun by Iwasa Matabei (q.v.) who established the style known as *Ukiyoe* which means literally "Glimpses of Fleeting Life."

This style of painting was devoted to depicting the life of the people, and although it reached the height of its popularity towards the end of the Tokugawa period, yet even now *Ukiyoe* prints are in steady demand, especially among foreigners. The greatest masters of this school were Hiroshige, Utamaro, Toyokuni, Shigenobu, and Hokusai. The latter, one of the greatest of all, produced endless masterpieces covering every phase of Japanese life, and firmly established the wonderful wood-block prints for which Japan is so justly famous. However, in all Japanese art we find something that is quite different.

The Japanese do not aim at perfect reproduction, feeling being more important with them than literal imitation. They are true artists in their creation of aesthetic form, for the Japanese are quick to discern and expose insincerity.

To-day, although many painters show a tendency to adopt the Western style, a great effort is being made to preserve the true genius of Japanese art and its keen and delicate sense of form. It is to be hoped that this movement will be successful, as otherwise the world will soon lose its appreciation of the scope of Japanese art, which is unique.

Lacquer work This is undoubtedly one of the greatest of Japan's industrial arts. Introduced from China in the earliest years of intercourse with that country, the Japanese soon outdid their teachers. Gold and silver inlay work was popular as early as the eleventh century, whilst in the Kamakura period there was created a new style of polished lacquer called *Negoro* after the *Negoro* temple in Wakayama where it was first used. So rapid was the progress of this art that Japan was soon exporting the ware to her neighbour China, and it is said that when presents were sent to the Chinese court from Japan, lacquer was preferred to all other gifts. During the Muromachi period a method of sprinkling the lacquer with gold-dust was perfected, which gave the finished work a mottled and beautiful appearance. Temples, bridges, and even ox-carts were lacquered. At Nikko, a temple dedicated to one of the Tokugawa Shoguns, has the entire floor done in black lacquer, whilst nearby is the sacred bridge in a beautiful hue of red. Lacquer work is still

as popular as ever and an increasing demand is being made for it from abroad.

Two of the greatest lacquer artists were Koami Michinaga, and Igarashi Shinsai, both of whom lived during the time of the *Shogun* Yoshimasa. The chief centres for lacquer products are Tokyo, Kanazawa, Nagoya, Wakamatsu, Shizuoka, and Aomori.

Ceramics The art of pottery was introduced from China in the 13th century by a Japanese posthumously named Kato Shirozaemon, but usually known as Toshiro of Owari (1169-1249). He set up his first kiln at Seto, near Nagoya, and Seto ware is the name by which porcelain manufactured at this place is still known throughout the world. Various other kilns were soon established throughout the country, but right up to the present day, the place where the ceramic art of Japan was born has retained its position as the most important, exporting thousands of tons annually to all parts of the world. When the tea ceremony (see *Chanoyu*) was introduced during the 15th century, with its many utensils calling for the exercise of the finest art, it was a stimulus to great competition among the various craftsmen. It was after this time that the ceramic art made its greatest progress. Few parts of Japan were without kilns during the Tokugawa period, and many places are now noted for the distinctive nature of their pottery wares. The most famous wares are the Arita ware of Saga, the Kiyomizu ware of Kyoto, the Satsuma ware of Kagoshima and the Kutani ware of Ishikawa.

Bronze work This was more or less allied to sculpture, and after the introduction of bronze

work from China the Japanese, as in other arts, outdid their teachers. Some of the finest specimens are preserved in the shape of bells, images, temple ornaments, vases, lamps, gates etc., which may be seen in abundance throughout the country. Other metals yielded just as easily to the skilled hands of the Japanese craftsmen, and steel and iron were hammered, embossed, turned, engraved, chased and inlaid by men who were masters of their trade.

Cloisonné ware First used for sword decoration, this beautiful art of enamelling on bronze, silver and other metals, has shown more progress of recent years than ever before. In the 19th century it was used for bowls, vases, etc., by Kaji Tsunekichi, and whilst it did not at first approach the Chinese standards in its variety of design, it soon developed, and like the other arts introduced from China now surpasses the work produced in that country. (See Swords)

Printing Printing by means of wood-blocks was known in Japan in the 7th century, and for a long time was the only system. Printing by means of movable types was introduced from Korea in the 15th century but did not find much favor. Wood-block printing remained in use until the Portuguese introduced European methods in the 16th century. To-day, Japanese printing is conducted on up-to-date principles, and many inventions in this field are the work of Japanese. Due to the difficult written language and its use of so many ideographs the linotype cannot be applied and the success with which modern newspapers turn out news overnight and issue special editions at short notice is the more remarkable when it is

remembered that every ideograph has to be set by hand.

ASHIKAGA A family of *Shoguns* who were in virtual power from 1336 until 1573. (See Brinkley's, Murdoch's, and other historical works).

ASHIKAGA TAKAUJI (1305-1358) Established the power of the Ashikaga clan. He tried hard to usurp the position of the *Shogun* Hojo Takatoki, but his attempts being frustrated, he entered

into open revolt against the Emperor Godaigo, starting the wars in which Kusunoki Masashige and Nitta Yoshisada (q.v.) played such prominent and heroic parts. For twenty years he fought Gomura-kami Tenno, the son of Godaigo Tenno, Masashige, Yoshisada, and others, finally dying of disease in 1358 and leaving the *shogunate* to his son Yoshinori. In 1363 all images of Takauji in Kyoto were burnt or mutilated by partisans of the Restoration as a protest against the abuses of the *shogunate*.

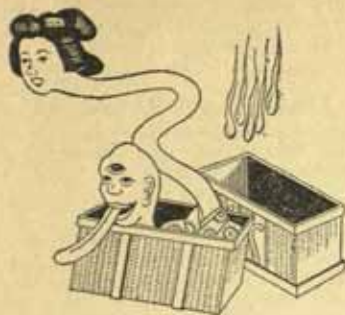
B

BADGER (*Tanuki*) This is one of the several animals supposed to possess supernatural or magical powers. As a goblin it is usually seen represented in porcelain or stone, with an enormous belly. It is said to be able to bewitch people and to make them do all manner of foolish things. In some

country places one may meet people who allege that they have met with the *Tanuki*. Sometimes it is supposed to take the guise of a priest, *Tanuki Bozu*. A trinity of large bellied personages is sometimes seen, showing *Tanuki* in the centre between the *Fugu* (Globe Fish) and *Hotei* (Fat God of Luck)



Tanuki



Bakemono

BAKEMONO (Ghostly Goblins)

This is a generic name for all kinds of goblins, including *Bakemono Tofuya*, the goblin seller of bean-cake; *Kakurezato*, the blind man who carries people off to Hell; *Okiku*, the ghost of the well; *Gumbari Nyudo*, the New Year's Eve goblin; *Mikoshi Nyudo*, bald-headed who puts out his tongue and looks over screens; *Tori Akuma*, a terrible flying goblin; *Rokurokubi*, a goblin with a long neck; *Ubume*, the old woman of the underworld who carries a child in her arms and beseeches passers-by to hold the infant whilst she goes on an errand; the weight of the child gradually increases and taxes the strength of the good-natured person, until it finally falls to the ground in the shape of a large rock. *Tanuki Bozu*, is the badger disguised as a monk; *Yuki Onna*, the woman of the snow; *Umi Bozu*, the sea priest.

BAKIN, KYOKUTEI (1767-1848)

One of Japan's greatest novelists who is also well-known in Europe and America. Born in Yedo, he

was the son of a retainer of the *Shogunate*. After serving the son of his father's lord for some time, he became in turn an apprentice to a physician, a story-teller, and an apprentice in a bookshop. He produced his first novel in 1791, being influenced and assisted a great deal by the famous novelist Kyoden. From this time onwards he devoted all his time to writing, except for a short period when he taught at his own school. An author for over sixty years, he wrote altogether some two hundred and ninety distinct works. He has been compared by some writers to Sir Walter Scott.

BAKUFU or "Tent Government".

Originally meant the headquarters of an army in the field during the Kamakura period, but was later used to designate the government headquarters of the successive dynasties of *shoguns*.

BAMBOO (*Take*) Is symbolical of virtue, fidelity and constancy. (See *Flora*)

BANCHA A low grade of tea which has a toasted flavour. (See *Tea* under *Agriculture*)

BASHO, MATSUO (1644-1694) The greatest of the *Haiku* poets. (See *Haiku* under *Literature*)

BATHS AND BATH HOUSES

Probably no other people are so particular about bodily cleanliness as the Japanese, and few of them will go without a daily bath, unless they are too poor. The Japanese never wash themselves in the bath itself, but soap and wash outside, and when thoroughly clean immerse themselves in the bathtub to warm their bodies. This method is undoubtedly far cleaner

and more economical than the European way of soaping and washing whilst in the bath itself. Of course, in a Japanese bathroom the floor is provided with adequate scuppers to allow the water to run off. The Japanese usually dry their bodies with a small *tenuui* (towel) which they also use for washing, but wrung out dry in hot water. The public bath house is a wonderful institution, where for the small sum of about fifteen yen, a poor person may have a good clean bath, use as much water as he may desire and talk to acquaintances as long as he wishes. So people make the bath-house a sort of club, where after the bath is finished they may talk to friends and even play *Go*, a game something like draughts or chequers (see Games). A public bath house is divided into two sections, one for women and another for men. Coming from the outside and removing your shoes, you enter a room with a number of lockers; this is the changing room, at the end of which is usually a charcoal fire and several cushions, where one may sit and talk and smoke after the bath is over. From this room you enter the bathroom through a sliding partition. At one end is a small bath of running cold water; in the centre is a larger one containing hot water capable of holding a number of persons, whilst at the other end of the room a medicinal bath of brown or green coloured water, containing herbs, or sulphur is usually provided. After rinsing the body with warm water from a tap in the wall, one enters the medicinal bath, immersing the body as much as possible. This done you fill a small wooden tub with hot water and commence to soap and wash the body whilst seated on a small wooden stool. When

thoroughly clean you enter the large bath for a final rinse, and then if you so desire, wash off with cold water. (See *Onsen*, or Hotsprings)

BEAUTIES OF NATURE These are, according to Japanese ideas, the Moon on the Mountains, Flowers in the Rain, and Snow on the Countryside.

BELLS The most famous Japanese bells are to be found in the Buddhist temples throughout the land, but in particular in the cities of Kyoto and Nara. The temple bell is, however, a gong-'*tsuri-gane*' for it is struck on the outside by means of a large baulk of wood.

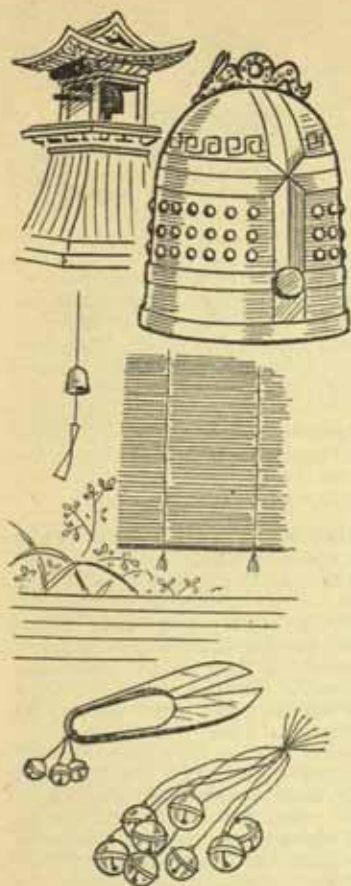
The temple bells are usually housed in a structure called a '*shoro*' a simple frame construction, usually placed on a hill or other elevated place and which has a tiled roof.

The hammer of wood is suspended by several ropes; another strong rope being attached by which it is drawn back and released against the bell. Some of these hammers are so large as to require the strength of several people to draw them back before release.

The '*tsuri-gane*' at Chion-In, Kyoto, is the fifth largest bell, or gong, in the world, weighing no less than 74 tons. The world's largest bell is the Great Bell of Moscow, which weighs 193 tons!

The late Dr. Einstein when visiting Japan in 1922 discovered that the best way of listening to a Japanese '*tsuri-gane*' was to insert his head within the bell. In this way no sound was heard within but only the exquisite tone from without.

The Japanese temple bell is of Buddhist origin. It was introduced



Shoro, Tsurigane, Fu-rin, and Suzu.

from China in the 7th century. According to legend, Ananda, a disciple of the Buddha used to strike a bell to call the priests to Mass. The notes of a bell

were also said to exorcise evil.

In other days the bells of temples used to boom out 108 strokes both morning and evening in order to exorcise the 108 Buddhist evils. To-day the 108 strokes are sounded at midnight on New Year's eve.

Japanese temple bells are usually cast of an alloy of zinc and copper. In olden times the casting of a new bell was a great occasion and ladies contributed all manner of trinkets of gold and silver and other metals to be melted and cast in the bell to bring good fortune. The Western type of bell with a clapper, is called a '*rin*.' These are of many kinds and are used chiefly in religious ceremonies.

The '*fu-rin*' is a wind bell; made of metal or porcelain it is hung on trees, or on the eaves of houses. A piece of paper or card is fastened to the clapper on which a poem is written and this of course catches any breeze which sets the clapper in motion against the side of the bell.

A special hand bell is used by itinerant priests to call the attention of householders before whose dwellings they recite Buddhist sutras.

The '*suzu*' another type of bell is really a rattle. Its mouth is almost closed to allow a pebble to rattle inside. '*Suzu*' are of infinite variety. Many are sold as charms at shrines and temples, made of stone, porcelain, copper, brass, tin and other materials, and in the shapes of horses, figures of Gods, drums, fruit, flowers, etc.

On the occasion of the Boys' Festival, in May (See Festivals) a large "*suzu*" is sometimes suspended from the top of the pole from which fly the large paper carp.

"Suzu" are worn by little girls at their waistbands, on sandals, or hung on the collars of pets.

But for tone, the "*kane*"—the metal gong—"tsurigane," is the typical Japanese bell. The oldest such Japanese gong is preserved at the Mission Inn, at Riverside, California, dated 648.

BENKEI or MUSASHINO BEN-KEI

A hero of the twelfth century reputed to have been eight feet in height and possessed of enormous strength. In his youth he was nicknamed *Oniwaka* (Young Demon). There is a stone in the grounds of the temple of Yoshino into which he is said to have driven two large nails with his fist. Later he stood at the Gojo bridge in Kyoto and challenged all comers, and it is said that he collected no less than nine hundred and ninety-nine swords. One day he challenged Yoshitsune, the half-brother of Minamoto Yoritomo, only to be beaten and to become the former's faithful follower. Benkei's most famous exploit had to do with the gigantic bell of Mii Temple near Otsu, by Lake Biwa. It is said that Benkei wanted to carry the bell to Mt. Hiei, but when he reached the mountain and began to strike the bell it emitted only a dismal noise which sounded like "I want to go back to Miidera." He became so angry that he gave it a kick which sent it rolling down the mountain right to the door of the temple where it rightfully belonged. (See Minamoto Yoshitsune).

BENTEN The only female member of the Seven Gods of Luck. She is the Goddess of Music, Eloquence, Arts and Fortune. She is particularly worshipped at the island of Enoshima, near Kamakura, and



Benten or Benzaiten

at the island of Chikubushima, on Lake Biwa. (See Seven Gods of Luck and *Takarabune*)

BIMBO Means a poor man. *Bimbo*, according to legend, was a farmer of Echizen who had no son. One day when leaving his field a storm broke out. When the weather cleared he found a fine little boy lying upon the ground. He took the child home to his wife and they decided to adopt it. They called it Raitaro, "First Born of the Thunder God". *Bimbo* became rich and changed his name to *Kanemochi* (Rich Man). But when Raitaro reached the age of eighteen he took the shape of a dragon and flew away, never to be seen again. When *Bimbo* and his wife were buried their grave-stone was hewn of a rock shaped like a dragon.

BIMBOGAMI The God of Poverty.

BISHAMONTEN One of the Seven Gods of Luck who is also the God of Riches and is one of the

Four Buddhist Kings of Heaven (*Shitenno*). (See Seven Gods of Luck and *Takarabune*).

BIWA (See Music)

BIWA, LAKE The largest fresh-water lake, near Kyoto at the eastern foot of Mt. Hiei. It is so named because of the likeness of its shape to the musical instrument of the same name. The Lake Biwa region abounds in places of historic interest and scenic value. The most enjoyable and rewarding way in which to see the Lake at its best is to take one of the small steamers from Otsu, near Kyoto, which make a tour of the scenic spots as far as the sacred Island of Chikubushima at its northern end.

(See Musical Instruments, Omi Hakkei, and Fujiyama.)

BONKEI Is a miniature representation of a natural feature with plants, houses, bridges, boats, etc.; it is made of pebbles, stones, mud, moss and other materials and artistically arranged on a shallow porcelain dish or metal tray. Water is often used to represent ponds. All manner of miniature representations of natural features are possible in this fascinating art and there are unlimited possibilities. It is an inexpensive hobby because aside from the cost of trays the materials can be found on the beach, in the garden, in the fields and in the forests. For those who do not care to make or gather their own materials many florists supply models of Mount Fuji, shrine gateways, miniature houses and other representations of man-made or natural features. Also called *hako-niwa*—"box garden".

BONSAI Are dwarf-trees in pots which are trained to show all the features of the large aged trees.



Bonsai

This is done by stunting the growth, which requires exceptional care. The art developed in the Kamakura period. Practically every form of tree is thus treated by the skilful Japanese expert, from pines and oaks to cypresses and cryptomeria. But to keep these dwarf trees in condition requires great care and without having received adequate instruction it is safer to leave their culture to the expert.

BONSEKI Are simple representation of landscapes, usually executed on black lacquer trays. Stones represent rocks and mountains, but to-day owing to the difficulty of obtaining artistically shaped stones artificial paper stones are commonly used; sand of various colours is used to represent rivers or the sea. The art developed in the Ashikaga period.

BUDDHISM Extirpated from India by the Hindus, Buddhism sought more fertile soils on which to sow the teachings of the gentle Gautama. Firmly established in Burma, Ceylon, Siam, Indo-China and Korea, it found its way to Nippon as early as the year 552, when a Korean king sent a golden image of the Buddha as a gift to the Emperor Kimmei. The Em-

peror entrusted the image to the care of a powerful family named Soga, and instructed them to worship it in the nature of an experiment. Soon after this a sickness broke out in the land and the *Shintoists*, who had already warned the Emperor of the danger of harbouring any alien religion, promptly blamed the Buddhist image for bringing misfortune. The image was accordingly thrown into the river at Naniwa (present Osaka). But the illness continued to ravage the country and after a time it was decided that the Buddhist image had better be given some respect; so it was taken from the mud of the river and strangely enough the misfortune promptly ceased.

Loud were the praises of the people for Gautama, and great was the pride of the Soga family, who had been the first to worship the image. Buddhism had found a footing in the Island Empire, where it was later to influence the whole life of the nation.

In 572, Japan's first great champion of the Buddhist cause was born. Prince Shotoku, generally known as Shotoku Taishi, was the grandson of the Emperor Kimmei. A kind and studious youth, he took up the cause of the new religion at the age of eighteen. *Shintoism* is properly a worship of ancestors, leading to purification, and may therefore be regarded as pertaining somewhat to that which is in the past. The new religion with its emphasis upon the future had completely won him over. But the *Shinto* priests opposed him, even by force of arms. Prince Shotoku immediately took up the cause of Buddhism and, winning over the *Shintoists*, built a temple in honor of the "Four Buddhist Kings of

Heaven" at Naniwa. He devoted his whole life to the study of the new faith and became well-versed in the scriptures excelling in its arts and sciences, particularly in sculpture. He built a Buddhist paradise in Yamato, and through his influence temples were erected all over the country. Specimens of his sculptures can still be seen at the Shoso-in Treasury at Nara. In 590 a Korean nun (Bhikkuni) came to Japan. In 593, the Empress Suiko established the Tennoji temple at Naniwa.

Shintoism had now become more tolerant towards Buddhism, and strangely enough, at times even encouraged it. By the time Prince Shotoku passed away in 621, Buddhism was firmly established in Japan, mainly as a result of his untiring support. He was a great preacher, statesman and maker of laws, and remains one of the gentlest and greatest figures in Japanese history.

With Buddhism firmly established in the land, it was only natural that there should soon arise divergences of opinion as to the ideal form of Buddhism for the Japanese people, so that various schools of thought began to make their appearance. Yet Buddhism had been established seventy years before any definite sectarian differences were manifested. At that time, however, with the introduction of the *Sanron* sect in 625, there appeared the "Six Nara Sects" so named because they gained their highest development during the Nara period (710-794). These six sects were *Sanron*, *Kusha*, *Hosso*, *Jojitsu*, *Kegon*, and *Ritsu*.

Sanron sect Founded in India by the celebrated Nagarjuna, this sect was introduced into Japan by the Korean priest Eikwan, who had

studied its teachings in China, and had been sent to Japan by a King of Korea. The *Sanron* sect was of the school known as Mahdiyamika (Middle Path). Broad in its views, it nevertheless taught an absolute nihilism. Its headquarters were at the famous Horyuji temple at Nara.

Jojitsu sect At first adhering to the Hinayana (Smaller Vehicle) school and practising a strong subjective idealism, this sect either soon merged with the *Sanron* Sect, or, according to some authorities, never at any time had any independent existence.

Hosso sect Like the *Sanron* belonged to the Middle Vehicle school. It was introduced from China by a Japanese monk named Dosho. It taught that the only reality is consciousness, and expressed a complete indifference to mundane things. Its chief temples were the Kofukuji and the Gankoji, at Nara, but later the Horyuji, although supposed to be the headquarters of the *Sanron* Sect, became its centre.

Kusha sect is thought to have been closest to the teachings of the Smaller Vehicle school at this period. It was introduced from China by two Japanese priests in 658 and taught control of the passions and the government of action by thought; yet it was also a purely materialistic philosophy in its conception of being.

Kegon sect The only one of the Nara sects that exists to-day was the first exponent of the real Mahayana (Greater Vehicle) school to be introduced into Japan. It was established in 736 having been brought from China by the priest Ryoben, who founded the Todaiji temple, its headquarters, where the Emperor Shomu erected the

great *Daijutsu* (q.v.). The principal scripture of the *Kegon* sect is the *Kegonkyo* or *Kegon* sutra, which is based on the actual sermons preached by the Buddha. It teaches the oneness of matter and thought and benefit of self-discipline, and claims to be the only sect adhering strictly to the teachings of the Buddha.

Ritsu sect occupied itself with the higher meditations, higher ethics and higher knowledge and with strict attention to the eight precepts. At one time it exerted a powerful influence upon the court at Nara. It was introduced in 754, and its teachings have been entirely absorbed by the Mahayana sects.

With the removal of the capital from Nara to Heian (present Kyoto) by the Emperor Kwammu in 794 we enter the Heian period, during which some of the greatest Buddhist sects were to be introduced.

Tendai sect was the first of the great Kyoto sects and was introduced to Japan by Saicho, posthumously called Dengyo Daishi, who went to China by order of the Emperor Kwammu in 804. Saicho went straight to the seat of the Tientai school, (so named because Chisha Daishi, the founder, used to live in the Tientai mountains in S. China). So thoroughly did he accomplish his mission that in the 10th century a Chinese king sent a mission to Japan to make a copy of the scriptures of the Chinese Tientai school which was to replace those destroyed some years previously during a Buddhist persecution. Saicho became the Abbot of the Mt. Hiei monastery, which was erected by the Emperor Kwammu and which stands to the north-

east of Kyoto, and it was there that he preached the doctrine that was to revolutionize Japanese Buddhism. His teaching was that salvation could be obtained through a knowledge of the 'Buddha nature', obtainable only through meditation and wisdom.

Before this, Japanese Buddhists had taught that salvation could not be obtained except by efforts continued through three immeasurable periods of time. But the *Tendai* teaching was more in harmony with Japanese ideas, and so firmly did Saicho plant the new faith that it became the basic principle from which proceeded all later developments.

Shingon sect was established shortly after the *Tendai* by the greatest figure in Japanese Buddhism, Kukai, better known under his posthumous name of Kobo Daishi. Brinkley says "Kobo Daishi is the most famous of all Japanese Buddhist teachers, famous alike as a saint, as an artist, and as a calligraphist. His influence on the intellectual history of the country was marked; for he not only founded a religious system which to this day has multitudes of disciples, he is also said to have improved the Japanese syllabary (*Hiragana*)".

The chief temple of the *Shingon* sect was established on Mt. Koya. The *Shingon* (True Word) teaches three great secret laws regarding body, speech and thought. Kobo Daishi prevailed upon priests and laymen alike to observe the Buddha's precepts, but *Shingon* is marked by its obvious leaning towards the mystical and ritual, and has been called by some a Buddhist gnosticism.

Amida sects Originated by a priest named Genshin, the first

Amida sect was officially established by Ryonin (1072-1132) as the *Yuzu Nembutsu* sect. The Amida sects were the first Japanese sects to teach that through faith and repetition of the *Nembutsu* (*Namu Amida Butsu* i.e. I adore thee O Lord of Boundless Light), and through exhortations to others to do likewise, one might eventually be born into Amida's Western Paradise.

Jodo sect was the first great Amida sect to attain importance. It was founded by the priest Genku, better known as Honen Shonin (1130-1212). Honen studied at the monastery of the *Tendai* sect on Mt. Hiei, but he found no satisfaction in their teachings. He wanted assurance of salvation, and after reading in the writings of Zendo Daishi that "Man's salvation does not depend so much upon his own strength as upon the grace of Amida", he immediately formulated his own doctrine of salvation, which he proclaimed far and wide. He taught that salvation depended upon the gracious mercy of Amida, but he did not, like Ryonin, believe in the repetition of the *Nembutsu* in order to attain such mercy. Honen demanded that man have faith and must regulate his life accordingly in order to merit the attainment of the Pure Land. Later the *Jodo* sect divided into several branches, differing from each other only in minor details.

Shin-shu sect was founded by Shinran Shonin (1173-1262), Honen's disciple. Before studying with Honen, he too, had studied at the *Tendai* monastery. He was of noble birth, being related to the Minamoto and Fujiwara families. One day he had a vision of Kwanon and influenced by this, and

by the encouragement of Honen, he married a daughter of the former prime minister Fujiwara Kanezane. Shinran taught that man should worship no other Buddha but Amida. He discouraged all formal religious exercises, saying that "Once a man had faith in Amida he need not bother himself about religious practices and studies, but should guide his life by the usual tenets of good behavior." He discouraged celibacy among the priesthood, and was largely responsible for the popularity of *Shin-shu* by his encouragement of the common people; for he taught that "all men are the same in the sight of Amida."

The *Shin-shu* sect is one of the greatest sects in Japan, having its headquarters at the Hongwanji, in Kyoto. It is at present divided into several branches, all of which however, work towards the common cause.

Zen sects To-day there are three branches of the *Zen* sect: *Rinzai*, *Obaku* and *Soto*. This form of Buddhism is an offshoot of what was called Dhyana Buddhism founded by Bodhidharma (see *Daruma*) who went to China from India in 520 A.D.

Bodhidharma is regarded as being the twenty-eighth patriarch in apostolic succession to Buddha Gautama. He taught that the true teaching of the Buddha is not to be found in any book, as truth is too profound to be expressed by the spoken or written word, but is to be found through the heart and sought through silent meditation. Bodhidharma is said to have sat for nine years in meditation staring at a blank wall. The main characteristic of the *Zen* sect is its practice of meditation as a means to enlightenment.

The *Rinzai* school of *Zen* was

founded by Eisai in 1200. He, like other Buddhist pioneers, had studied at the *Tendai* monastery, and although *Zen-shu* had been known in Japan before his time, he was the first to unite its followers. The headquarters of this sect is the Kenchoji at Kamakura. Soon after the founding of the *Rinzai* sect, Dogen, sometimes called Jōyō Daishi, founded the *Soto* branch at the Koshōji temple at Uji near Kyoto. At present this branch of *Zen* has some 14,000 temples throughout the country. The main difference between *Rinzai* and *Soto* is the emphasis placed by the latter upon book learning as a supplementary aid to silent meditation. In *Zen-shu* there are no sermons, nor worshipping of images, but only instruction as to the right path to the truth. There is a small branch of the *Rinzai* sect known as *Obaku* founded by the priest Ingen. This sect differs from the main branch in that the *Nembutsu* is repeated as an aid to meditation. The headquarters of this sect is the Mampukuji, at Uji, which controls some 500 temples throughout the Empire. Sanson says of *Zen*. "Its principles were summed up in China at an early date in the following lines:—

A special transmission outside the scriptures,

No dependence upon the written word,

Direct pointing at the soul of man,

Seeing one's nature and attaining Buddhahood."

Nichiren sect The founder of this sect, Nichiren, or Sun Lotus, is the most colorful and heroic figure in Japanese Buddhism. Born in the province of Awa, he studied *Shingon* as a lad and later went to Mt. Hiei to learn all that the

great *Tendai* masters had to teach him. He did not set out to found a new sect but started to criticize the great sects of the time, going so far indeed as to denounce their teachings. But he was not content to criticize religion alone; he also openly denounced politicians and others, so that he was soon in bad odour with the authorities. He was banished to Izu peninsula, then to the island of Sado (q.v.), and at one time he was under sentence of death. By a remarkable prophecy he warned the Government of the imminent Mongol invasion of Kublai Khan, and while they affected to scorn his warning, it was his advice that put them on their guard. Nichiren stated that the government of the time was wandering in darkness. He laid down the axiom that the prosperity or decline of the state depended upon the truth or perversion of its religion, and since he found all sects erring in some way or another, he demanded their suppression and the acceptance of his doctrine of the True Law in their stead. Fearless, critical, and welcoming persecution as a means by which he could gain his end, he wrote several great works, the most famous of which are, "To Establish the Good Law and Tranquillize the State," and "To Guard the People and the State." The latter is the more famous and is known in Japan as *The Rissho-ankokuron*. The *Nichiren* sect teaches a pure and simple form of Pantheism: the Buddha is all and all is Buddha. Its constant formula is the phrase, "*Namu Myoho Renge Kyo*" (Hail! the Sutra of the Lotus of the Wonderful Law).

Nichiren died in 1282 at Ikegami, in Tokyo. The *Nichiren* sect control some 5,000 temples the

headquarters being at Minobu near Mt. Fuji.

Other sects There have been other sects besides those mentioned, but they have been of too little consequence to merit description. The various sects engage in charitable work, maintain excellent universities, schools, hospitals and orphanages, and contribute a great deal to the welfare of the people. (See *Butsudan*, *Temple*, *Ryobu Shinto*).

BUKE The military class of feudal days. (see *Bushido*, *Buke Hatto*).

BUKE HATTO A code of laws laid down by *Shogun* Tokugawa Ieyasu (q.v.), founder of the Tokugawa *Shogunate*. It consists of thirteen laws. The first two concern the military class, who are counselled to devote themselves earnestly to literature and arms, and to refrain from debauchery. Articles 3-5 concern the maintenance of order in feudal domains. Articles 6-8 are directed against conspiracies or other activities among the *daimyo* against the *Shogunate*. Articles 9-11 prescribe the costumes, vehicles, and so forth appropriate to each class. The last two articles exhort the *samurai*, or lesser nobility to live in a frugal manner, and demand that the *daimyo* shall choose and promote their retainers according to merit and without favoritism.

BUSHI Samurai.

BUSHIDO The Way of the Samurai. A code of honour upon which every *samurai* was expected to base his conduct. Loyalty, courage, veracity, sincerity and readiness to die for honour were the main virtues required of every

man. *Bushido* has been in part responsible for the inherent loyalty and patriotism of the Japanese people, and although feudal days are no more, yet the spirit of *Bushido* still lives and is extolled by parents and teachers. (See *Chushingura*, *Byakkotai*, *Kikotsu*, Dr. Nitobe)

BUSON A famous *Haiku* poet (1716-1783). (See *Haiku* under Literature)

BUTSUDAN A family Buddhist altar. It is usually installed in a corner of a Buddhist home on which are placed the tablets for the deceased members of the family (see *Ihai*). In the centre is an image of the Buddha, Kwanon, or Amida. In wealthy homes the altar is often magnificently carved and gilded and is handed down as an heirloom. Even in humble homes one sometimes sees

a *Butsudan* worth perhaps double the value of the house and its contents put together. (See Buddhism, *Kamidana*).

BUTSUDO The Way of Buddha.

BYAKKOTAI Were a band of gallant youths of the Aizu clan of Iwashiro who took part in the defence of the castle during the civil warfare of the Meiji Restoration. When from the summit of Mt. Iimori (near Wakamatsu) they saw a fire near the castle, they thought that the castle itself had been captured and believing they faced defeat died bravely by their own hands. On a hill beside the graves of these nineteen youths stands a granite column which was sent to Japan by the late Premier Mussolini of Italy, in admiration of their brave deed and as a tribute to their memory.

C

CABINET Or *Naihaku* (See Government).

CALENDAR After the return from Europe and America of the Iwakura Embassy in 1871, it was decided to adopt the Gregorian, Christian calendar, to take effect from January 1st 1873. Prior to this the Japanese lunar calendar, adopted from China in 861 had been in use. The Japanese lunar calendar was not quite identical with that of China, since during the administration of *Shogun* Tokugawa Tsunayoshi in the year 1683, a mathematician named Shibukawa Shunkai had found the Chinese calendar to be defective, leading

to a miscalculation over the eclipse of the moon. This defect was pointed out to the *Shogun*, who obtained Imperial sanction for the revision.

CALLIGRAPHY To appreciate fully the beauty of Japanese writing, one must watch a skilled calligraphist at work. The Japanese write with the whole body, that is to say that the body must be in the right position for them to write well, the whole forearm being used. To quote Sir George Sansom: "No full understanding of Japanese aesthetics can be reached by those who do not understand the written characters. They are

symbols of ideas, but they are not pictures of things; and therefore a man who takes up his brush to trace them is not distracted by any desire to represent or even to suggest a concrete reality, but aims at making shapes whose beauty is their very own and does not depend upon their significance. For him to write beautifully is to solve fundamental problems of art."

Calligraphy is regarded by the Japanese as an art rather than a bare means of communication, and poems are often more prized for their beautiful calligraphy than for their literary merit.

CAPITALS or *Shufu*. The first capital of Japan is said to have been at Kashihara, in the province of Yamato, where the first Emperor Jimmu Tenno, set up his court; however in those days it was the custom to change the capital upon the death of an Emperor. The first relatively permanent capital was established at Nara in 710 A.D. during the reign of the Emperor Mommu, and remained there until the year 784, when the Emperor Kwammu removed first to Nagaoka, and then to Heiankyo (present Kyoto) where it remained until the Restoration in 1868, when it was moved to Yedo (Tokyo).

CASTLES or *Shiro*. The archaic name of castle was *ki*, and the earliest known form of fortification known as *ina-ki*, dates from the 1st century B.C.; it consisted of a buttress of rice bales.

Japanese castles are unique in their construction. They began to take their characteristic form towards the end of the 14th century, when they were constructed on natural eminences solely for the purpose of defence.

However during the latter part



Main Tower

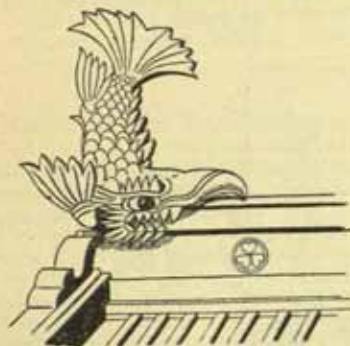
of the 16th century, they began to be built upon plains, in positions where they could command a wide view of the surrounding country, and be used both for residences as well as for war. The Japanese castle is usually enclosed within a moat with high stone ramparts, along the inner bank of which is built the main structure, or tower. Round the ramparts are stone or wooden walls with loopholes through which bows or firearms could be brought into play. In some of the castles of the Tokugawa period may be seen gun emplacements, erected when artillery was introduced. The centre portion of the castle is called the '*Honmaru*' i.e. 'Centre Circle', with the watch tower at its highest point. In 1868, at the time of the Restoration, there were 182 castles in Japan; most of these were, however, ruthlessly destroyed and only some fifteen remain more or less intact.

Yedo castle now the Imperial Palace, was built by Ota Dokwan (q.v.) in 1456. It was later improved by Tokugawa Iyasu, who made it the official palace of the *Shogun*, which it remained until 1868 when the Emperor Meiji removed his court from Kyoto to establish it at Yedo (Tokyo).

Osaka castle built by Toyotomi Hideyoshi, was burnt down by fire,

but the main tower has now been entirely restored to its original grandeur. Foreigners are specially impressed by the massive rocks of the ramparts. They are said to have been brought from distant parts of the country for the purpose, the daimyo vying with each other in the size of rocks they could procure.

Nagoya castle was probably one of the finest specimens. Built by Kato Kiyomasa in 1611, its five storied donjon was over 144 feet high, with walls 15-18 feet thick. The roof was of copper and at either end were dolphins (*Shachi*) the scales of which were made of gold valued at millions of yen. The dolphin of the northern ridge



Shachihoko

was loaned to the Vienna exhibition in 1863, and on its way back to Japan went down with the French steamer 'Nile' off the Izu peninsula. It remained in the water over six months before being salvaged and restored to its proper position. Unfortunately Nagoya Castle was destroyed by bombing during World War II.

The castles which remain are preserved as National Treasures,

but throughout the country one may find massive stone foundations of fortresses that failed to survive the turbulent days of the Restoration, when so many fine structures and relics of the days of the *Shogunate* were destroyed.

Hikone castle situated in the northern part of the city of Hikone by Lake Biwa, was built by Lord Ii Naokatsu in 1604 by the order of the Tokugawa *Shogunate*. Of the buildings extant there are the tower-keep, corner-towers and some bridge-towers. The grounds now form a public park and command a magnificent view of the lake.

Himeji castle was first built by Akamatsu Sadanori in the 14th century and later owned by the Sakai family during the Tokugawa *Shogunate*. Because the outer walls were entirely plastered white, it was called *Shirasagi-jo*, the White Heron Castle.

The main portion has been perfectly preserved in its original form, and in this respect, the castle is unique among all strongholds in the country.

CATS (*Neko*) The Japanese native cats are mostly bobtailed. Longtailed cats are credited with possessing supernatural powers. Cats of three colours are considered to be lucky, especially by sailors, who believe them capable of keeping devils away.

One of the most well-known cat legends is that of the Cat of Nabeshima. The Nabeshimas were the *daimyo* family of Hizen in Kyushu. At one time one of them had a favourite named Otoyō who was killed by a large cat, the animal assuming her form in order to harass the *daimyo* whose life ebbed away day by day. His retainers decided that a guard of one

hundred men should watch over his sleep. But this precaution proved to be of no avail as the men all dozed off at about the ninth hour leaving the cat to weave its spell over the lord just as it pleased.

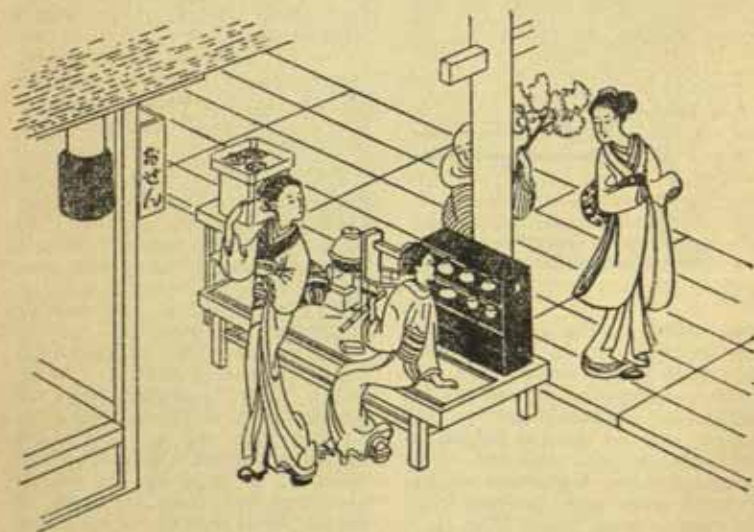
It was then decided that a priest should recite prayers during the night. One night the priest noticed that a soldier was also reciting prayers to the Buddha and on enquiry found that the man was doing this because he was of too low a rank to be allowed to watch in the *daimyo's* room. The priest, struck by his devotion, arranged that the man, Ito Soda by name, should watch over the *daimyo* the next night.

As usual the retainers fell asleep at the ninth hour, all except Ito Soda, who dug his short sword

into his thigh and knelt on a piece of oiled paper in order not to soil the matting. The spirit of Otoyō came as usual, but seeing the loyal soldier on guard was unable to carry out her evil work. The faithful soldier later caught and killed the monster, earning the undying gratitude of his master.

CHAMISE or Tea-houses, are rest houses found near railway stations, on highways, or at popular resorts, where tea and cakes are generally served.

Such tea-houses were to be found at all the posting stations on the main highways, such as the Tokaido, which stretches from Tokyo to Kyoto, the fifty-three such stations of which are so well known through the colour prints of Hiroshige. To-day, with an immense



Chamise in fudal days

volume of truck and bus traffic over these main roads, tea-houses and small eating houses are to be found in abundance, and often in the most unexpected places; and where once were stabling arrangements for horses are now the gasoline stands with their adjacent tea-houses.



Chanoyu

CHANOYU or Tea Ceremony.

This is the ceremonial form of serving tea according to strict rules which regulate the manner in which the tea is prepared and drunk. The tea plant was first imported from China in the 8th and 9th centuries by Dengyo Daishi (Saicho) and Kobo Daishi (Kukai) (see *Tendai* and *Shingon* Sects in Buddhism), but its cultivation did not make much progress until the 13th century, when *Shogun* Sanetomo became interested. Soon after this, a Buddhist monk brought from China a complete set of utensils for making the infusion, these implements becoming the property of *Shogun* Ashikaga Takauji.

The tea plantations of Uji, near Kyoto, soon began to flourish and when the drinking of tea became popular among the upper classes, a priest named Shuko was entrusted with the making of rules

regulating its preparation. Shuko introduced the method of grinding tea to a powder (*Matcha*) which method is used to this day for the tea ceremony. Sen-no-Rikyu, a famous Zen priest, later codified the rules even more rigidly, decreeing that the utensils used should be of the most simple design and without intrinsic value; also that the *Chanoyu* rooms should be decorated in the plainest possible manner. Sen-no-Rikyu is regarded as the greatest tea master. He was executed and is famous as having asked and been granted the favour of being allowed to officiate at a tea ceremony immediately before his death. The procedure of the ceremony is as follows:— (1) the host prepares the room; (2) the guests on arrival assemble in a pavilion in the garden; (3) the guests are called by a gong, then they wash their hands and humbly enter a special room called *Chashitsu* through a very small and low opening; (4) the guests congratulate the host and partake of light refreshments; (5) the guests retire to the garden; (6) they re-enter the room; (7) the host brings the various tea utensils named *Mizuyadogu*, which are passed round to everyone and their artistic value commented upon; (8) the host places a spoonful of ground tea in a bowl, pours hot water over it, whisks it to a froth and hands it to the chief guest who raises the bowl to the level of his forehead, lowers it, drinks it, then lowers it again, brings to the same level as when he received it from the host, wipes it and then passes it to the next guest. The bowl is completely revolved during the several motions indicated. When the host receives it again, he drains it, apologizes for the pooriness of the brew, and after

wiping the bowl passes it round again for examination, after which the guests leave with due ceremony.

CHARMS or *Mamori Fuda*.

There are many of these used, among the most common being *Kusudama*, a charm formed of oranges, white and red flowers, and chrysanthemum leaves. This charm is used at the Boys' Festival (*Tango-no-Sekku*). The *Teru Teru Bozu* are figures cut out of paper representing a man and some children, hung outside a house and supposed to bring fine weather. *Zori* (straw sandals) hung outside a house are believed to prevent children catching diseases. Strips of paper inscribed with sacred writings and obtained from temples and shrines, are pasted outside a house where they serve as general charms and are usually renewed each New Year. Figures of a dog and a child are used as charms against general evils. Salt placed on the threshold of a tea house is supposed to keep away evil influences and is often strewn about the entrances of geisha houses and Japanese style restaurants.

CHIKAFUSA (1292-1354) A statesman who wrote the '*Jinno-Shoto-Ki*' or 'History of the True Succession of the Divine Monarchs', during the reign of the Emperor Go-daigo.

CHIKAMATSU MONZAEMON

(1653-1724) Japan's greatest playwright, was born in the family of a *samurai* named Sugimori, in the service of *Daimyo* Mori. In his youth, he entered a Buddhist temple at Karatsu, Hizen, as a novice. Subsequently he left the temple and came to Kyoto, where he entered the service of Lord Ichijo, a high court noble. Later

he left this lord's service and devoted himself to writing dramatic literature. Many of his dramas are great works of art and depict the most delicate shades in human nature. His greatest plays have been translated into English by Prof. Asataro Miyamori. (See Literature)



Chin

CHIN Is a Japanese type of spaniel, a toy dog known in Japan from olden times. It was in great favour among the upper classes during the Yedo period. The Chin is an exceedingly smart and lovable dog and is easily trained. The ideal Chin should not weigh more than five pounds, possess bright eyes, long glossy hair, short nose, and prominent brow. Usual colour is black and white. It is not a prolific species and therefore costs anything from ¥ 5,000 to ¥ 50,000 according to form and appearance.

CHINDON-YA Are people who go about the streets in procession, dressed in fancy costume and with their faces painted in order to advertise something. Some of them carry banners and cut all kinds of capers in order to attract attention, whilst others beat drums,



Chindon-Ya

play flutes, *samisen*, and other instruments. They are colourful figures in Japanese every day life and are very popular with the children.



Chochin

CHOCHIN Is a Japanese lantern made with a bamboo frame with either paper or silk covering, mainly used outdoors. Gifu is noted for the production of artistic *chochin*. (See *Andon*)

CHONIN Was the name given to the tradesman class in feudal days. At that time they were the most despised people. However, after the Restoration of 1868 they reversed their position and through their industry brought wealth and prosperity to the nation.

CHUSHINGURA Is the dramatized story of the Forty-Seven Ronin, the followers of the Lord of Ako. The story is the theme of much poetry and song and many film versions have been made. Every Japanese knows the story, yet they never tire of seeing it in on stage or screen. The best English version is the translation by F. Victor Dickins. Lord Redesdale also tells the story in his "Tales of Old Japan." (See Forty-Seven Ronin)

CLANS Before the Restoration, the whole country was split into clans, each subject to a *daimyo*, or lord. With the advent of the Meiji era this system was completely abolished.

COINAGE AND CURRENCY

Japanese currency is on the decimal system, (Yen 1.00-100 sen). However, even in accounting the use of sen is being gradually discounted.

Notes are issued in denominations of ¥1,000, 500, 100 and 50. Coins-50, 10, 5, 1.

Rates of exchange U.S.\$=¥ 360.00

„ L sterling=¥1009.00

CONSTITUTION The first constitution of Japan was compiled by Prince Shotoku in 604 A.D. It is one of the most interesting documents in the annals of Japan, for it is not a constitution in the proper sense of the word, but consists of seventeen articles based on the moral teachings of the Buddha. They counselled people to live in harmony with each other; to respect the Three Treasures, i.e. the Buddha, the Law and the Priesthood; to obey the Imperial commands; to refrain from gluttony; to embrace all that is good; the refrain from

anger; to appreciate merit, and so forth.

The pre-1947 constitution of Japan was promulgated on February 1st 1888, and was drawn up by the late Prince Ito, Count Kaneko, the late Viscount Suyematsu, and others. On April 1st of the same year, the law of self-government for every city, town and village went into effect. This document stated that the Emperor is head of the Empire, combining in himself the rights of sovereignty; he is also the supreme head of the army and navy, may issue Imperial ordinances in place of laws, determine the organization of the department of the government, and is supreme head of the state in every way, having the power to declare war, make peace, conclude treaties, confer honours, order pardons, amnesties and commutations of sentence.

The New Constitution was promulgated on November 3, 1946, and came into force on May 3, 1947 and is based on the democratic form of government.

The most epoch-making changes introduced under the new legislation are: recognition of the sovereignty of the people, bicameral legislature of the House of Councillors and House of Representatives, the limitation of the power of the Emperor to that of a constitutional monarch, the establishment of the Supreme Court to act as arbiter in cases of questions concerning constitutionality of legislative and administrative laws, and renunciation of war. With regard to H.M., the Emperor, under the new constitution he has no greater privileges than the ordinary citizen and his responsibilities are limited to mere formalities. In this regard there are already indications that changes

are desirable in the interest of national well-being.

The Imperial House Law provides for succession to the Throne, status of the members of the Imperial Family, establishment of Regency, honorary titles, ceremonial functions etc. The new Imperial legislation provides that all existing laws of the nation apply to the Emperor and members of the Imperial Family in their status as private citizens. No special immunities are accorded them except that the Regent is not subject to legal action. Regarding marriage and divorce the greatest possible freedom is accorded within the limits of the principle that legitimacy of the Imperial line be maintained.

The Prime Minister is appointed by the Emperor on designation by the Diet. The New Constitution provides that he submit bills to the Diet, report on general policies of his Cabinet, supervise administrative branches of the government, preside over the Cabinet and have power to appoint and remove subordinate members of the Cabinet.

The Diet is the highest law-making organ of the State and consists of the House of Councillors and the House of Representatives, elected by secret ballot.

The New Constitution, placing emphasis on the individualism and equity of the people has basically changed the Japanese system and freed the people from domination by the family and the paternalism of the State. It has granted the franchise to women, abolished the system of the Peerage, guaranteed protection against unjust actions by the police, and guaranteed the right to a minimum standard of living. It provides for freedom of speech and freedom of the

Press; protection of the individual against unwarranted arrest, the infliction of torture and unfavourable use of confessions. Academic freedom is guaranteed for all and free and compulsory educational requirements.

If Japan is to rearm in order to defend itself with a fully recognized army, navy and air force, a change must be made in the Constitution. This is, at time of writing, a most hotly contested point among opposing political parties.

Changes will no doubt have to be made in the Constitution with the gradual rehabilitation of the country, but generally speaking it has been welcomed by the entire nation.

COURT RANKS The order of precedence was originally determined according to the particular step of the staircase of the Imperial Palace at Kyoto, on which noblemen took position on formal occasions. Court ranks are divided into sixteen grades, from the senior grade of the first rank to the junior grade of the eighth rank.

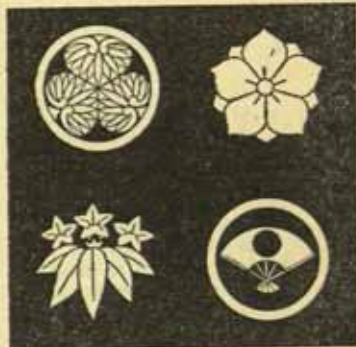
The Peerage was abolished on enforcement of the New Constitution in May 1947 and the Privy Council was abolished (Article 14 of the Constitution).

D

DAIBUTSU (Great Buddha) A large Buddhist image. The largest in Japan is that at Nara, in the *Daibutsuden* (Hall of the Great Buddha) of the Todaiji temple, built in 749 to the order of the Emperor Shomu. The image represents the Buddha in a sitting

CRESTS (*Mon*) Family crests are usually in the form of flowers, leaves, birds, animals, insects and ideographs. In feudal days crests were used on the banners of warriors, and on the tent curtains of an army. To-day, every family has a crest, which is stamped upon the *Haori*, (see Dress), *Ki-mono*, lanterns, curtains, *Furo-shiki*, etc.

Cities, clubs, and large business houses also have their crests, and in the case of the latter these often take the form of Chinese or Japanese ideographs. The crest of the Imperial Family is the sixteen-petalled chrysanthemum.



Japanese crests

posture, with legs crossed, right hand uplifted and the left hand upon the right knee. The measurements are: Height 53.5 ft.; face 16 by 9.5 ft.; eyes 3.9 ft.; ears 8.5 ft.; mouth 3.7 ft. wide; nose 3.9 ft. long; nostrils 3 ft. in diameter; shoulders 28.7 ft. across;



Daibutsu

thumb 4.5 ft. long; chest 10.8 ft. wide. The huge lotus flower on which the image is seated is 10 ft. high and 68 ft. in diameter, composed of 56 petals on which are engraved representations of the Buddhist universe. The whole is formed of bronze plates soldered together and originally gilded, though little trace can be seen to-day of gold leaf. The Hall has been destroyed by fire on three occasions, and each time the head fell off and was much damaged. Of the original work, only the body and some of the lotus petals remain. The *Daibutsu* of Kamakura, although smaller than the Nara image, is far more beautiful as a work of art. It represents the *Amida Buddha* (Lord of Boundless Light) sitting in meditation and was cast in bronze in 1252 by Ono Goroemon, a famous sculptor of the time. It stands in the precincts of the Kotokuin temple at Hase, Kamakura. At one time it was enclosed in a hall, but this was carried away by a tidal wave in 1494 and never re-

placed. Sitting upon lotus petals, beneath the heavens, amid the pines and peaceful atmosphere, the image is probably one of the most beautiful in existence, inspiring Kipling to write:

"Oh, ye who tread the narrow way.
By Tophet flare to judgement
day.

Be heedful when the heathen pray
To Buddha, at Kamakura."

DAIGO TENNO Was the sixtieth Emperor 898-930 (See Michizane).

DAIJINGU The Grand Shrine of the Sun Goddess, Amaterasu O Mikami at Ise. (See *Shinto*).

DAIKOKU One of the Seven Gods of Luck. His *Shinto* name is O-Kuni-Nushi-no-Mikoto, or Divine Master of the Great Land. He is said to be the father of Ebisu (q.v.), another of the lucky seven



Daimoku, the God of Wealth

and is supposed to be a great luck-bringer. He is usually represented as a fat, prosperous looking individual, wearing, a peculiar shaped hat, or cap and standing on two rice bales. He has a sack of precious things on his back and holds a hammer in his right hand. (See Seven Gods of Luck and *Takarabune*).

DAIMYO Was the holder of a large estate, possessing a fief of not less than 10,000 *koku* of rice per year. *Daimyo* were divided into three classes: *Kokushu* (provincial barons) who possessed revenues of at least 300,000 *koku*; *Joshu*, (castle owning barons) whose incomes ranged from 100,000-300,000 *koku*; and *Ryoshu* (Castleless barons) with incomes of from 10,000-100,000 *koku*. Although the *daimyo* were responsible to the *Bakufu* (q.v.) for the administration of their provinces, they exercised almost unlimited power within their own domains. With the Restoration they renounced their rights and offered all their possessions to the Emperor, the example being set by the Lord of Tosa, who recommended this course to the *Shogun*, thus putting an end to the long age of Feudalism. (*Koku*=4.96 bushels)

DAINIHONSHI (The History of Great Japan) Celebrated work collected and compiled under the patronage of Mitsukuni (4628-1700), Lord of Mito and the grandson of Tokugawa Ieyasu, who assembled together a number of eminent scholars and produced this great work of 240 volumes. It became the standard history of the country.

DAISHI Ecclesiastical title, meaning Great Teacher. First conferred in Japan upon Saicho,

founder of the *Tendai* Sect of Buddhism who is known as Den-*gyo* Daishi. (See *Tendai* in Buddhism).

DANCES Japanese dances are said to have originated when the Goddess Uzume danced, in order to lure the Sun Goddess from a cave in which she was hiding. From her dance came the *Kagura*, or sacred dances, which are performed at shrines on certain festivals by young female attendants.

Mai, classical dances are characterized by the grace of their motion, which is slow and calls into play the whole body. They were most popular among the higher or refined classes. *Bugaku*, the court dances of Japan were introduced from China and Korea. The first *Bugaku* was called *Kiji-Mai*, a Korean warrior dance, and is said to have been introduced from Korea by the Empress Jingu. At the funeral of the Emperor Ingyo in 453, the Korean band played *Bugaku*, and later some Korean *Bugaku* players came over from Kudara, in Korea, to settle in Japan. Every piece of *Bugaku* represents some ancient event in China, India, Tibet and other Asiatic countries. There are 160 different kinds, of which 130 are called left dances, having come from China, India, Tibet etc., whilst the remaining 30 are called right dances, having originated in Korea. *Bugaku* is played at court festivals and on other lucky occasions. *Odori* are dances popular with the country folk, and the lower classes; they have a much faster motion, but are far less graceful and have little artistic value as compared with the classical *Mai*. *Bon odori*, danced in honour of the dead at the *O-Bon* Festival (see July Festivals), or



Odori

Feast of Lanterns is one of the features of rural districts. The dance varies according to the district, but the general features are that the participants, both men and women, assemble at shrine, temple or village common, form a circle and dance round to the music of flutes and drums, singing as they dance. The dance sometimes continues throughout the night, and stands are erected for spectators. The mode of dancing is very simple and the songs mostly love ditties or ballads. The scene is beautiful and impressive when hundreds of folk are to be seen dressed in summer *Kimono* dancing round under the moonlight. (See also *Noh* in Drama)

DAN-NO-URA, BATTLE OF

Probably the first great naval battle in Japanese history, which took place on April 25th 1185; it was fought between the rival factions of Genji (Minamoto) and Heike (Taira) at Dan-no-ura in the Inland Sea near Shimonoseki. The Heike suffered a terrible defeat and the vessel which was carrying the young Emperor, his mother Kenrei Mon-In, and other ladies of the court fell into Minamoto hands. Nii-no-Ama, grandmother of the young Emperor,

took him in her arms and jumped into the sea, followed by the Emperor's mother and others. Kenrei-Mon-In was rescued, but the Emperor, his grandmother and many other court ladies were drowned.

DARUMA (Boddhidharma) Was an Indian Buddhist who went to China, where he is said to have sat for nine years in meditation until his legs and body became lifeless. (See *Zen Sect* under Buddhism)



Daruma

DATE MASAMUNE (1567-1636)

Renowned for his military skill, poetic, and political abilities. Took great interest for some time in Roman Catholicism and sent a mission to the Pope in 1613.

DEMONS (See *Oni*)

DESHIMA An island near Nagasaki where the Dutch established a factory and trading station. (See Dutch).

DIET or Parliament, House of Councillors and House of Representatives. (See Constitution)

DOGS (See Fauna and Chin)

DOSOJIN (*Sai-no-Kami*), Or God of the Roads. (See Apes)

DRAMA This is generally of two types; *Kabuki* (old style) and *Shimpa* (new style). In olden times the players of *Kabuki* were all males, women being forbidden to perform; but to-day both men and women players take part, although the principal female roles are more than often taken by men. The two kinds of dramas which are most popular are: *Jidaimono* (historical dramas), and *Sewamono* (dramas of contemporary life). Practically every event of importance in Japanese history has been dramatized in the most realistic manner, and plays such as *Chushingura*, *Sendaihagi*, *Tera-koya*, *Kanjincho*, *Taikoki*, etc., never lose their appeal. The first Japanese theater is said to have appeared in the land of Izumo and was used for the performance of marionette shows, *Ayatsuri*. In course of time they were replaced by actors who, however, still kept to the puppet-like actions of their doll predecessors. A Japanese theatrical performance lasts longer than in other countries, usually from 4 to 6 hours, during which time perhaps three different dramas are played. The theatre is a large plain structure with pit and galleries, where people sit on chairs or *tatami*. The stage is of the revolving type and the lighting is most effective.

Noh plays The most aristocratic type of drama. They have evolved from the *Saru-gaku* or Monkey Music which originated in the *Kagura* (See Dances), or Sacred dance. In the fourteenth century, *Noh* had meant *Dengakuno-Noh*, or Field Music performance, a kind of opera in which the performers recited and danced alternately. But towards the end of the fourteenth century there arose the



Noh Play

Sarugaku, which differed from the *Dengaku* in that the actors, instead of sitting in a row while they recited and then getting up to dance in silence, sang while they performed the action of the play. After 1420 they were aided by a chorus which sang the words for them during the most energetic parts of their dancing or mimeing. It later became recognized as the only form of *Noh*.

Noh in its simplest essentials consists of a dance preceded by a dialogue which explains its significance, or leads naturally to the dancing. The dancer is called *Shite*, or doer, the subordinate character who does the explaining being called the *Waki*, or assistant. While the *Shite* performs his principal dance the *Waki*, as his name implies, stands aside and is for the most part a silent witness. The chanting of the part of the *Shite* falls entirely to the chorus—seven or eight individuals who are seated at the side of the stage. The chanting is accompanied by a flute, two hand drums, and sometimes a stick drum.

The stage is constructed according to strict rules. Generally measuring about eighteen feet square, it has a beautiful curved roof which is distinct from the

roof of the building itself. On the wall at the back of the stage is painted a pine tree, the other three sides being open. The chorus sits at the right, the musicians sit at the back. A long gallery, nine feet wide leads to the green room from which it is separated by a curtain which is raised by attendants at the time of the actors' entrance.

The dancing itself is extremely slow and dignified, though sometimes a sharp movement may be detected. An entire performance occupies a whole day, as five or six plays are given, each taking about an hour to perform.

At intervals between the plays *Kyogen* or farces are performed. The general public does not often appreciate the *Noh* play; the language used is classical and it prefers the *Kabuki*. (See Masks).

Bunraku These are doll or puppet shows and the only theater in the world devoted to this kind of entertainment, the Bunrakuza, is located at Osaka. The players manipulate the dolls and singers chant *oruri*, the words of the plays.

Yose. These are variety shows, where jugglers, comedians, acrobats, magicians, and other entertainers perform. They correspond to vaudeville shows in Europe and America.

When comparing Japanese and European drama, the greatest noticeable difference between them is to be found in the importance placed in Japanese drama on gesture over the spoken word. And even though to-day many famous *Kabuki* players are noted for their spoken lines, yet it is certain that no matter how much the Japanese theatre may become westernised, it will always retain this preference for acting

over speaking. This reflects the attitude of Japanese people, who prefer to see rather than to hear. The Tokyo Kabukiza, destroyed by bombing during the last war, has now been rebuilt and one may safely say that a great revival of interest in *Kabuki* is mainly due to the initiative and foresight of Ohtani Takejiro, president of the Shochiku Theatrical Company, who is responsible for the present beautiful *Kabuki* theatre.

DRESS Ordinary Japanese dress of the present-day consists of the following:—

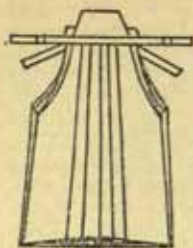
Kimono is the principal garment of Japanese dress made of various materials and in many patterns. It is generally unlined in summer, lined in spring and autumn, and padded in winter.



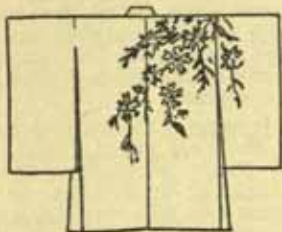
Kimono

Haori is a wide, flowing garment coming down to a little above the knees, and tied in front by means of braided cords.

Montsuki is the ceremonial attire which consists of *Kimono* and *Haori*, being stamped with the family crest, or *Mon*, with *hakama* for men.



Hakama



Haori

Obi is simply a waist-band which serves to hold the *Kimono* close around the body. It is a more decorative and wider piece of attire with women than men, the former tying the *Obi* in a decorative bow in various styles at the back. An unsewn *Obi* of soft material like silk crepe is much used by men for ordinary wear.

Happi—a short jacket worn chiefly by workmen it usually has the crest or the name of the employer on the back. This garment has become increasingly popular with foreigners in recent years and women have them made in various materials for use as evening wraps or occasional coats.

Hakama is a skirt-like garment, chiefly worn by men and boys over the lower part of the *Kimono* and tied around the waist. It is

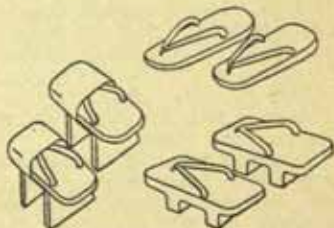
made of a thick silk known as *Sendaihira*, *Gosen-hira*, etc.; or made of a heavy cotton cloth known as *Kokura*. Sometimes women and girls wear *Hakama*-skirts made of cashmere, or muslin.

Dogi is a short under-garment worn to keep the chest and back warm in winter.

Jiban is an under-garment worn short by men but long by women. It has a neck-band, *Eri*, of black silk for men, but of either crepe or embroidered silk for women.

Zubon-Shita—underpants; these are made of cotton or other materials and worn with both Western clothes and *kimono* by men. They are used even in summer and are designed to keep perspiration from the clothing rather than for warmth.

Hakimono or foot-gear. Japanese never wear boots or shoes with their native attire. They wear *Geta*, which are wooden clogs, the toe fitting into a velvet, leather, or straw thong. *Ashida*, are high *Geta* used on wet and muddy days. *Zori*, are low sandals made of straw, leather felt, or other materials, which for women are sometimes very decorative. *Tabi*, are black or white socks which have a socket for the big toe so that it may fit into the thong of the *Geta*, *Ashida* or *Zori*.



Hakimono

DUTCH, EARLY RELATIONS

WITH In 1598 a squadron of five ships left Amsterdam to explore the Far East for suitable trading stations. Only one of the five, the "*Leifde*", was ever heard of again. She arrived in Japan in the early spring of 1600 with only twenty-five survivors of her original crew of over one hundred. She was taken to the harbour of Funai, in Kyushu and was immediately visited by Portuguese Jesuits who at once denounced the unfortunate crew as pirates. However, the Japanese officials sent the pilot-major, an Englishman named William Adams to Osaka, where he was received in audience by *Shogun* Tokugawa Ieyasu. Adams was a simple, fearless sailor who was soon able to convince the great man that the English and the Dutch wanted only peaceful trade, and had no intention of spreading any religious propaganda.

The *Shogun* was so well impressed that he gave the Dutch permission to trade freely with Japan, allowing the survivors of the "*Leifde*" to return to Europe but kept William Adams as his advisor on matters of shipbuilding and navigation.

The Dutch retained their trading privileges with Japan when other nations were barred from intercourse with the country. They were confined however to the island of Deshima, near Nagasaki, but had to suffer many humiliations for the favours they enjoyed. They supplied Japan with medicines, guns, and introduced many of the military sciences to the country.

In some of the old colour prints of the Yedo period, artists, owing to their familiarity with the Dutchmen from Deshima, have given excellent representations of Europeans in Japanese scenes. (See England, Early relations)

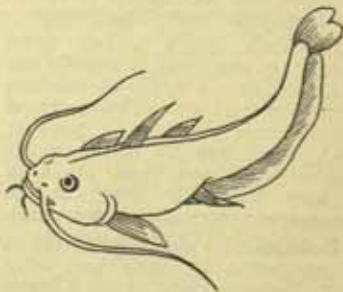
E

EARTHQUAKES—There is said to be an earthquake almost every day somewhere or other in the islands of Japan, although these are mostly undetectable except through the use of a seismograph.

There are still several active volcanoes, most prominent among which are Mount Aso, and Mount Sakurajima, in Kyushu, Mount Mihara, on the island of Oshima, and Mount Asama. Mount Fuji has not been active for some two or three hundred years.

The most severe and destructive earthquake in Japan during modern times was that which occurred on September 1st 1923 and which destroyed the whole of Yokohama

and a great part of Tokyo, most of the damage being done by the terrible fires which followed the quakes and the tidal waves.



Namazu

EARTHQUAKE FISH (*Namazu*)

Is the mythical catfish, which is said to wriggle its eel-like body when angry, and thus cause the volcanic disturbances to which the country is subject.



Ebisu, one of the Seven Gods of Luck

EBISU One of the Seven Gods of Luck. This famous luck-bringer is said to be the son of *Daikoku* (q.v.) He is the God of Honest Dealing, the Patron of Fisherman, and also the God of Food. Legend has it that he originated the custom of clapping hands before *Shinto* shrines in order to call the attention of the Gods to prayers being offered. *Ebisu* is usually represented as a bearded, smiling individual, wearing a cap with two points, and holding a fishing rod in one hand and a large *Tai* fish in the other. (See Seven Gods of Luck; also *Takarabune*).

EDUCATION A system of education on Chinese principles was laid down as early as the eighth century. The pre-war

system, however, dated only from 1872, and was modelled on European and American lines. A great impetus was given to education by the Imperial Rescript, issued by the Emperor Meiji, which stated: "Henceforward, education shall be so diffused that there shall be no ignorant families in the land, and no family with one ignorant member." As a result of compulsory education, the percentage of illiteracy in Japan is smaller than in most Western countries. Every child from the age of seven upwards is required to attend school. Primary education consists of six years of instruction, corresponding to those of the elementary grades in English schools. Secondary education is provided by the Middle Schools and consists of a five year course on Japanese language and literature, a foreign language, usually English; history, geography, mathematics, science, technical studies, etc. In the secondary educational category may be included vocational schools where technical, agricultural, nautical or commercial subjects are taught. A feature of the Middle School for girls was the course on etiquette, which included: tea ceremony, flower arrangement, etc.

Those who aspired to a university education or who wished to enter the professions had first to enter the Higher School for a period of three years. There were many private and government universities. The university course, except medicine, lasted for four years, and led to various degrees. Apart from the aforementioned institutions there were the naval and military colleges, schools for foreign language, normal schools, and the Peer's School for the sons and daughters of the nobility.

On October 22, 1945, SCAP announced its policy regarding the Japanese educational system under which militaristic tendencies were to be eliminated, and the so-called democratization of schools with the formation of teachers' unions.

Shintoism was expelled from education, and history, geography and ethics, eliminated from elementary education.

The new school education law was proposed by the Cabinet on March 7, 1947 and came into force as from April 1, 1947. This law provides for a six years elementary school course, three years lower secondary school course, three years upper secondary school course, and four years university course. Under the post war system educational authority has been transferred from the Ministry of Education to the prefectural and local educational authorities who are free to develop educational programmes to meet local needs.

In 1951, there were 56,649 educational institutions in Japan in which total is included 555 colleges and universities for higher education, 18,302 secondary schools and 28,489 elementary schools.

Elementary Education : Compulsory for all children 6-14 years of age.

Secondary Education : Now divided into lower and upper grades of three years each. The lower grade is compulsory so that the compulsory education for Japanese children is extended to nine years; six years elementary and three years secondary.

Higher Education : The higher school was a preparatory school for the university, and higher trade and industrial schools. With the enforcement of the new school year system in April 1947 higher

schools were promoted to the status of colleges or universities and co-education permitted, with the provision for post graduate study for graduates.

Whether the new systems introduced in the years following Japan's surrender will prove successful, remains to be seen, but already there are signs of dissatisfaction among parents and teachers and one may expect gradual modifications of the present systems in keeping with Japanese thought and conditions. In any event, the fact that Japan has probably the highest rate of literacy of any country speaks well for Japanese education in general, pre-war or post war.

EMA Literally means "Pictorial Horse". It is a wooden tablet upon which is carved or painted the figure of a horse and which is offered to deities in token of gratitude for divine protection. Its origin may be traced to the time when lords and princes offered their favorite horses to the Gods as thanks-offerings. The art of painting *Ema* developed to a high degree during the Tokugawa period (1603-1867). They are offered to temples and shrines by people



Ema, a votive picture

desiring relief from sickness, sailors praying for a safe voyage, and tradesmen praying for prosperity.



Emma-O

EMMA-O The Regent of Hell who passes judgement on all new comers to hell.

EMPEROR (*Tenno-heika*) The Empire of Japan was founded by the Emperor Jimmu in 660 B.C., who is said to have been a direct descendant of the Sun Goddess, Amaterasu Omikami, the present Emperor Hirohito being the one hundred and twenty-fourth descendant of an unbroken line of rulers. (See Constitution-Imperial Family).

ENGLAND, FIRST RELATIONS WITH The first Englishman to set foot in Japan was William Adams, a native of Gillingham, who is often called Miura Anjin by the Japanese. He arrived in Kyushu in the year 1600 as pilot-major of the Dutch ship "*Leifde*" which had come to the Far East from Holland by way of Cape Horn. The "*Leifde*" was the sole survivor of a squadron of five vessels

that had left Amsterdam two years before. Although an Englishman, Adams was chosen by his Dutch shipmates to be their leader and spokesman in dealing with the Japanese authorities. Denounced as pirates by the Jesuit priests, who did not desire intruders in the country where they hoped to spread their faith, the crew of the "*Leifde*" were imprisoned while Adams went to Osaka to await the orders of *Shogun* Ieyasu. The fate of Adams and his shipmates was in the balance for some weeks, for the Portuguese were intriguing against them with every means at their disposal, and tried to persuade Ieyasu to put to death all the "*Leifde's*" crew as enemies of Japan. But Ieyasu was a shrewd *Shogun* and could sense some significance in the hatred of the Portuguese for the English and the Dutch; and since Adams had convinced him that he came in peace and that the Dutch desired only trade, he did not see why the Portuguese should retain the monopoly.

And so Adams and his friends were released, given permission to settle wherever they pleased, and Adams told to remain at court. It was from Adams that the *Shogun* was to learn of the Western world; of the arrogance of Spain; and the conquest of the great Armada, in which Adams himself had played a part as captain of a store ship attending the fleet; of mathematics and the rudiments of navigation. To the disgust of the Portuguese, a friendship sprang up between the *Shogun* and the simple English seaman that was to last until Ieyasu's death. Adams was given land and the rank of *samurai*, with retainers to serve him; the only thing denied him being the right

to leave the country. But he was able to communicate with his wife in England through the Dutch, who were allowed to come and go as they pleased and, as a result of his letters to people in London the East India Company dispatched a mission, under the command of Capt. John Saris in order to open up trade with Japan. Adams seeing that the Dutch were well established at Hirado suggested the English would do well to set up their trading station at Uruga, near Yedo, so as to be near the court of the *Shogun*. The letter in which he told Saris to make straight for Uruga did not reach him in time, and the English mission in the ship "*Clove*" arrived at Hirado in the summer of the year 1613. Adams made all haste from Yedo to welcome them, the first of his countrymen that he had seen since leaving England.

Capt. Saris had in his possession a letter from King James I of England to the *Shogun*, together with many gifts, and so Adams, Saris, Richard Cocks and others set out for Yedo to pay their respects.

The result of the meeting was that a treaty was concluded. It was suggested by the *Shogun* that the English set up their trading station at Uruga, which was conveniently situated near the *Shogun's* seat.

Saris, however, was stubborn and insisted that Hirado was preferable owing to its proximity to China. Thus English trade lost an excellent opportunity. Adams never quite recovered from his chagrin due to Saris' attitude and he even wrote letters of complaint to the East India Company. And so the English factory was established at Hirado under the

charge of Richard Cocks, with Adams as advisor.

Adams constructed ships for Ieyasu and certain *daimyo*. They were the first ocean-going vessels to be built in Japan. The first of these were built at Yokosuka. He made several voyages to various parts of the East and visited China, Siam, and the Ryukyu Islands. It was on his return from a long voyage that Adams learnt of the death of his friend and benefactor *Shogun* Ieyasu. He had died in 1616, being succeeded by his son, Hidetada.

The Jesuits had been stirring up a great deal of trouble in the country at that time and Hidetada's policy with respect to religion in particular was different from that of his father. While he often sent for Adams he was not the patron and friend that his father had been. Consequently, the *Shogun* restricted English trade to Hirado. This decree dealt the English a severe blow and the East India Company soon found the conditions of trade almost impossible.

William Adams died in 1620 at the age of forty-five, and it is to him that the people of Northern Europe owe their first contacts with Japan and her people. His tomb is at Yokosuka with that of his Japanese wife on the Pilot Mound, where stands a monument to his memory.

The English closed their factory soon after his death and withdrew from the trade, and although several attempts to re-open trade relations were made in later years, yet they were not properly revived until the Restoration in 1868.

The *Shogun* had become convinced that the country was in dire peril from the intrigues of

the Catholics and their converts. The Portuguese were banned from the country altogether and the Dutch confined to the island of Deshima. (See Dutch).

Apart from the few incidents occurring during the troubled times of the Restoration, until just before World War II, Japan and England had always enjoyed the most cordial relations. In 1905, these relations became the basis of the Anglo-Japanese Alliance which lasted until 1923 when it was terminated under the terms of the Washington Conference.

Englishmen played an important and creditable part in the early development of the country, particularly in organizing the Imperial Navy, and the fine railway system. Furthermore, many Englishmen have done much towards spreading a knowledge of this country, its culture and its people; Prof Basil Hall Chamberlain, Lord Redesdale, W.G. Aston, Ernest Satow, Sir Charles Eliot, Sir George Sansom, Arthur Waley, Bernard Leach, Edmund Blunden, to name but a few.

ENNICHI Is a day set apart for the special worship of a deity at either a Buddhist temple or a *Shinto* shrine. For example, the *Inari-no-Ennichi* is the day that is connected with the worship of the *Inari* (God of Fortune and Harvest) at his own shrine. On these particular days, especially in the evening, numerous stalls selling all manner of articles line the streets leading to the shrine or the temple. The people of the neighbourhood go there not only to worship but also to enjoy themselves at the stalls. In large cities

where there are many shrines and temples an *Ennichi* takes place on nearly every day of the year.

ENOMOTO TAKEAKI, VIS-COUNT (1839-1901) Was a retainer of the Tokugawa Shogunate. Studied marine engineering and navigation under Dutch instructors at Nagasaki. In 1862, he was sent to Holland for further studies as well as to superintend the construction of a warship ordered by the *Shogunate* from a dockyard in that country. Returning home in 1866, he was appointed *Gunkan Bugyo* (High Commissioner of Navy). When Tokugawa Yoshinobu, the last *Shogun*, resigned the great post of Generalissimo of the Empire, he and others refused to submit to the Imperialists, and ran off to Hakodate taking with them 8 warships. There they made a desperate fight against the Imperial forces, which were led by Kuroda. They were, however, overpowered and finally taken prisoners to Yedo. He was released in 1872, and was later appointed a high officer in the Hokkaido Colonial Government. In 1874, he was the Envoy Extraordinary and Minister Plenipotentiary to Russia, and there he concluded the memorable treaty which brought about the exchange of Karafuto (Saghalien) for the whole group of Chishima (Kurile Islands). He was Minister of the Navy in 1880, and thenceforward sat several times in different cabinets. He was a Privy Councillor when he died in 1909 at the age of 71. Broad-minded and chivalrous, he was loved and respected by the people.

F

FANS In olden days these were used by every individual, whether man or woman, workman or prince. They were used to keep oneself cool, as fire-bellows, and for signalling a command.

They are of two kinds: the flat fan, named *Uchiwa* and the folding fan, *Sensu*, or *Ogi*. The *Uchiwa* was originally introduced from Korea. The *Sensu* is, however, the more practical fan. On ceremonial occasions when wearing Japanese clothes, no person can be considered properly dressed unless carrying a *Sensu*. The *Sensu* is always used in Japanese dances such as *Kagura*, *Noh*, *Kabuki*, etc., and is also carried by singers of classical Japanese songs, such as *Nagauta*, *Gidayu*, etc. There is a fan known as *Gumbai Uchiwa* which is used by those who judge *Sumo* or Japanese wrestling matches.



Uchiwa

Sensu

FAUNA The principal animals are:—Bear, deer, badger (q.v.) fox (q.v.), hare, monkey, dog, boar, cat (q.v.), horse, rat, weasel, squirrel. Sheep are raised, chiefly in Hokkaido and goats have increased in recent years. Of birds there is a great variety: Chickens, duck (do-

mestic and wild), goose, crane, heron, turkey, pigeon, crow, hawk, sparrow, owl, etc. The finest singer is the *Uguisu* which resembles the nightingale, but has not quite so sweet a song. The cuckoo is heard and seen in the months of May and June in the northern districts. Seagulls of various kinds are plentiful on the coasts and the cormorant is used at Gifu and other places for fishing.

Reptiles and insects are numerous. Snakes and lizards are found in most parts of the country, few of them, however, being poisonous. There are also frogs and centipedes. The tortoise is held to be a sacred creature and kindness done to them brings merit. (See *Urashima Taro*).

Cicadas, dragon-flies of many varieties, grasshoppers, moths, butterflies, spiders, cockroaches and crickets abound; also the Praying Mantis, so called because of the position it assumes.

Singing insects are very popular with the people, cicadas, grasshoppers, crickets, and other musical chirpers being sold in the markets during the autumn months. (See *Mushikiki*).

The people are fond of domestic pets such as dogs and cats, and are usually kind to animals. The most popular native breeds of dogs are the Akita *Inu* which resembles the husky, and the Tosa *Inu* which is like a mastiff. The native cat is like the Manx variety. (See *Cats*).

Silk-worms are widely cultivated and are of two kinds: those that spin in spring, and those that spin

in summer, the former being the more valuable.

FESTIVALS AND HOLIDAYS

January New Year is the most celebrated of all festivals and it is on the first day of the New Year that the whole nation celebrates its birthday. The Japanese people reckon age as from the New Year and individual birthdays are only celebrated by the young.

By midnight of New Year's Eve, debts must be paid, houses cleaned, rubbish disposed of. Everything has to be cleared up. Everyone tries to get a clean and fresh start and when the bells of the temples start to strike their 108 strokes at midnight, people cease work and visit the shrines to offer thanks to the Gods and pray for peace and prosperity in the New Year.

1st-3rd. Official New Year celebrations last for 3 days. Every home celebrates the first day of the year with *Tosozake* a thick sweet wine and *Zonimochi* special form of rice cake eaten at this season. At the Imperial Court the New Year Divine Service called *Shihokai* is most solemnly performed.

Ehomairi, or pilgrimage to a temple or shrine is made by every orthodox Japanese early in the morning of the New Year.

2nd. *Hatsuni*, the first loading of merchandise; *Kakizome* the first writing; *Hatsuyume*, first dream; and commencement of all other things is celebrated.

3rd. *Genshisai*. The New Year Ritual at the Court, is performed before the Imperial Sanctuary.

5th. *Shinnen-Enkai*. The first Banquet given by the Imperial Court.

6th. *Dezomeshiki*. This famous

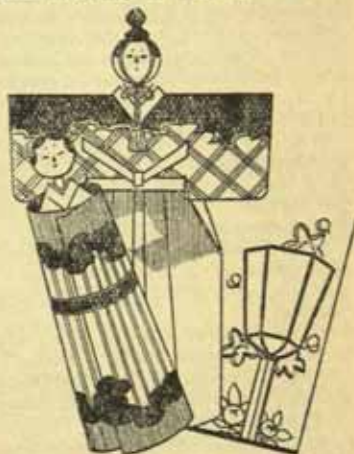
New Year review of the fire brigade takes place all over the country.

7th. *Nanakusa*. An old custom of eating rice gruel boiled with *Nanakusa*, seven species of edible herbs, is still observed by some families.

Gokosho-Hajime, the first giving of lectures of the year in the presence of His Majesty, by noted scholars.

February About 3rd or 4th *Setsubun* q.v. (Bean-Throwing Rite) the last day of winter according to the lunar calendar. On this night a religious rite called *Tsuina*, or driving away the evil spirits and calling in fortune is held at many temples and shrines, and people scatter beans, one for each year of their age over the rooms of their houses, shouting "*Fuku wa uchi, oni wa soto*" (Welcome good luck, out with demons!)

11th. *Kigen-Setsu*, now abolished as a holiday. The anniversary of the founding of the Japanese Em-



Hina (dolls)

pire by the Emperor Jimmu, in 660 B.C. was observed on this day by the whole nation as one of the most important national holidays.

March 3rd. *Hinamatsuri* (Girls' Doll Festival). On this day all homes blessed with girl children display their dolls and heirlooms of the family in an alcove of the home. Feasts are prepared for the dolls on tiny dishes, and little girls, beautifully attired, invite their friends and relatives to their homes and "play house."

6th. *Chikyusetsu* (Empress' Birthday) is celebrated by all girls' schools throughout the nation.

18th-24th. *Haru-no-Higan*. Buddhist week of prayer when Buddhist adherents visit the graves of ancestors to offer flowers and incense and to pray.

21st. *Shunki-Koreisai* National Holiday) is the Spring Festival of the Imperial Ancestors. (Now Spring Equinox holiday).

April 1st. Cherry Dance. Starting about this day the famous *Miyako Odori* in Kyoto, the *Azuma Odori* in Tokyo, and the *Naniwa, Ashibe, Konohana Odori* in Osaka, are all performed for several weeks by the geisha of the respective cities.

3rd. *Jimmu-Tenno Sai* (now abolished as a holiday), the anniversary in commemoration of the demise of Jimmu Tenno, the first Emperor of Japan.

8th. *Kanbutsu-E*, or the Festival commemorating the Nativity of Buddha, is observed at all Buddhist temples.

Hana Matsuri (Flower Festival), is held at Hibiya Park, Tokyo.

29th. *Tencho Setsu* (National Holiday), celebrating the birthday of H.M. the Emperor.

30th. Great Spring Festival of the Yasukuni Shrine at Kudan,



Koi-Nobori

Tokyo, lasts for 3 days. The shrine is dedicated to the spirits of heroes and heroines who have laid down their lives for the Imperial Cause.

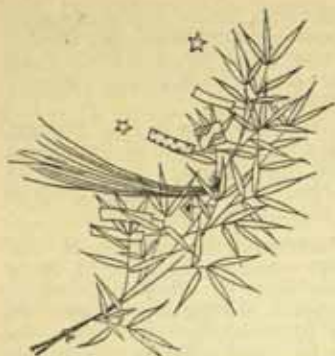
May 3rd. Constitution Day (National Holiday) Celebration of promulgation of new Constitution 1947.

5th. *Tango-no-Sekku*, or Festival for Boys, National Holiday, (Children's Day) is celebrated throughout the country by families with male offspring. It is a gala day for boys, especially for those of tender age. Great floating paper carp (*Koi-nobori*), symbolical of courage are flown from poles, whilst in an alcove in the home are set out warrior-dolls, miniature armour, weapons and family heirlooms.

11th. The great summer wrestling contest takes place at the Kokugikan Amphitheatre, Tokyo, lasting for 13 days.

15th. *Aoi Matsuri*, or the Festival of the Hollyhock, in honour of the Shimo-gamo and Kamikamo Shrines in the suburbs of Kyoto. This is the most stately and refined of the festivals in Japan.

June 1st-2nd. The great annual festival of Toshogu Shrine at Nikko is conducted with great pomp and gaiety.



Tanabata Matsuri

11th. *Tsuyu* or the rainy season sets in and lasts nearly a month. Farmers are busy planting the rice-seedlings in paddyfields.

14th. The Rice-Planting Festival at the Sumiyoshi Shrine in Osaka takes place and pretty geisha of the city take part in planting rice-seedlings in the sacred paddy-fields.

14th. Festival of the *Daijingu*, the Grand Shrine of Ise. (See Shinto).

21st. Festival of the Atsuta Shrine, at Nagoya. The shrine is the second greatest in Japan; here the Sacred Sword of the Imperial Regalia is preserved.

July 1st. Opening of Mt. Fuji and the Japan Alps to climbers.

7th. *Tanabata* (q.v.) *Matsuri*, or the Festival of the Weaver, is one of the most romantic and picturesque customs of the country.

On this occasion, freshly cut bamboos are set up in front of every house, and on their branches are hung different coloured papers, on which poems dedicated to the stars are written. Offerings of vegetables, fruits and rice-dumpling are also made.

13th-16th. Buddhist festival of *O'Bon*, or the "Feast of Lanterns."

On the first two days people visit their ancestors' tombs and invite the spirits to their homes and, after the celebration is over, they are escorted back to the yonder world in the late evening of the 15th. The *Bon Odori* is a country dance which is performed at this time. (See Dances).

15th. The *Chugen*, or Mid-year Day, when people exchange gifts as compliments of the season.

16th. *Yabui*, is the semi-annual holiday set aside for maid servants, apprentices, etc.

17th-24th. The famous *Gion Matsuri* is one of the outstanding summer attractions in Kyoto. The festival is not only the pride of Kyoto, but is also held in high regard throughout Japan. The celebration is in honour of the Yasaka Shrine dedicated to Susano-no-Mikoto, and his consort.

25th. The festival of the Temmangu Shrine, which is the greatest festival of Osaka, known as the Water Carnival by foreigners, is held on this day. The shrine is dedicated to Sugawara Michizane, a loyalist and a great man of letters of the 9th century.

August 1st. Festival of the Hikawa Shrine at Omiya near Tokyo, is held on this day. A religious dance called *Azuma Asobi* is performed on the stage of the shrine.

10th. '*O'Bon*' comes on this day according to the lunar calendar.

20th. Close of the climbing season of Mt. Fuji when large bonfires are burnt at all stations on the mountain.

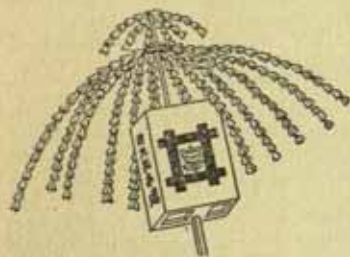
September 1st. *Ni-hyaku-to-ka*. 210th day from *Setsubun*. Rice harvesting begins.

9th. Chrysanthemum Festival.

21st *Aki-no-Higan*, or equinoctial week, starts on this day. During the period Buddhist temples are visited by devout families to attend mass. They also proceed to their family graveyards to offer flowers to the spirits of the dead.

Sept.-23rd. National Holiday-Autumn Equinox.

October 12th. *Oeshiki*, commemoration of the death of Nichiren Shonin, the founder of the



Mando

Nichiren sect of Buddhism takes place at the Hommonji Temple, Tokyo. Pilgrims from all parts of the country throng the temple grounds. At night, pilgrims grouped according to the locality in which they live, march towards the temple carrying big square lanterns, called *Mando*, highly decorated and illuminated and, to the accompaniment of drum-beating, recite the sacred formula of the sect.

15th. The shooting season opens on this day with the lifting of the seasonal ban, when sportsmen repair to fields and hills to try their luck.

17th. *Kanname Sai*, or Harvest Thanksgiving Festival, when the first fruits of the fields are offered to the Deities of the Harvest.

17th. *Seimon Barai*, or Clearance Sale, lasts about a week in the

cities and towns in the Kwansai districts (around Kyoto and Osaka), during which shops and stores sell their accumulated goods at greatly reduced prices.

22nd. The famous *Jidai Matsuri*, takes place in Kyoto in connection with the festival of the Heian Shrine. It is one of the greatest of the Kyoto Festivals.

November 1st. Airing of treasures stored in the Shosoin, Nara, takes place on this day lasting till the 14th. All the articles numbering 3,000 in all, have been preserved there for many centuries, and date from the days of the Emperor Shomu (724-748 A.D.). Only privileged people are allowed to view the wonderful collection.

3rd. *Meiji Setsu*, was one of the four great national holidays, and commemorated the birth of the Great Emperor Meiji, grandfather of H.M. the Emperor. Now called Culture Day.

15th. *Miyamairi*, or Temple-Pilgrimage (*Shichi go San*). All children of three years old, boys of five years and girls of seven years of age are taken by their parents or elders to their *Ujigami*, or tutelary deities to pay homage to the gods.

23rd. *Niname Sai*, was a national holiday celebrating the bountiful harvest of the year. Now "Labour Day."

December 5th. The festival of the Suitengu Shrine in Tokyo takes place on this day as one of the features of Tokyo life.

The gates of the shrine open at 4 o'clock in the morning and many faithful devotees rush into the compound in an effort to secure the first divine tablet at the office.

14th. *Gishi Sai*, the festival of the celebrated "Forty-seven Ronin

q.v." is held at the Sengakuji Temple, Takanawa, Tokyo.

25th. *Taisho-Tenno Sai*, was formerly a national holiday in memory of the late Emperor Taisho. The Imperial Mausoleum, situated at Asakawa, about 20 miles west of Tokyo, is visited by worshippers throughout the year.

31st. *Omisoka* or "Great Last Day." People are very busy on this day, for all pending matters must be settled before the advent of the New Year. At midnight, the temple bells sound a hundred and eight strokes to announce the passing of the old year and to herald the coming of the New.

FIREWORKS Pyrotechnics has always been a sphere of production in which the Japanese have been considered most adept. They have developed the making of fireworks, originally introduced from China, in which country gunpowder was first used, to a point where, having long ago excelled the Chinese, it is now one of the finer and most jealously guarded industrial arts.

The ambition of every maker of fireworks is to win one of the major awards at the annual display held in July, at Tokyo, on the River Sumida, and which is one of the most important outdoor events in the lives of the people of the Japanese capital. In 1955 sixty-four fireworks manufacturers took part in the championship. This annual display is called "*Kawabiraki*"—the expression originally meant—the opening of the river to sweet trout fishing, and was originated in the 18th century as a Buddhist Mass to console the victims of a disastrous famine and epidemic which had swept the country. The fireworks were introduced as a measure to cheer the people after their long period

of distress; perhaps, too, they served to clear the atmosphere of death in the same way as the large bonfires which were lit all over Europe after the "Black Death."

The 1955 display was the 222nd. Both sides of the river were utilized for temporary grandstands where the viewers sat, stood, or otherwise relaxed on the matting where they ate and drank and generally made merry whilst craning their necks in all directions in order to follow the antics of the brain children of the pyrotechnists which simply turned the night sky into a fairyland of jewels of every conceivable hue.

When the display was originated the population of Tokyo, then called Yedo, was probably not more than about 500,000 at the most. Today, with its population up to eight millions, one million and a half attended the 1955 event to watch from the stands or view from some six thousand nine hundred boats.

FISH Apart from being perhaps the greatest fish eaters, the Japanese are great lovers of fishing. The many fishing grounds along the coast abound in bream (*tai*), sardine (*urume-iwashi*), mackerel (*saba*), sole (*hirame*), besides many other varieties peculiar to Japanese waters. The best inland fishing is in the stocked waters of the Nikko mountains, Lake Biwa, Lake Towada, and the Hokkaido lakes. The *Ayu*, a kind of smelt, peculiar to East Asian waters is caught in many of the rivers and especially in the Nagara, near Gifu, the Kuma and the Chikugo, in Kyushu, Iwakuni, in Yamaguchi Prefecture, Ibo, in Hyogo, and the Tama and Sagami, near Tokyo.

Cormorant fishing is an interest-

ing method of catching fish by means of well-trained cormorants and is practiced chiefly on the River Nagara. The season is from May to October.

Japanese methods of drying and preserving fish are most ingenious and little sea life is wasted.

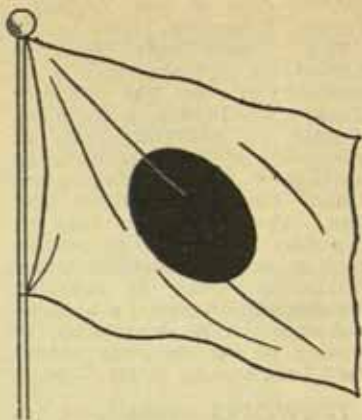
Cuttle fish and octopuses are favourite foods as is the 'Fugu' (Globe Fish), which is dangerous unless prepared for eating by an expert.

Japan has excellent oysters, lobsters, crabs, clams, abalone, as well as many types of edible sea weeds. Raw fish, chiefly 'Tai' (bream), 'Koi' (carp) and 'maguro' (tunny) is a most tasty delicacy.

The fishing industry is perhaps the most active in the world and particularly in Hokkaido where there are many well-equipped canneries which export thousands of tons annually of crab, salmon, lobsters etc., to all parts of the world, and particularly to the United Kingdom. The industry also employs many modern floating canneries and whaling vessels which range to the Far North and to the Antarctic. But since the war Japanese fishermen have been greatly restricted due to loss of certain fishing rights off the Siberian coast and the waters off Saghalien which Soviet Russia now controls, as well as the waters off the coast of Korea now restricted through the imposition of the Rhee line some sixty miles off the South Korean Coast.

FLAGS (Hata) The national flag of Japan is called *Hi-no-maru* (Round of the Sun) and has a red circle in the centre of a white back-ground.

The adoption of the sun as an emblem for flags dates back to ancient days. When the Emperor



National Flag of Japan

Godaigo (1288-1339) visited Mt. Kasagi, the Imperial troops all used Rising Sun flags.

The famous warriors, Takeda Shingen and Uesugi Kenshin used the Rising Sun flags on the battlefield. Toyotomi Hideyoshi also used this standard on his expedition to Korea (1596-1614). Later, in 1863, the Tokugawa *Shogunate* decreed that all Japanese ships should hoist ensigns with the Rising Sun on a white ground in order to distinguish them from alien vessels.

It was not, however, until 1870 that the Imperial Government issued a proclamation in which the standard form and size of the flag were fixed in a rectangular proportion of 3 for the length and 2 for the width, with the diameter of the sun three-fifths of the width, placed in the centre of the flag.

The Army and Navy used a flag which had the Rising Sun and rays on a white back ground. The Imperial standard is a golden chrysanthemum in the centre of

a red background and is used only by the Emperor.

Most mercantile and other business houses have their own house flags.

FLORA The Japanese love for plants and flowers, together with the suitable climate has resulted in a profusion of flora.

Azalea (*Tsutsuji*) are to be found growing wild and cultivated in most parts of the country. They are probably at their best in the north, especially around the Nikko district, where they bloom in many colours and varieties, from blood red to pink and white. The season is during May.

Bamboo (*Take*) usually grows in groves. It originally came from India and is now found in Japan in several varieties. One variety grows in thin shoots; another kind has yellow spots upon it when young and grows black with age; a third variety approaches a tree in height with a thick trunk. It sometimes grows to a height of nearly one hundred feet, with a girth of six inches, and is used for nearly every conceivable purpose. It grows very rapidly, the shoots appearing above the ground in a single night. The shoots are enjoyed as a vegetable when cooked. The leaves of the bamboo

grow only at the top of the shafts which are as straight as arrows, and from a distance these leaves swaying in the wind give a most charming appearance to the landscape.

The bamboo is used as food, for making furniture, walking sticks, masts, flutes, fencing swords, water pipes, chopsticks, pipe-stems, rulers, etc., etc. No other wood is utilized for so many purposes and its praises have been sung for centuries by Japanese and Chinese poets, whilst paintings of bamboo groves are favourite subjects for Japanese artists. The bamboo is symbolic of virtue, fidelity, and constancy.

Camellia (*Tsubaki*) with their dark shining evergreen leaves which have the appearance of being polished, like patent leather, and their variegated blossoms of red, white and pink hues, are very highly thought of by the Japanese, whilst camellia oil is widely used for the hair and even for cooking. On the island of Oshima, just off the Izu Peninsula, they bloom three times in a year. Oshima is noted for its production of camellia oil and for the luxuriant hair of its women.

Camphor (*Kusu*) The camphor trees grow in the south, and the wood is used for the making of chests or cut into chips and boiled to extract the oil. The camphor industry was at one time a government monopoly. Camphor in crystals, oil and wood is exported chiefly to India, and the U.S.A.

Cedar (*Sugi*) This tree grows to a tremendous size and provides many of the great temples with their enormous wooden beams. It is used a great deal for furniture. Fine specimens are to be



Bamboo

seen near Nikko, and also around Nara.

Cherry Trees (*Sakura*) are grown for their blossoms rather than for their fruit; it should be noted, however, that many Japanese cherry trees do bear fruit. Many writers have made the mistake of stating unreservedly that Japanese cherry trees are devoid of fruit.

The cherry blossom is considered the national flower. It seldom lasts more than three or four days, which is probably the reason that it is compared to the *samurai* in the old saying: "As the cherry is a king among flowers, so is the *samurai* a king among men." A *samurai* was expected to be prepared to die for his lord at a moment's notice.

There are over a hundred different varieties of cherries, blossoming from the latter part of March in the southern districts until the middle of May in the north; the date of flowering depends not only upon the locality but also upon the variety. The first cherry trees to blossom are the *Higan zakura* (Spring Equinox Cherry) which bloom about the same time as the Buddhist week of prayer *Higan* (see Festivals), the next to blossom being the *Yama zakura* (mountain cherry) and *Hito zakura* (single cherry), and the last the *Yae zakura* (double cherry). Mount Yoshino in Nara prefecture, on the outskirts of Kyoto, is where the finest blossoms are said to bloom, but at Ueno in Tokyo the trees are, also beautiful, whilst the most beautiful of all are those at Hiro-saki Park, in Aomori prefecture in the north; they are famous both for the profusion of beautiful double flowers and for the delight-

ful shape of the trees which are bowed down, almost touching the ground owing to the weight of the snows that are so heavy in that part of the country.

Fig (*Ichijiku*) are found mostly in the south and in the central part of the country, and the fruit is eaten both fresh and preserved. The leaves are used for mixing with bath water to prevent and cure cases of prickly heat.

Grass Meadow grass is almost non-existent in Japan, due to the fact that up to recent years cattle had not been reared to any extent. However, in the north clover grass is fairly common, particularly in Hokkaido which is to-day the centre of the cattle raising and dairy farming industry. In olden times few Japanese ate meat, in accordance with the Buddhist teachings which advised against the eating of flesh.

Cypress—(*Hinoki*) is an evergreen like the pine and the cryptomeria; it grows principally in mountainous districts, the bark resembling the cryptomeria and the leaf the pea-fruited cypress. The famous district for this tree is in the Kiso mountains. The wood is used principally for building, particularly in the construction of shrines. Its charcoal is used as a polisher in the production of lacquer.

Hydrangea (*Ajisai*) sometimes called *Nanabake* because it changes its colour seven times, grows almost all over the country and is one of the most beautiful flowering bushes. It often grows to a height of about 5 feet 6 inches. The colours change from green and yellow to a blue and almost purple.

Iris (*Shobu*) originally came from

China and is usually purple or white in colour. The root is used for medicinal purposes.

Paulownia (*Kiri*) grows to a height of about 30 feet and unlike the pine and cryptomeria loses all its green in winter. From April to May it blooms with purple flowers which possess a peculiar scent. The wood is very soft, but proof against damp and insects. It is principally used for chests of drawers, also for *Geta* (Japanese sandals) and many kinds of furniture.

The charcoal obtained from the wood is used in the manufacture of explosives. *Toyu*, the oil obtained from the seed of this tree, is used for water-proofing, and in the manufacture of paints and varnishes.

Zelkova (*Keyaki*) like the *Kiri*, sheds its leaves in the winter and grows almost anywhere. Grows very straight and to a height of about 90 feet, and up to 9 feet thick. The blossom is yellow. The wood is hard and strong. It is used for furniture and in building construction.

Chrysanthemum (*Kiku*) originally was brought from China. This flower is cultivated more extensively than any other, and far surpasses in beauty the chrysanthemum of China. With over one thousand years of experience in its cultivation the Japanese horticulturists have created something that is purely Japanese. The sixteen-petalled chrysanthemum is the emblem of the Imperial Family. The flower seems to bend to the will of the expert and grows almost to his command, and unlike the Occidental varieties it need not be cultivated in greenhouses but is most hardy and thrives in the severest weather.



Kiku (chrysanthemum)

The first European to use the word chrysanthemum was the botanist Breynius in 1689, but it was not until the great Dutchman Linnaeus used the term that it was universally adopted. The Japanese Chrysanthemum is of four main types:

1. Thick petalled, shape spherical.
2. Tubular petals.
3. Broad petalled. Petals are united into one and have from 16-22 florets.
4. Petals curve outward.

Almost every shape has been produced, but the yellow and white are the most highly thought of; indeed a famous poem runs:—

Kigiku Siragiku

Sono Hoka No

Nawa Nakumo Kana

"Yellow Chrysanthemum and white one;

Other colours do not matter."

During the early days of the Tokugawa *Shogunate* *Kiku* became immensely popular and the feudal lords took up the culture of this flower as a hobby. One *daimyo* wrote a work of fifteen volumes on the subject, and another when paying his annual visit to the *shogun* at Yedo, used to display in his train an exhibit of the flowers in pots. Figure making is very popular and the flowers

are grown together to form the shapes of ships, warriors, animals, birds and castles. A prominent feature of a Japanese chrysanthemum show are the giant plants, some of which have anything from 800-1000 branches growing from a single root.

The character of the Japanese people is most admirably reflected in "Chrysanthemum culture" for it can only be pursued successfully with the utmost care and patience and above everything else, thoroughness.

Lotus (Hasu) properly named *Hachisu* came originally from India and Egypt. It grows in ponds and marshes and has very large roots. It flowers in early summer, opening its pink or white blooms in the early morning and closing them in the afternoon. The leaves are also beautiful and are equally prized. The roots are eaten as a vegetable. This is a sacred flower closely connected with Buddhism, many images of the Buddha showing him seated on lotus petals or leaves.

The three types are:—

1. Red coloured: *Nami-hasu*. 2. White coloured: *Mochi-hasu*. 3. Chinese: *Nanking-hasu*. The flower of this variety is used for medicinal purposes.

Maple (Momiji) in its many varieties grows everywhere in Japan and in autumn its foliage bursts into every conceivable hue of gold, yellow, orange and red. A favorite subject for poets and artists, and a great outdoor attraction for the people.

Morning Glory (Asagao) grows in over a hundred different varieties. Flowers in the early morning, drooping away with the bright sunrise. It originally came from China in the Nara Era where it was

principally grown for medicinal purposes. It blossoms in almost every shade and colour.

Mulberry (Kusa) sometimes grows wild in the mountains, but is principally cultivated for sericulture. Flowers are of a cream colour and appear in April. The leaves are used as a tea for medicinal purposes. There are over 800 varieties.

Oranges are of two principal varieties: the mandarin orange (*Mikan*), and the bitter orange (*Daidai*). Oranges are principally grown in Shizuoka and Wakayama prefectures and on Sakura Island, near Kagoshima.

Persimmon (Kaki) This tree grows to a height of about 30 ft. and the delicious fruit resembles the tomato in shape and ripens in autumn. It is dried and preserved. Some parts of the fruit are used for medicinal purposes.

Pine (Matsu) No matter where you may go in Japan you cannot fail to find the pine-tree which grows in every conceivable shape, both grotesque and beautiful. The three principal types are: 1. *Akamatsu* (red pine), 2. *Kuromatsu* (black pine), 3. *Goyomatsu* (*Pinus pentaphylla*). It is the emblem of strength, endurance, and longevity.

Peach (Momo) The flowers of this tree are highly esteemed and are used for decorative purposes at the "Girls' Festival" (*Hina Matsuri*). It symbolizes longevity.

Peony (Botan) originally came from China where it was used for medicinal purposes. The plants grow to a height of six feet, and flower in May. Famous places for its cultivation are Niigata, in the north, and Hyogo. A type that flowers in winter is called *Kanbotan*. The main colours are:

red, pink, white, violet-red, and black-red.

Plum (*Ume*) orchards are extensively cultivated and the red, pink, and white blossoms much admired. Originally came from China. It grows in many varieties.

Cryptomeria (*Sugi*) An evergreen which grows to a great height. Very often these lovely trees attain a height of one hundred feet, and a circumference of twelve feet. It is a species of cedar and is frequently to be found in temple groves. The most famous groves are at Nikko, Yoshino and Akita.

Water lily (*Suiren*) is grown in ponds and bowls in various varieties. The principal colours are red, pink, yellow, violet and white. The *Himesuiren* is the type with very large leaves.

Willow (*Yanagi*) grows in several varieties all of which symbolize grace. Superstition holds that chopsticks made of willow cure toothache.

Wistaria (*Fuji*) A rapid growing vine which is used for covering arbours, courts, trellises, and passage ways. The blossoms hang down in festoon-like pendants, usually of a violet colour, but sometimes white. The wood of the vine is said to be effective in relieving cancer and stomach complaints.

Besides those mentioned, many types of European and American fruits, flowers and vegetables are cultivated. Apples are extensively grown in the north and are now being exported. The three staples are:—Rice, tea, and the mulberry grown for silk production. The five chief cereals:—wheat, barley, beans, millets and sorghum. Vegetables are grown in almost every variety.



Ikebana

FLOWER ARRANGEMENT

(*Ikebana*) Supposed to have originated in India, it was introduced in Japan by the Prince Shotoku who ordered flowers to be offered before the image of the Buddha in his private temple. It developed side by side with the tea ceremony, also greatly fostered by Buddhism. During the Tokugawa period various schools of flower arrangement came into being, but in reality there are only two main branches: (1) Aiming at a classic idealism, or formal; (2) Accepting nature as a model, or natural. The principles of the arrangement, no matter what form they may take or to what school they belong, are the same. Heaven is the main principle; the subordinate principle, earth; and the reconciling principle, man.

If a single plant, flower or branch is used, the main part pointing upwards represents Heaven, a twig on the right side bent sideways in the shape of a V denotes Man, and the lowest twig or branch on the left signifies Earth. Flowers are treated according to the kind of vase they are placed in, or the part of the

house in which they are to be displayed. The styles are: the formal, semi-formal, and the informal. When flowers are arranged for the *Tokonoma* (q.v.), then the scene depicted on the scroll must be considered and flowers chosen accordingly, but on no account may they cover any part of the picture or writing on the scroll hanging in the *Tokonoma*. The natural style is the most difficult because there are so many different arrangements, depending of course upon the flowers used, but the most intricate is the arranging of a single blossom of the peony. Those who can do this properly are regarded as being experts in the art.

Today, one of the most popular schools of flower arrangement is the *Sogetsu* which adopts a purely informal and even impressionistic style and employs all manner of materials such as plastics, wire, straw, as accessories. (See *Flora*).

FOOD. Foreigners often say that Japanese food lacks taste and variety, that it is too simple and uninteresting. This judgement may be based on the fact that most Japanese food is boiled, very little fat or grease being used. But Japanese food is wide in its variety and the people have utilized all manner of vegetables, and sea weeds. Particularly wide in its variety is the sea food. Rice is, of course, the staple, but since the war many more people are eating bread and barley.

Suimono is soup made with vegetables or fish.

Hitashimono is boiled vegetables with a thin sauce.

Tempura is fried food, usually prawns, other small fish, and vege-

tables.

Yakimono is broiled food.

Sashimi slices of raw fish.

Sunomono fish, shellfish, or vegetables served with vinegar.

Nabemono foods served in the pot in which they are cooked.

Nimono fish, meat or vegetables boiled in soy sauce.

Tsukemono pickles.

Sukiyaki beef, chicken, pork, fish, boiled with vegetables, sugar and soy sauce.

Unagi eels broiled and served with or without rice.

Sukiyaki and *Tempura* are most popular dishes with foreigners. (See *Tea* under *Agriculture*, also *Sake*).

FORTY-SEVEN RONIN, Or the Forty-Seven *Samurai* without a master, were vassals of Asano Naganori, the Lord of the Castle of Ako, in the province of Harima.

Now, it happened that in the spring of 1701, an Imperial envoy having been sent to the *Shogunate*, Asano and another *daimyo*, Date Muneharu, were appointed to receive and entertain him. As these *daimyo*, were young and inexperienced, the *Shogun* appointed another high official, Kira Yoshinaka, who was well-versed in ceremonies, to assist them. But Kira, being a greedy and conceited old man, heaped insult after insult upon the unfortunate Lord Asano who had failed to court Kira's favour by offering costly presents.

One day, Asano, no longer able to bear the gross provocation offered by Kira, drew his sword and attacked him. He succeeded in wounding him, but was prevented from killing him, by an officer. On the same day the

Shogunate ordered Asano to commit *harakiri*, while officers were sent to Ako to confiscate the Asano domain.

Oishi Yoshio, the chief councillor of the House of Asano, was in Ako while these tragic events took place in Yedo. He immediately convoked a council of the retainers, in which he proposed that the *Shogunate* Government should be petitioned to re-establish the House of Asano with Daigaku, the brother of their master, as his successor: if this should be rejected, they would defend the castle to the death against the delegates of the *Shogunate*. In a few days all who were against this proposal deserted the castle leaving only 60 behind. Meanwhile a letter came from Daigaku advising Oishi to quit the castle in peace. Oishi obeyed this order, and when the transfer of the castle and estate were effected, they all left Ako, Oishi himself retiring to Yamashina, a suburb of Kyoto. Kira Yoshinaka, in the meantime, suspecting that Asano's former retainers would be scheming against his life, sent spies to Kyoto and had them report to him all that Oishi did. The latter in order to delude the enemy, led a dissolute life constantly frequenting the gay quarters.

In the following year, the *Shogunate* sentenced Daigaku to confinement at Ako, the dominion of the main house of the Asano family. Now, the last hope to re-establish the House of Asano was gone, he and his followers decided to revenge the wrong done by Kira on their master. In October, Oishi and the others reached Yedo, where they watched for a favourable opportunity to carry out their desperate attempt.

At length, on the night of

December 14th, 1702, the little band of forty-seven assaulted the mansion of Kira at Honjo, and after a fierce fight with the retainers of Kira, succeeded at last in killing him. Their vengeance being fulfilled, Oishi at once reported the matter to the magistrate and awaited his orders at Sengakuji Temple, Takanawa.

After much deliberation by the authorities, the sentence was at last pronounced on the forty-six *ronin*, for one, the humblest in rank, had been sent to convey the glad tidings to the Dowager Asano and hence was exempted from the sentence.

They were then divided into four groups, handed over to four different *daimyo*, and were sentenced to perform *harakiri*. They were buried beside the grave of their beloved lord at the Sengakuji Temple in Tokyo.

Thousands visit their graves every month to burn incense, and no day passes without fresh flowers adorn their graves. Their strong loyalty is revered as a sublime expression of *Bushido*, the true spirit of Japan.

FOXES (*Kitsune*) Like the Badger (*Tanuki*) the fox is said to possess supernatural powers, and to be able to bewitch and cast evil spells upon people. The only kind of fox well disposed towards man is the *Inari* Fox which is said to be the messenger of the God of the Harvest, but all others are bad, particularly the man-fox (*Hito-kitsune*).

It was believed that foxes lived to a great age and at the age of one hundred assumed the human form. The fox is said to disguise itself as a priest and is responsible for the fox-fire *Kitsune-bi* (will-o'-the-wisp). They sometimes delude

blind men, who follow them about grasping their tails which they think is the *Kimono* of a friend. They also shave men's heads in order to make them look like monks, and eat the grease of candles after first extinguishing them.



Fudo, the God of Wisdom

FUDO A very popular deity of esoteric Buddhism and an incarnation of *Dainichi*, the God of Wisdom. Commonly represented sitting amid flames grasping a sword in one hand and a rope in the other—the one for terrifying and the other for binding evildoers.

FUJIYAMA (Mount Fuji) 12,360 ft. The peerless, sacred mountain of Japan and probably one of the most beautiful in the world. The name Fuji is of *Ainu* origin, according to the late Venerable Archdeacon John Batchelor D.D. of Sapporo, the recognized authority on the *Ainu*. In Hokkaido, the fire of every active volcano is worshipped under the name of *Fujikami* (divine Fuji), fire being regarded as the ancestress of the *Ainu* race. Legend connects Fuji with Lake Biwa, near Kyoto, the

largest fresh water lake in Japan. It is said that Fujiyama rose in a single night some 2,000 years ago, and at the same time an immense depression was formed in the West which became Lake Biwa. Regardless of the angle from which it is seen, Fuji is always beautiful. Hokusai, the greatest *Ukiyoe* artist painted his famous hundred views, Fuji Hyakkei, and Narihira, the poet was unable to tear himself away from it, stopping with his retinue at the foot to compose a poem on its beauty. During the climbing season in the months of July and August, the trails are crowded with climbers and pilgrims who usually start at night so as to reach the summit in time to see the sunrise.

The first foreigner to ascend the mountain was Sir Rutherford Alcock, the first British Minister to Japan, who made the ascent in 1860. The first woman to make the ascent is said to have been Lady Parkes, the wife of the succeeding British Minister, it being forbidden for Japanese women to make the ascent further than the second station until after the Restoration.

The average time taken for the ascent is about 10 hours; the descent taking only 3 hours as it is hastened by the loose volcanic ash covering the slope. At the base of the mountain lie the Five Lakes of Fuji:—Yamanaka, Kawaguchi, Nishi, Motosu, and Shoji, all noted for their beauty. Geologists think that the last three were at one time joined together, and were separated by lava flow in the days when the mountain was active. The last eruption was in 1707 on which occasion it is said that Tokyo, 75 miles distant was covered in ashes six inches deep.



Peerless Fujiyama

The crater is some 1,968 feet in diameter.

FUJIFUSA, FUJIWARA A great patriot who accompanied the Emperor Godaigo into exile.

FUJIHIME The divinity who inhabits Fujiyama and who is also supposed to cause the trees to flower.

FUJIN The God of the Winds.

FUJIWARA The name of the powerful family who directed the affairs of state from 660 until 1050 A.D. and who, even after the advent of the *Shogunate* remained in the foremost ranks of the nobility. From their ranks were selected the Empresses and high officials, and many of its members have contributed to the arts, to literature, religion, and warlike pursuits. (See Special



Fukusuke

Literature: Brinkley's History, Murdoch's, Sansom's, for further information)

FUKUSUKE A popular toy in the shape of a dwarf with a big head used as an ornament and often seen as a shop sign.

FUKUZAWA YUKICHI (1835-1903) The man to whom Japan owes to a great extent to-day's civilization, was the son of a *samurai* family and was born in Osaka. He studied the Dutch language and medicine at Nagasaki for some years and later accompanied the first mission sent abroad to Europe and America. On his return he took up seriously the study of English and wrote several books upon Western civilization. He was the founder of Keio-Gijuku now known as Keio University, named after the Keio era (1865-1868). He also founded the Jiji newspaper. (See autobiography published by Hokuseido Press, Tokyo).

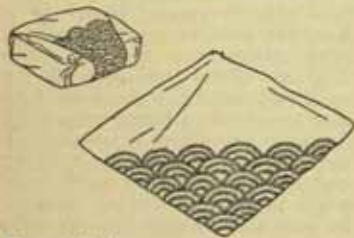
FUNADAMA-NO-KAMI The God of Ships.

FUNERAL CUSTOMS Buddhist. On the occasion of a death, Buddhist priests are at once invited to read sutras (scriptures) by the side of the body, after which it is placed in a coffin which is either round or square in shape. The body is placed either in a squatting position, or else lengthways. Sometimes the wife puts in a lock of her hair as a sign of her devotion to the deceased. At least twenty-four hours must pass before the body is cremated or buried. The funeral service is conducted either at a temple or at the funeral hall when prayers are said for the safe departure of the soul of the deceased to the

other world. Every seventh day after death a priest recites scriptures for the deceased, until on the forty-ninth day, the family mourning ceases. All Buddhist families have a family altar, *Butsudan* (q.v.) where the ancestral tablets of the deceased are placed, incense burned occasionally, and the prayers of the family are offered.

Shinto The procedure here is similar, the chief difference being that whilst Buddhism prohibits the offerings of flesh of any kind, *Shinto* allows offerings of flesh, fish, vegetables, etc., and instead of incense being burnt *Nusa* (strips of white paper) and twigs of the sacred *Sakaki* tree are offered. *Shinto* ancestral tablets are not varnished or gilded but are of plain wood. During the *Shinto* ceremony the priest usually reads a prayer in which the chief events in the life of the deceased are reviewed.

FUROSHIKI is a large square cloth made of various materials such as silk, cotton, linen; used for wrapping purposes, and especially when presenting a gift. Some of these are extremely beautiful; some carry the family crest of the owner, others decorated with pictures of flowers, trees, and the beloved Mount Fuji.



Furoshiki

The name *Furoshiki* means a 'bath cloth.'

It was used originally as a cloth upon which a person sat after finishing a bath.

At one period a large bath house was erected in Yedo, the ancient name of Tokyo, and the patrons used to wrap their clothing and belongings in such a cloth whilst taking a bath, and used it afterwards for drying the body.

The *furoshiki* is today most popular with visitors to Japan and women have found it useful as a cushion cover, as a scarf, or wrap for the head.

FUSHIMI, BATTLE OF Fought at Fushimi near Kyoto, in 1868, between the Imperialists and the supporters of the *Shogunate*; the latter suffering a decisive defeat.

FUTABATEI SHIMEI (1864-1909) Proper name Tatsunosuke Hasegawa. One of the greatest writers of the Meiji era. Son of a *samurai* of Owari, he studied Russian at the Tokyo School of Foreign Languages, becoming thus acquainted with the Russian writers who were to influence his writings and whom he introduced through his translations to the Japanese people. Later studied English. Was the writer of the first really modern Japanese novel for which he borrowed the name of the late Tsubouchi Shoyo, another great writer of the time. This novel, *Ukigumo* was a discussion of the changing relations between East and West. After becoming teacher of Russian in the military academy, he joined the teaching staff of the Foreign Language School. Resigning his position in 1903, he travelled for some time in China, then in 1904 came again before the public

with a story of the Amur River. Joining the staff of the great Asahi newspaper he translated several stories from the Russian of Turgenyev and Gorky and brought out his novel *Sono Omokage* (The Semblance) which was translated and published in Europe and America under the name of "The Adopted Son."

In June 1908 he started on a

tour to Europe via Russia, visiting practically every country of the Continent. In April 1909 he started from London for home, but his health had broken down and he contracted consumption. He died at sea on the "*Kamo Maru*" whilst the vessel was in the Bay of Bengal. His last work *Heibon* (Mediocrity) was translated into English by Glenn Shaw.

G

GAGAKU (Classical Music) Introduced from China, Korea, and India in the Heian period and became the music of the Imperial court. It is played by a type of symphonic orchestra composed of flutes, harps, drums, etc. *Gagaku* is performed to-day on special festivals by the Imperial Household musicians.

GAMES The Japanese are great lovers of games of various kinds, many of which correspond to games played in the West. The following are some of the most common:—

Anaichi resembles the western game of pitch and toss.

Chie-no-ita or Jig-saw puzzles.

Chinchin mugamuga hopping on one leg as long as possible with the other leg bent up.

Cock fighting or *Tori-no-Keai*. According to the late B.H. Chamberlain this game became fashionable only in 1874, but it is said to have been in vogue very early in Japanese history.

Dakyu (Polo) Was introduced from China and differs from the European game in certain details;

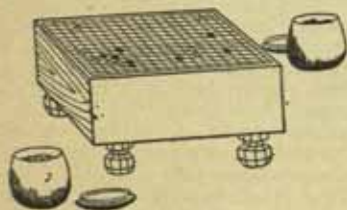
but it was never very popular, probably due to the expense involved.

Dochu sugoroku The travelling game of the Tokaido Road in its most popular form is played on a large piece of paper or cardboard on which are marked the different road station. The players throw dice to determine their rate of progress. There are many other forms of this game.

Fukubiki or Fortune Drawing is often played at social gatherings. It consists in the promoter of the game giving all players twisted pieces of paper upon which some homonymous words are written. When the promoter starts to read out the words from his own paper, the player holding the paper containing corresponding words comes forward and draws his fortune, or prize. For example, the promoter may call out. "The First Principle of Economy," thereupon the player who found the word *Sekken* (Soap), signifying frugality on his paper would claim a prize which would probably be a tablet of soap. *Fukubiki* is also used by shopkeepers to attract customers, in which case it is more of a lottery.

Floating fan The players float fans upon a stream between two chosen spots and compose a poem during the time that their fans take to cover the distance. This was a game of the feudal aristocracy. It is not played to-day.

Go is a complicated game of chequers which was introduced from China by Kibi Daijin (q.v.) It is played on a low table (*Goban*), on the top of which nineteen horizontal lines intersect an equal number drawn at right angles. Three hundred and sixty-one intersections are thus formed called *Me*. The central point is called *Taikyoku*, or primordial principle; the remaining three hundred and sixty representing degrees of latitude. The chief celestial bodies are represented by nine spots or *Seimoku*; the black *Ishi* or stones, of which there are one hundred and eighty-one, represent night, and one hundred and eighty white ones represent day. The game consists in capturing one's opponent's pawns, or stones, by enclosing at least three crosses round them and slowly covering as much of the table as possible.



Goban

Gomoku narabe is a simpler form of *Go* game played on a *Goban* in which the players try merely to get five stones in a line to win the game.



Hane-tsuki

Hanetsuki The game of battle-dore and shuttlecock, is usually played at the New Year.

Hatatsuburakashi a kite game common to Nagasaki. It consists in cutting loose the opponent's kite by means of a part of the kite-string being treated with powdered glass; this is manoeuvred against the cord of the adversary's kite and cuts it loose.

Ishinage The game of marbles.

Kakurembo Hide and seek.

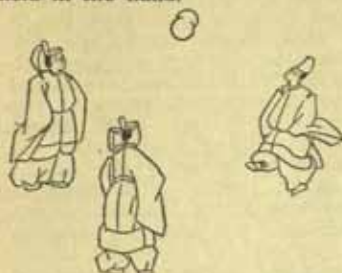
Karuta probably derived from the Spanish "*Carta*" is the generic name for several kinds of card games:

The *Iroha Garuta* cards, 48 in number bear the signs of the *Iroha* syllabary as initials to be matched by forty-eight proverb pictures.

The *Uta Garuta* consists of two sets of one hundred cards, one of which is adorned with pictures and the other with corresponding poems which must be matched.

In the *Hana Garuta*, or flower cards, forty-eight cards are used,

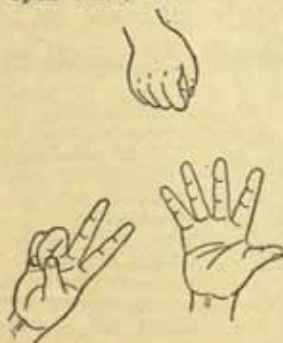
four cards being devoted to each month, and decorated with the flower emblematic of that month, it being necessary to collect in the shortest space of time the complete sets of the cards originally held in the hand.



Kemari

Kemari Football which was much favoured at court in ancient times; this, however, has been replaced by the Western games of soccer, and rugby.

Ken Games played with the fingers. *Jankempon* is the most popular form. It is played with the hands held out to represent, stone, paper, or scissors. The first by the closed fist, the second by an open hand, and the third by



Jan-Ken-Pon

holding apart the index and middle fingers. Each figure is stronger than one but, weaker than another of the three forms: a stone can break scissors, which in turn can cut paper, while the latter overcomes the stone by wrapping it up.

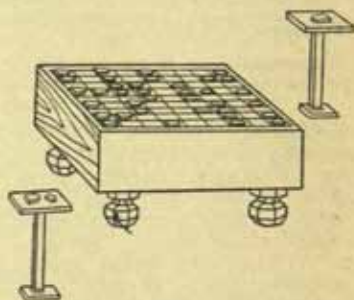
Tohachikeu or Kitsuneken.

Played by three people, one of whom represents the fox by placing his hands at the side of his head to imitate the animals ears, another extends his arm to personify the hunter with his gun, and the third sits with his hands on his knees to represent the village headman. Motions must be made in sequence and mean: the hunter can shoot the fox, but cannot shoot his master, the headman; the fox can fool the master, but cannot fool the hunter.

Koma asobi or Top spinning.

Mekakushi Blind Man's Buff.

Onigokko The *Oni* or devil stands in the middle and tries to prevent the players running from one side of a ring to the other.



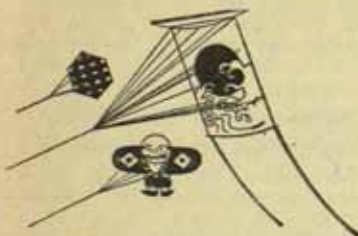
Shogi

Shogi Similar to chess, and played with forty pawns; each of which has a name written upon it.



Takeuma

Takeuma are stilts made of bamboo.



Tako age (flying kites)

Takoage is kite flying.

Wamawashi or Hoop trundling.
(See Sports)

GARDENS Japanese landscape gardening is distinctive in style from all others. Experts agree that in its own particular type, it holds a unique position in regard to artistry and beauty. The gardens are of two main types: *Tsukiyama* (hilly gardens) and *Hiraniwa* (flat gardens). First introduced from China, Japanese gardening aims at providing a landscape composition just as an artist depicts a landscape on a canvas a few feet square. To this

end, rocks, shrubs, dwarf-trees, sand, and running water are pressed into use. The traditional features of the early gardens were an island set in a pool, and connected with the mainland by small bridges or stepping stones, with stone lanterns and rocks placed in such manner as to give the whole the effect of a wide landscape. So much was the island type of garden in vogue at one time that it was called *Shima* (island). But in early times the custom of removing the capital upon the death of an Emperor prevented any permanent cultivation, thus retarding the progress of the art; and it was not until a permanent capital was established at Nara in 710 A.D. that any great progress was made. The Nara period was renowned for its wonderful gardens. Gardening was greatly influenced by Buddhism, and particularly by the Zen Sect which also sponsored the *Chanoyu* (tea ceremony). It was this ceremony that stimulated the art, since a garden had to be arranged in which the *Chaseki* (tea arbour) could be erected. Several fine types of gardens of the 14th and 15th centuries exist, especially in and around the city of Kyoto.

Tsukiyama (Hilly Garden) This



Tea Arbour

type was generally in vogue before the introduction of the tea ceremony, and the main garden on the southern side of a mansion was usually in the hilly style. But with the growing interest in the tea ceremony, the flat gardens, which were usually made to represent moors, or valleys, came into vogue.

Both the hilly and flat gardens had three styles: formal, semi-formal, and wild. Water was an essential feature to the hilly garden, but was sometimes only suggested by sand, or pebbles, with an island in the centre, while a water-fall might be represented by a white stone.

During the Tokugawa period Yedo was noted for its famous gardens, but with the advent of the Restoration many of them fell into neglect, or were destroyed. But many have survived, among which the most famous in Tokyo are: Kiyosumi-en at Fukagawa, Baron Okura's garden at Mukojima, and Marquis Saigo's garden at Meguro, whilst the spacious gardens of the Meiji Shrine are fine examples of the modern style. In Kyoto are many wonderful gardens, most of which are attached to temples, the garden of the Nishi Hongwanji temple being a spacious and beautiful specimen, whilst the temple of Ryuanji possesses one of the oldest in the country which is attributed to the famous gardener priest, Soami.

Many of the once famous gardens have been converted into parks but still retain their ancient styles. People from all over the country visit the famous Kenroku-en at Kanazawa, the Tokiwa Park at Mito, and the Koraku-en at Okayama, which are undoubtedly examples of the highest form of the Japanese gardening art, and

may safely be compared with that of the whole world.

GEISHA are not only skilled entertainers but also witty conversationalists, skilled in the arts of the tea ceremony and flower arrangement, and music. Many waitresses and entertainers try to pass as *geisha* but the numbers of real *geisha* are to-day comparatively few. And true *geisha* are not necessarily women of loose morals as is generally supposed. The education of a *geisha* may start as early as the age of five, in addition to her ordinary compulsory education. She must learn how to move and speak gracefully, dance, sing, study the tea ceremony, flower arrangement, and a host of other subjects.

Geisha are to-day among the few women who habitually wear the Japanese form of hair-style called '*mage*' and many of them make use of wigs. Their costumes are most colourful, their make-up employed in accordance with traditional Japanese style, and their manners impeccable and designed to please even the most exacting guest. Young apprentice *geisha* are called '*maiko*' in Kyoto and '*hangyoku*' in Tokyo and wear a much more elaborate style of hairdressing and a more colourful, though juvenile form of *kimono*, and *obi*, or sash.

It is usual to invite *geisha* and *maiko* or *hangyoku*, to any Japanese style party or banquet. Some of them are employed by certain restaurants but the majority belong to a proper *geisha* association and are called by telephone. When they arrive at a party they assist in serving wine to the guests and provide colour as well as their usual highly intelligent and witty



Maiko



Geisha

conversation to the proceedings. They will also dance and sing to the accompaniment of the *samisen*-a stringed instrument, and sometimes a *koto*-also a stringed instrument but which is somewhat similar in tone to a piano. Payment for their services is added to the bill, they are never paid by the guest direct, and the amount of course depends on how long they are retained. In the old days payment was made by the '*geisha* hour' which was the length of time it took for a small candle to burn out.

And it is not only the men who enjoy the company of these delightful and accomplished women, for women, too, often call *geisha* to entertain them, and incidentally they perhaps learn quite a lot from them about the conversation and behaviour of their menfolk. The most famous and skilled *geisha* are to be found in the restaurant districts of Pontocho, in Kyoto, and Shimbashi, in Tokyo, and each year they stage colourful

performances, such as the '*Miyako Odori*' at Kyoto, which are most popular with the general public.

Gei, means art, *sha*, person. Towards the end of the 16th century the *samisen*, the popular Japanese stringed instrument was introduced from Okinawa and came to add new colour to entertainment, and soon the *samisen* drum ensemble came to be a popular form of entertainment provided by singing women and those who came to be skilled in the use of the new instrument. The drum, *taiko*, was also popular, hence the early name of "*Geisha*," *Taiko joro*, drum courtesan.

But it was really in the 17th century in Yedo, the ancient name of Tokyo, that the name "*Geisha*" came into common use to define those engaged in singing, dancing and otherwise entertaining.

Geisha often marry into quite distinguished families and are said to make splendid wives, for they are well versed in the art of conversation, know the ways of men, can sing and dance, and are generally speaking interesting and versatile women.

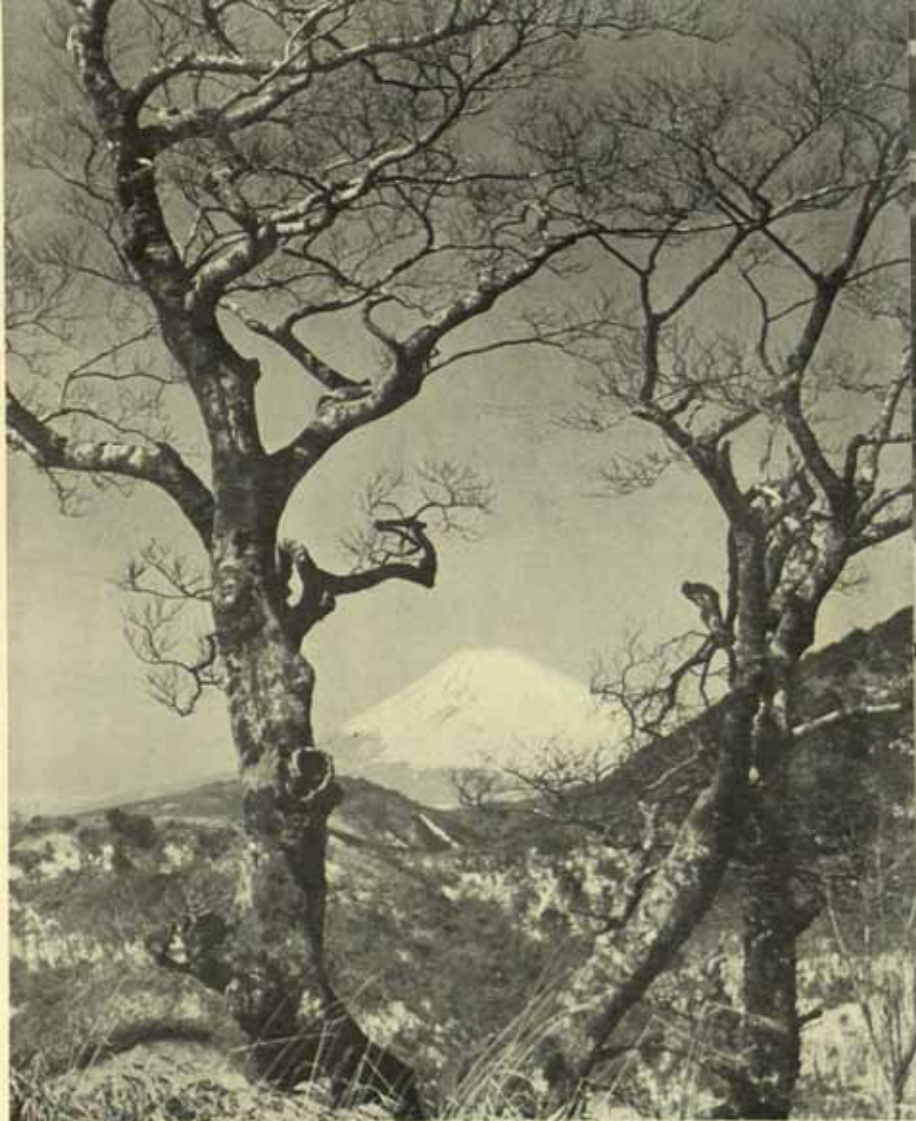
GEKKAWO The God of Marriage, sometimes called *Musubi-no-Kami*, who binds the feet of lovers with a red silk thread.

GENJI A different rendering of the word Minamoto (q.v.).

GENJI MONOGATARI The first great Japanese novel written in the 10th century by the poetess Murasaki Shikibu (q.v.). Translated into English by Arthur Waley. (See Literature).

GENKU More popularly known as Honen Shonin or Enko Daishi. (See *Jodo* Sect in Buddhism).

GENPUKU (See Age Customs)



IAN MUTSU

Mount Fuji in Winter Attire



IAN MUTSU

An Old Ainu Couple



IAN MUTSU

Just Wed—Shinto Style



IAN MUTSU

Festival—*Geisha With Mikoshi*



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IAN MUTSU

Kimono—Festive Season



Kimono—Summer Afternoon



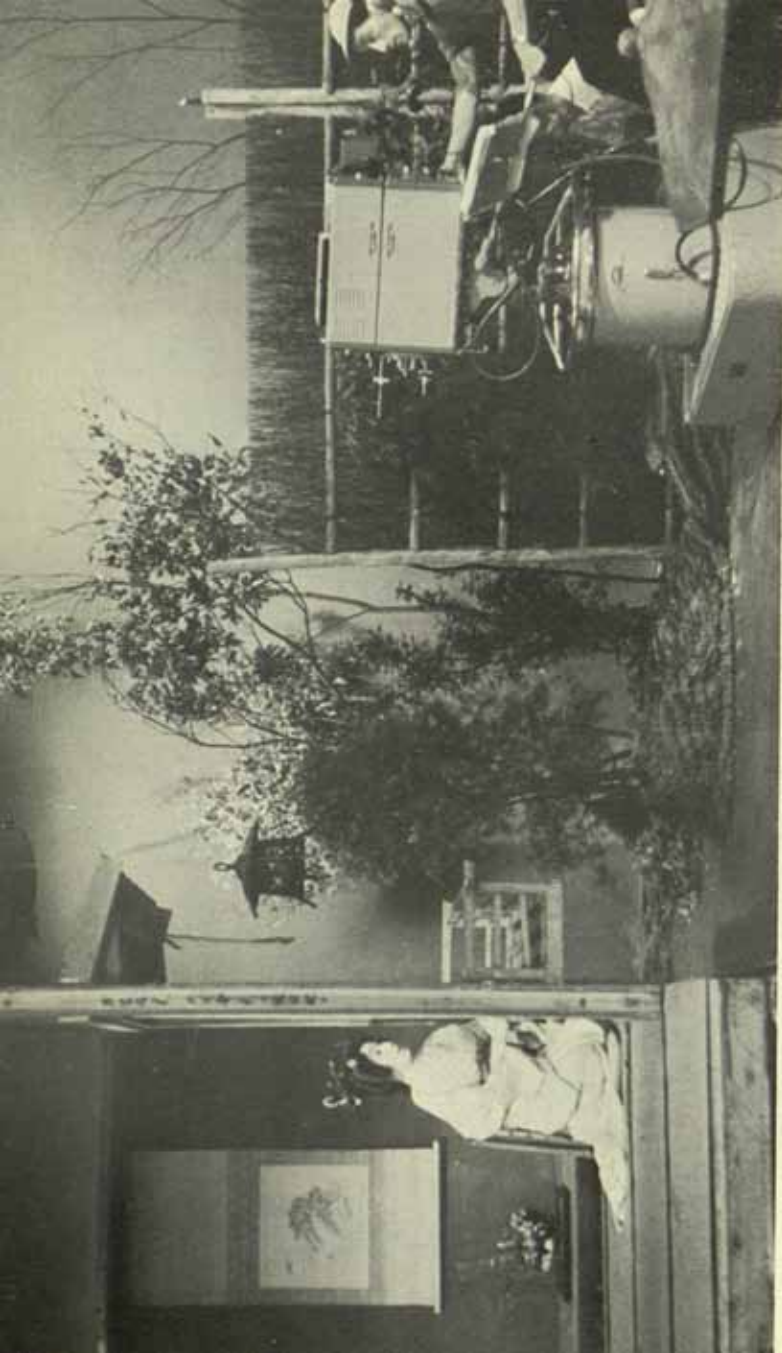
IAN MUTSU

Preparing *Sushi*—A Rice Sandwich



IAN MUTSU

Study in Restaurant Signs



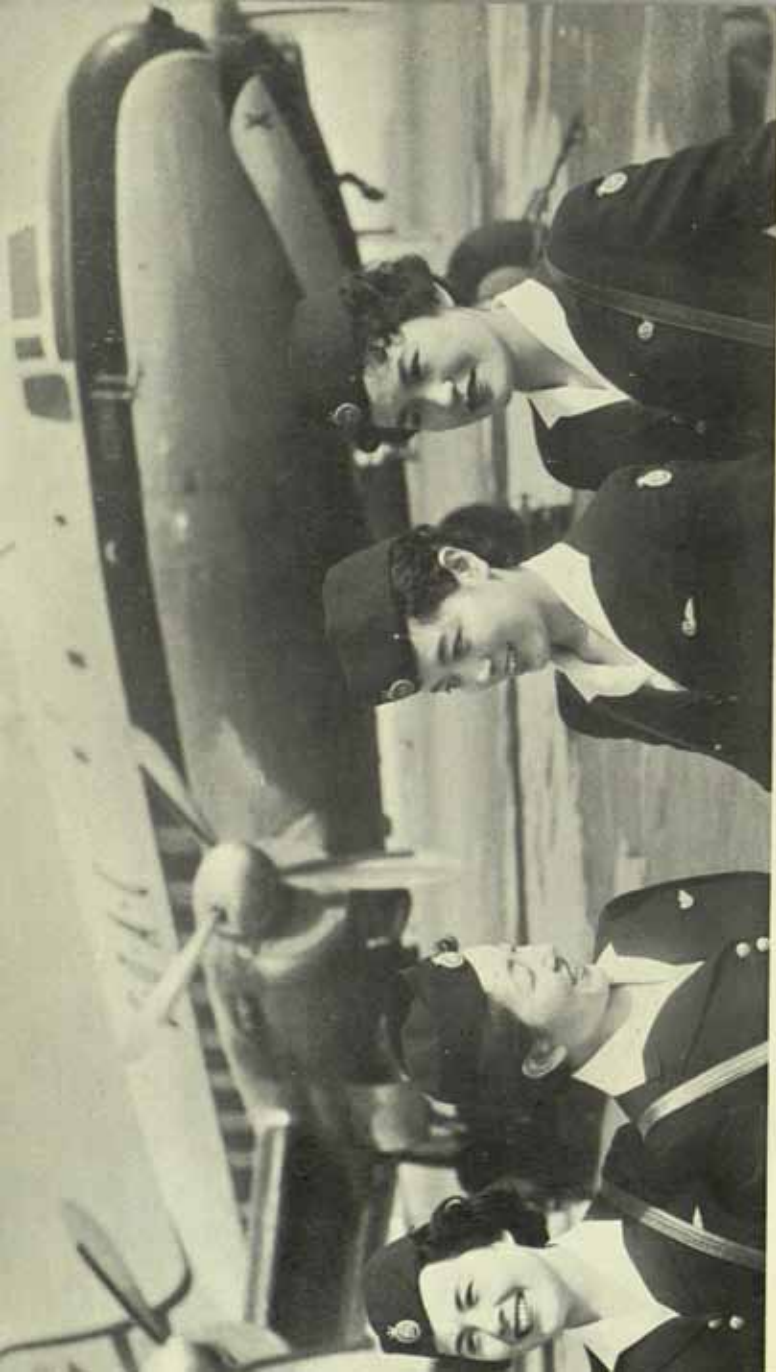
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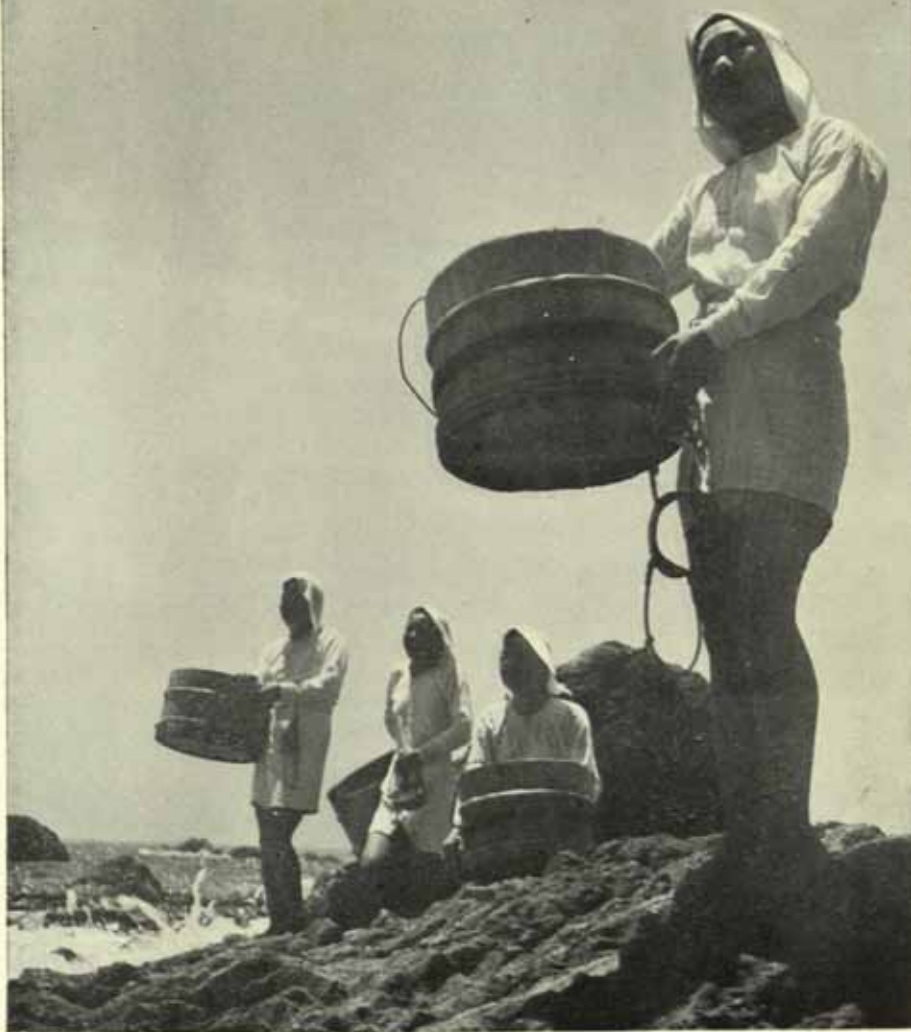
IAN MUTSU

Temple Bell



MAINICHI GRAPHIC

Air Hostesses



IAN MUTSU

Pearl Divers—*Ama*



IAN MUTSU

Bath House Scene



IAN MUTSU

Irezumi—Gentlemen Playing Go

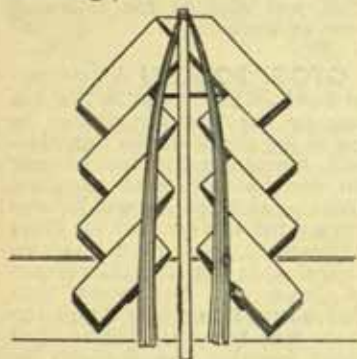


IAN MUTSU

Daibutsu—Kamakura

GODS OF LUCK (See Seven Gods of Luck)

GODAIGO TENNO The ninety-sixth Emperor of Japan who suffered a great deal at the hands of the Hojo family, whom he tried unsuccessfully to suppress. (See Nitta Yoshisada, and Kusunoki Masashige).



Gohei

GOHEI Pieces of paper which are often seen hung at *Shinto* Shrines and outside houses when praying for some particular favour of the gods. Usually white, but sometimes gold or silver. (See *Shinto*).

GOLDEN PAVILION (*Kinkaku-ji*) at Kyoto. Originally the villa of a court noble it later became the property of Ashikaga Yoshimitsu, the extravagant *shogun*. He built such a palace on the site of the nobleman's villa, that a priest of the time declared that it could not be exchanged for paradise. But the greatest work erected was the Golden Pavilion Shrine (1424), the interior of which was covered with gilt. Little of the latter remains to-day, but it is still one

of the treasures of the nation and as a supreme example of Japanese architecture attracts visitors from all parts of the world.

GOMPACHI AND KOMURASAKI The story of these two celebrated lovers is a favourite and has been a popular drama for more than two centuries. Towards the latter part of the seventeenth century, a swordsmith named Shirai Gompachi, of Inaba killed one of his followers in a quarrel and was forced to flee to Yedo (Tokyo). Whilst on the journey he met a beautiful girl named Komurasaki who told him that she was held captive by brigands. He attacked her molesters, rescued her and delivered her safely to her parents at Mikawa. He then set out again on his way to Yedo, but had not proceeded very far before he was attacked by another band of robbers and would have been killed had it not been for the timely assistance of Banzuin Chobei; (See *Otokodate*) who took him to Yedo where he treated him with great kindness. Soon afterwards, Gompachi heard of a new girl in the gay quarters who had just arrived from the country. He found that she was Komurasaki, the girl he had rescued from the robbers, who had sold herself in order to pay the debt of her parents. Gompachi fell deeply in love with her and decided to redeem her from her servitude, but as he was without money, he set out on a life of crime, killing and robbing people until he was at last captured and crucified. Banzuin Chobei buried him, and soon after, Komurasaki committed suicide upon his grave. (See the full story in Lord Redesdale's "Tales of Old Japan").

GOSEKKU The five famous festivals originated during the early Tokugawa period. They are *Hina Matsuri* (Girls' Festival) March 3rd; *Tango-no-Sekku* (Boys' Festival) May 5th; *Tanabata Matsuri* (Festival of the Stars) July 7th; *Kiku-no-Sekku* (Chrysanthemum Festival) Sept. 9th; and *Wakana-no-Sekku* (Festival of the Young Herbs) January 7th (See Festivals)

GOTO SHIMPEI, COUNT (1857-1925) One of the great statesmen who helped to build the present day Japan, was the son of a poor *samurai* family of the village of Mizusawa, Iwate prefecture. He studied medicine under great difficulties and at twenty-five was head of the Aichi Hospital at Nagoya. He served as a medical officer in the Sino-Japanese War under General Komada with great distinction, and upon termination of hostilities was made Governor-General of Taiwan, a post which he held with great credit until 1906, when he was appointed President of the South Manchuria Railway. He won his first place in the Cabinet in 1908 as Minister of Communications and was also

head of the Imperial Government Railways. In 1916 he was Home Minister, and later as Mayor of Tokyo prepared the ambitious plans for the reconstruction of the capital. At the time of the great earthquake of 1923 he was Home Minister, and was immediately put in charge of the reconstruction work of the city. He was created Count in 1928, and died in the following year at Kyoto.

GYOGI BOSATSU A celebrated Buddhist priest who in 736 was sent by the Emperor Shomu to Ise, to the shrine of the Sun Goddess, Amaterasu Omikami, to pray for permission to erect the giant *Daibutsu* at Nara. It was he who propagated the doctrine of *Ryobu Shinto* (q.v.), in which it was considered that the original religion of Japan was permeated with Buddhism. He got over the qualms that the Emperor Shomu had about creating the *Daibutsu* by suggesting that the gilt of the great image represented *Shinto* and the body Buddhism. *Gyogi* is credited with the invention of the potter's wheel, but this is doubted by some authorities.

H

HACHIMAN [The posthumous title of the Emperor Ojin, son of the Empress Jingū. He was born 270 A.D. whilst his Imperial Mother was on her expedition in Korea and died in 310 A.D. Some credit him with having lived for 110 years. He is deified as the God of War, and Hachiman shrines are to be found all over the country, the most important ones being at Kamakura, Usa, and Otokoyama.

HACHIMAN TARO (See Minamoto Yoshiie)

HAGOROMO (Robe of Feathers) The legend says that a fisherman named Hakuyō landing on the strand of Miho, finds a *Hagoromo* hanging on a pine-tree, and is about to carry it off as a treasure when a beautiful fairy suddenly appears and implores him to restore it to her; for the robe is



Hagoromo-no-Mai

hers, and without it she cannot fly home to the moon, where she is one of the attendants of the lunar deity.

At first Hakuryo refuses to grant her request, but her tears and agony of despair move him to acquiescence, though he first makes her promise to show him one of the dances unknown to mortals. Draped in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught up by the breeze and, soaring heavenward past Mt. Fuji, she is lost to view for ever. There is a small shrine on the beach dedicated to the fairy, where a relic of the robe is shown. The story is a favourite subject both in the *Noh* and the *Kabuki* plays.

HAIKU Are Japanese short poems which contain 17 syllables in all, i.e. three lines containing 5, 7, 5, syllables respectively.

"Gwanjitsu
Mirumono ni sen
Fuji-no-yama"

"Mount Fuji
Should be a special sight
For New Year's Day". by Sokan
(See Literature, Yedo Period)

HAIR DRESSING In feudal days both men and women dressed their hair according to their particular status, but to-day this practice is confined to women who use the style called *Mage*, the main types of which are as follows:—

Maru-mage Style for a married women.

Shimada-mage Young unmarried women. For marriage ceremony *Taka Shimada*.

Momo-ware Young unmarried women.

Chocho-mage (Butterfly Mage) Usually for young unmarried women but sometimes elderly women use it with a modification in style.

Yuiwata-mage Usually affected by young women of the business class (rarely seen to-day).

Tsubushi-shimada Used by women who favour the geisha style.



Shimada



Marumage



Chocho



Momoware

Oshidori Used by young geisha who are called *Maiko* or *Han-gyoku*.

Chigo-mage For very young girls.

To-day however, for practical purposes, the majority of women, especially in large cities, favour the various Western styles, but usually arrange their hair in *Mage* on ceremonial occasions although even then the majority find it necessary to employ wigs.

HANASAKA JIJI The old man who who makes the trees blossom

out of season. He is the subject of a popular Japanese fairy tale. Once upon a time there was an old couple who had a dog called Shiro. They had also very unpleasant neighbours. One day, Shiro started to bark at a certain spot in the garden for such a long time that the old man dug up the earth at the place and to his great surprise unearthed a large number of coins. The neighbours who had watched the scene through the fence, at once thought that the dog possessed some magic power, and



Hanasaka-Jiji

after trying to entice it to their own garden, succeeded only by force, whereupon they commanded the dog to find some treasure for them. Shiro again barked over a certain spot in their garden, but upon digging they found only a pile of filth and offal; so they killed the dog there and then, burying it underneath a pine-tree.

The old man grieved over the loss of his pet and offered sacrifice upon the spot, and during the night he was visited by the ghost of the dog who commanded him to cut down the pine-tree and make a rice mortar of the trunk, which would possess the quality of being able to pound each grain of rice into a piece of gold. The neighbours envied the old man and stole the mortar only to find that the rice turned into filth, and in their rage they broke and burnt it.

The ghost of the dog returned once more to the old man and told him to gather the ashes of the mortar and scatter them over dead trees. As the ashes touched them, the trees began to sprout and became covered with blossoms. He travelled over the country and his fame spread. The *daimyo* of a neighbouring province loaded him with presents. One of his neighbours tried to imitate him with ordinary ashes, but on being called to the mansion of a prince he not only failed to make trees blossom but the ashes blew into the prince's eyes with the result that he was given a sound beating. But the old man took compassion upon him and gave him some gold, after which the wicked neighbours repented of their ways.

HANIWA Clay figures which in ancient Japan were buried with the dead. Before their use it was



Haniwa

customary for noblemen to immolate themselves on the death of an Emperor or their lord.

HAPPI Is a short jacket-like garment worn by workmen with the mark of their employer stamped upon the back. (See Dress)



Happi

HARAKIRI This is the commonly used word for suicide by means of cutting the abdomen, but the better and more polite term is *Seppuku*. It probably originated in ancient times, when a warrior, knowing that if he fell into the hands of the enemy he would suffer some indignity or other, preferred death than suffer such dishonour.

It came to be a custom for every *samurai* to carry two swords, the short one being for the purpose

of disemboweling himself, should the necessity arise. The code of the *samurai* (*Bushido*) was most emphatic on the point that "no man might suffer dishonour and live with honour" and it was considered that any mistake or blunder committed by a *samurai* could only be expiated by self-despatch.

The technique of *harakiri* involved the piercing of the abdominal wall on the left, immediately below the bottom rib, and drawing of the sword to the opposite side. The sword was then jerked through a right-angled turn and drawn upwards.

The Japanese people have often been called fanatics by some writers in view of their nonchalant way of treating their own lives, but such criticisms are in most cases unfair; for it is seldom that the cowards take their own lives in this country. (See *Forty Seven Ronin*)

HARAOBI (*Iwata Obi*) Worn in pregnancy, it is a cloth waistband worn next to the skin. Usually put on five months after becoming pregnant.

HARE (*Usagi*) A familiar animal in Japanese folklore and also one of the signs of the Zodiac. He is supposed to sit in the moon pounding rice cake; according to Indian legend he was sent there to keep the "Man in the Moon" company after he had leapt into a fire to make food for the Buddha Sakyamuni.

HARI KUYO. Usually on February 8th of each year masses for broken needles are held in girls' schools throughout the land. It is considered that the needle's life has been sacrificed in service. On a special altar offerings of rice cake and fruit are placed,

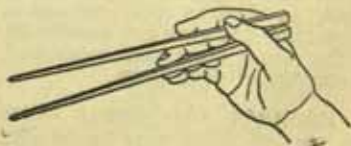
and also *Tofu*-a soft bean curd, into which the broken needles are thrust in order to give them a comfortable rest after their hard working life.

The ceremony is said to have originated some 1600 years ago in the reign of the Emperor Nintoku and is solemnized at the Awashima shrines because the main Awashima shrine, in Wakayama, is dedicated to this Emperor.

HARI-RYOJI (Acupuncture) As one of the non-medical curative arts, *Hari Ryoji* has been popular from olden times. It is resorted to by persons suffering from local pains, such as acute stomachache, intestinal troubles, etc. By an experienced hand, a very thin gold or silver needle thrust into the flesh from an inch to three or four inches deep is never felt by the patient. *Amma* (q.v.) who have been trained for several years in the Blind Schools, generally perform this art.

HASEKURA TSUNENAGA Was sent by Date Masamune, Lord of Sendai, as his envoy to the Pope Paul V, with whom he had an audience on November 15th, 1615. He was at that time a prominent Japanese Christian. On his return from Rome in 1620 he renounced the faith.

HASHI (Chopsticks) In their native manner of eating, the Japanese use *Hashi*, or chopsticks instead of a knife and fork. They



Hashi (chopsticks)

are about eight inches long and made either of wood, ivory or metal. They seem to have been originally introduced from China, but in ancient days the Japanese used a single stick which was curved at one end, and not two separate ones as those now in use. Even to-day the ancient curved kind is used at the ceremony of the Enthronement of the Emperor. It is not considered good manners to put the chopsticks more than one inch into the mouth or to use them with the left hand. When travelling, and when giving a meal to a guest, wooden chopsticks are used, which are broken and thrown away after use.

HATAMOTO "Banner Knights" were originally personal bodyguards of a military commander, but afterwards became *samurai* who were receivers of incomes of 10,000 *koku* of rice and under, and who were directly in the service of the *Shogunate* Govt. *Bakufu* (q.v.). They always resided in Yedo.

HEARN, LAFCADIO (1850-1904) Known in Japan by his Japanese name, Koizumi Yakumo, was born in the Ionian Islands. He was the son of a surgeon in a British Foot Regt., and a Greek mother and was educated at St. Cuthbert's College, Yorkshire, and later in France. When he was nineteen years of age his people had been reduced to poverty, and his father having died in India, it was necessary for him to fend for himself. For many years he worked in America at all manner of jobs, from dish-washing to hack writing. Residence in the French West Indies for two years resulted in his first book: "*Two Years in the French West Indies*." He arrived

in Japan in 1890, having been commissioned by Harper & Bros., the publishers, to write a series of articles on the country. But he broke with his publishers and accepted the post of English teacher in the Matsue Middle School. There followed almost two years of great happiness, during which time he married a Japanese lady, Miss Koizumi. From Matsue he went to the Kumamoto Higher School, then worked on the Japan Chronicle newspaper, in Kobe, and finally was invited to become a lecturer in English literature in the Tokyo Imperial University in 1896, which position he held until two years before his death. He was the first great interpreter of Japan to the West and became a Japanese subject. But like so many other great writers, his fame came after death. Besides being a master of English prose he was a scholar of French and translated the works of Pierre Loti, Maupassant, and Anatole France; he was also a literary critic of high order. Among his most successful works are: *Two Years in the French West Indies*; *Glimpses of Unfamiliar Japan*; *Japan-An Attempt at Interpretation*; *Kokoro*; *Gleanings from Buddha Fields*; *Kwaidan*; *Out of the East*; *Lands and Seas*. His lectures given at the Imperial University of Tokyo on English literature from 1896-1902 have been published by the Hokuseido Press of Tokyo and comprise a complete history of English literature. His biography, *Life and Letters of Lafcadio Hearn*, by Miss E. Bisland was published in 1906; whilst '*Lafcadio Hearn*,' a complete bibliography of his writings, by P. D. and Ione Perkins was published by the Hokuseido Press of Tokyo in 1936.

HEAVEN, FOUR BUDDHIST KINGS OF (*Shi-tenno*) Who keep the world safe from the attacks of demons. They are:

To the North, *Bishamon Ten* (q.v.)

To the West, *Komoku Ten*.

To the South, *Zochō Ten*.

To the East, *Jikoku Ten*.

HEIKE Another name for the Taira clan (q.v.)

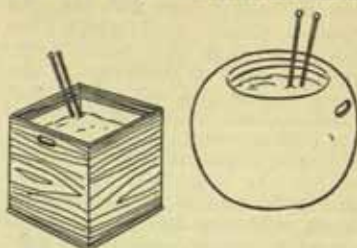
HEIKE-GANI Or Heike Crabs of Akamagasaki (Shimonoseki), are small crabs which are supposed to be spirits of the Heike warriors who were killed at the Battle of Dan-no-ura (q.v.) by the Minamotos (Genji.)

HEIKE MONOGATARI "*Story of the Heike*," one of the great works of Japanese literature, the author and precise date being unknown. (See Literature)

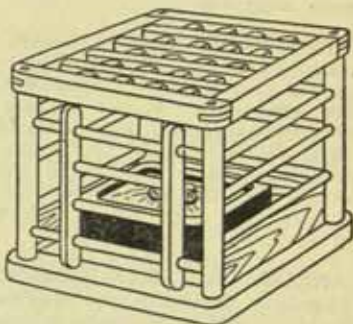
HELL (*Jigoku*) Was introduced with Buddhism and has really no connection with *Shintoism*. It is presided over by a host of Infernal Deities who work under the Ten Regents of Hades who are characterized by their fierce appearance and the character *O* on their head-dress. *Emma O*, is the Chief Regent, assisted by *Kaguhana*, who smells all odours; *Mirume*, the female with all-seeing-eyes; another with the same gift named *Domejin*, the all-hearing-one named *Dojojin* and the wonderful *Johari-no-Kagami*, or "Soul Reflecting Mirror."

The Styx is represented by the "River of the Three Roads", *Sanzu-no-Kawa*, near which prowls the old woman of Hades, or *Shodzuka Baba*, who is sixteen feet high, with big eyes, and who spends her time with the assistance of her consort, *Ten Datsueba*, in

robbing the dead of their garments and hanging them on the trees. But the kind *Jizo* (q.v.) hovers near and helps the little children.



Hibachi and Hibashi



Kotatsu

HIBACHI & HIBASHI A regular Japanese style house has no proper heating apparatus in the Western sense of the term, and the *Hibachi* (fire basin) is the main heater even in the coldest season. It is a charcoal-burner, round, square, and in many other shapes and made of wood, bronze, iron, brass, copper or porcelain, in which the charcoal is kept burning on ashes. The charcoal is taken in or out by means of *Hibashi* (fire chopsticks). However, in the northern districts, *Irori*, a fireplace without chimney,

and *Kotatsu*, a fireplace with a coverlet, are much used in winter.

HIDARI JINGORO 'Jingoro, the left-handed' was a celebrated sculptor who lived from 1584 to 1634. The figure of the sleeping cats, and the two elephants at Nikko were produced by him. He is recognized as being the greatest Japanese sculptor. (See Sculpture in Arts and Crafts).

HIDEYOSHI, TOYOTOMI (1537-1598) Was Japan's greatest warrior who is perhaps better known as *Taiko*, meaning retired Prime Minister. He is sometimes called *Saru men Kwanja* (Monkey Face) because of his reputed facial likeness to the ape. Born in the village of Nakamura, Aichi district in the province of Owari in the sixth year of Temmon (1537), he was the son of a poor farmer named Yaemon who had been at one time a simple foot-soldier in the employ of Nobuhide.

As a boy Hideyoshi was named Hiyoshimaru, having the nickname of *Kozaru* (Little monkey). He joined enthusiastically in all forms of sport and mischief and was such a trial to his parents that they despaired of being able to do anything with him. At last, however, he was sent to a temple where it was hoped he would learn gentle ways and eventually become a priest. But the priests soon gave up trying to teach him anything; in fact they found him almost intolerable, but out of regard for his parents they kept him until he was twelve years old. Four years previously, his father had died and his mother had remarried a retainer of *Daimyo* Oda Nobunaga. Young Hiyoshi, was immediately put into other service, but at no place did he

stay more than a few weeks; either being dismissed, or else leaving of his own accord. Eventually he set out for Okazaki, determined to seek his fortune after having run away from the house of a porcelain dealer. One afternoon whilst he was sleeping on a bridge he was disturbed by a gang of robbers, led by the then notorious Hachisuka Koroku. An argument ensued between the young lad and one of the men who had trod upon him, but finding that the boy came from the same district as themselves, and that he showed great spirit, the robbers thought that he might be useful and took him with them.

He was apprenticed to a blacksmith, and a carpenter, but eventually became the sandal-keeper of Oda Nobunaga, the great *daimyo* of the Castle of Azuchi, in Omi Province.

Having been entrusted to superintend the repairing of the castle of Kiyosu, he completed the work long before it had been anticipated and for this, Nobunaga promoted him. Attacking a powerful enemy of his lord with a gang of robbers, he was so successful that he was again promoted and named Kinoshita Hideyoshi. In 1570 his conduct in the war against Asakura Yoshikage was rewarded with 30,000 *koku* of rice. In 1573 he attacked the castle of Odani and captured Asai Nagamasa, whose personal estate of 180,000 *koku* became his reward. In 1574 he took for himself the castle of Nagahama, on the shores of Lake Biwa and took as his new family name, Hashiba; within five years he had subjugated the five western provinces.

In 1583 he had a following of 60,000 men and whilst attacking the castle of Takamatsu, which

he took by flooding, he heard of the murder of Oda Nobunaga. He hurried back to Amagasaki, near Osaka, where he fought and defeated the Akechi party. He was rewarded with the title of Lieutenant-General but resigned the honour on the spot. In the same year he became a Privy Councillor and built the magnificent castle of Osaka, where he went to live, and his influence was so great that even the great Ieyasu was afraid of him. One thing, however, that offended his pride was that he had no proper surname, being born of such humble parents; he felt this so deeply that he asked the last Ashikaga *Shogun* to adopt him, to give him a proper name, which was refused. But he finally petitioned the Emperor to allow him to take the name of Toyotomi, which he originated. In 1596 he was appointed *Kwampaku* (Prime Minister), a position which was reserved for only the highest nobles; to this the Lord of Satsuma objected, but Hideyoshi with a force of 150,000 defeated him in the following year. In 1588 the Emperor honoured him with a visit. In 1590 he attacked the powerful Hojo Ujimasa and Lord Date Masamune, who had refused to obey his commands, and gained a brilliant victory.

When he entered Kamakura it is said that he went to a temple, where a statue of Minamoto Yoritomo (q.v.) was preserved, and said to it: "My dear friend, you and I have grasped Japan in our hands, but you were born in a palace and I in a thatched hut. I am going to send an army to China; now what do you think of that?"

In 1591 he resigned the premiership to his adopted son, Hide-tsugu, and shortly afterwards set

about making plans for the conquest of Korea and China. He sent an expedition of 150,000 men to Korea under the command of Kato Kiyomasa, and Konishi Yukinaga, but when he was dying recalled them just as they were gaining many victories. He died before their return, at the age of sixty-one, and his successor, Ieyasu never having approved of the campaign did not renew it. Often compared with Napoleon in regard to his sterling qualities as a soldier and leader of men, Hideyoshi is undoubtedly one of the greatest Japanese who ever lived, because he achieved the almost impossible by surmounting the class barriers of the time. (See Toyotomi Hideyoshi, by Walter Denning.)

HIEIZAN Mountain situated to the N. E. of Kyoto. It is covered with forests of tall cypress trees, among which stands the famous Enryakuji, the headquarters of the Tendai Sect of Buddhism. (See Buddhism, Tendai Sect).

HIGAN Spring and Autumn Equinoxes. Weeks of Buddhist Prayer. (See Festivals)

HIRAGANA (See Syllabary)

HIRUKO-NO-MIKOTO A son of the creative pair Izanagi and Izanami and said to have been the first fisherman and the original Ebisu.

HITOMARO Kakinomoto-no-Hitomaro, is one of the six celebrated poets. He lived in the seventh century, and was a founding who was picked up by a warrior under a persimmon tree (*Kaki*). One of his poems written before he went to sleep under a pine-tree reads:—

*Ashibiki no
Yamadori no wo no
Shidari wo no*

*Naga naga shi yo wo
Hitori kamo nen*
"Undulating mountains
How long are the tails of
your pheasants!
How much longer shall be
the night
For one who sleeps alone!

HOJO Great family of Kama-
kura *Shikken* (Regents) who from
1203 until 1326 were the real
rulers of Japan. They were de-
scended from Taira Sadamori.

| | |
|---------------|------------|
| Hojo Tokimasa | 1203-1205 |
| " Yoshitoki | 1205-1216 |
| " Hiromoto | 1216-1219 |
| " Yoshitoki | 1219-1224 |
| | (Restored) |
| " Yasutoki | 1224-1242 |
| " Tsunetoki | 1242-1246 |
| " Tokiyori | 1246-1256 |
| " Tokimune | 1268-1281 |
| " Sadatoki | 1284-1301 |
| " Morotoki | 1301-1311 |
| " Takatoki | 1316-1326 |

HOJOKI "*Records of a Hermit's
Hut*. Written in 1212 by Kamo
Chomei who was the guardian of
the Kamo Shrine in Kyoto. It is
one of the gems of Japanese
literature.

HOKUSAI, KATSUSHIKA (1760-
1849) The great *Ukiyoe* artist. Son
of a mirror maker in the employ-
ment of the *Shogun* at Yedo, as
a boy he was apprenticed to a
wood-engraver. Becoming tired of
the life, he became a pupil of the
great painter Shunsho. Hokusai
studied the art very keenly until
he was expelled by his master who
could not brook his pupil's in-
veterate originality. Poverty re-
duced him to the role of a street
hawker selling calendars. How-
ever, a legacy set him on his feet
and his paintings soon began to
be noticed by art lovers. Ulti-
mately he succeeded in developing

his own style which was marked
by bold strokes, realistic method,
and elaborate composition. In 1817
he inaugurated the *Hokusai Man-
gwa*, a wonderful collection con-
taining street scenes, caricatures,
birds, beasts, flowers, etc. In his
later years he painted the famous
"Thirty-Seven Views of Fuji" which
have brought him a fame almost
as great as that of the peerless
mountain itself.

HORAI One of the three moun-
tains in the Islands of Paradise,
the home of everlasting life, where
live the stag, the crane, and the
tortoise; and the plum trees, the
peach and the pine grow there in
profusion.

HORAISHIMA The Elysian Isle
finds its place in Japanese garden-
ing as an isolated arrangement
of six rocks to represent a tortoise.

HOTARU (Fireflies) Catching
fireflies is a popular pastime. The
most beautiful ones come from
Ishiyama, near Otsu. The fireflies
of Ujigawa, near Kyoto are said
to fight anew the battles between
the Tairas and the Minamotos
under the name of *Hotaru-kassen*.
The large species are called *Genji-
botaru* and are said to be the
ghosts of the fallen Minamoto
warriors, whilst the smaller ones
are called *Heike-botaru*. On a
summer night with the frogs
croaking in the rice-fields and the
fireflies flitting about the bushes,
usually near streams or ditches,
one can see little children running
about with little cages in their
hands trying to catch the elusive
insects. It is said of one great
scholar, that at one time he was
so poor that he used to read his
books by the light given out from
a number of fireflies which he
had collected in a cage.



Hotei, one of the "Seven Gods of Luck"

HOTEI One of the "Seven Gods of Luck" is one of the most popular of that septet. Fat almost beyond reason, he carries on his back a sack of precious things, *Ho-tei*, from which he derives his name. (See also "Seven Gods of Luck" and *Takarabune*).

HOTOKE Another name for the Buddha Sakyamuni. The term is

I

ICHIKAWA DANJURO The name of nine successive actors of the *Kabuki* stage (q.v.). The first was born in 1679 and was noted for his portrayal of historical characters. The second of the name was active on the stage for a period of no less than 63 years. The ninth has been regarded, because of his dramatic skill, as the greatest actor of all time. It is the most prominent name in the Japanese theatre.

ICHIMOKUREN A Divinity of Tado, in Ise, who has only one eye and who is supposed to have

also applied by Buddhists to their dead.

HUNTING Japan has some wild animals but they are decreasing year by year. They include the wild boar (*Inoshishi*), deer (*Shika*), and hare (*Usagi*). Birds are plentiful and include pheasants, snipe, woodcock, waterfowl, wild-duck, the latter sometimes being caught by means of large nets.

The hunting season is from 15th April to 15th October. The open season for pheasants is from November 1st to the end of February, and for deer and some other animals from December 1st to the end of February. (See *Kamoryo*)

HYAKUNIN-ISSHU A collection of *Tanka* poems containing one poem from each of one hundred poets. The original collection was compiled by Sadaie, a Fujiwara noble, in the year 1235. (See Literature)

the power to give rain. Prayed to by farmers in time of drought.

IDATEN Buddhist Divinity noted for swiftness in running.

IEYASU (See Tokugawa)

IHAI Ancestral Tablets. These are inscribed with the posthumous name of the deceased. One is left at the temple and the other placed on the *Butsudan* (q.v.) in the home.

II KAMON-NO-KAMI Lord of the Castle of Hikone. (See America, first relations with)

IKAZUCHI The eight Gods of

Thunder: *O-Ikazuchi, Ho-no-Ikazuchi, Ku O-Ikazuchi, Saku-Ikazuchi, Waki-Ikazuchi, Tsuchi-Ikazuchi, Naru-Ikazuchi, and Fushi-Ikazuchi.*

IKEBANA (See Flower Arrangement)

IKKYU (1394-1481) A celebrated priest and poet who was a high priest of the Zen temple of Daitokuji.

One of his most well-known poems is:—

*Kadomatsu wa
Meido no tabi no,
Ichiri zuka
Medetaku mo ari,
Medetaku mo nashi.*

"Meeting the Kadomatsu at every stage
on the way to Meido,
One finds congratulations,
Yet finds them not."

The poet is supposed to have gone from door to door on New Year's Day reciting the verse and it really means that although one receives many congratulations at every New Year, yet perhaps we do not find much consolation in knowing that we are approaching naerer to the grave.

IMARI WARE A porcelain which is a mixture of white clay and ground feldspathic rock. It was first made in the province of Hizen (now Nagasaki prefecture) in 1600. The painting of the various designs in use is under glaze. The earlier pieces were modelled chiefly on Chinese and Korean specimens.

IMPERIAL CREST OF JAPAN

Is a chrysanthemum of 16 petals. It was prohibited by law for any Japanese excepting of the Imperial family to have an emblem of the chrysanthemum as a family crest. (See Crests)

IMPERIAL FAMILY. H.I.M.

Hirohito, Emperor of Japan, son of the late Emperor Taisho: born on April 29th 1901: proclaimed Crown Prince (November 3rd, 1916): married on January 26th, 1924 Princess Nagako, who was born on March 6th, 1903, daughter of the late Prince Kuni: succeeded to the throne on the demise of H.I.M. Emperor Taisho, on December 25th, 1926. Offspring: H.I.H. Princess Shigeko (*Teru-no-Miya*) born on December 6th, 1925: H.I.H. Kazuko (*Taka-no-Miya*), born on September 30th, 1929: H.I.H. Princess Atsuko (*Yori-no-Miya*) born on March 7th, 1931: H.I.H. the Crown Prince Akihito (*Tsugu-no-Miya*), born on December 23rd, 1933: H.I.H. Prince Masahito (*Yoshi-no-Miya*), born on November 28th, 1935.

H.I.M. Sadako, the Empress Dowager, daughter of the late Prince Michitaka Kujo, born on June 25th, 1884: married the late Emperor Taisho on May 10th, 1900. Died May 17, 1951.

Brothers of H.I.H. The Emperor:—H.I.H. Yasuhito (*Chichibu-no-Miya*), born on June 25th, 1902, married on September 28th, 1928 to Miss Setsuko Matsudaira daughter of the late H.E. Tsuneo Matsudaira: H.I.H. Prince Nobuhito (*Takamatsu-no-Miya*), born on January 3rd 1905, married on February 4th, 1930, to Princess Kikuko, daughter of the late Prince Yoshihisa Tokugawa: H.I.H. Takahito (*Mikasa-no-Miya*), born on December 2nd, 1915.

Former Members of the Imperial House now commoners:—*Fushimi-no-Miya, Kan-In-no-Miya, Higashi Fushimi-no-Miya, Yamashina-no-Miya, Kaya-no-Miya, Kuni-no-Miya, Nashimoto-no-Miya, Asaka-no-Miya, Higashi Kuni-no-Miya,*

Kitashirakawa-no-Miya, Takeda-no-Miya.

IMPERIAL PALACE was built originally as Yedo Castle by Ota-Dokwan (q.v.) in 1457 when the city was a mere village. In 1590 Tokugawa Ieyasu received the eight provinces of the Kwantō Districts from Toyotomi Hideyoshi in fief and made Yedo the provincial capital. When he was raised to the *Shogunate* upon the death of Hideyoshi, the city grew rapidly, the castle improved and it became the headquarters of the *Shogun*. But upon the overthrow of the *Shogunate* in 1868, Yedo was selected as the Imperial capital and the Emperor Meiji moved there in 1869, the name being changed to Tokyo. Their Imperial Majesties resided in the palace until 1873, when it was destroyed by fire; they then removed to another palace at Akasaka whilst repairs were being carried out. Their Majesties returned to the Palace six years later when the repairs and alterations had been completed.

With its wide moats flanked with trees, the massive stones and rocks of its ramparts, and its fine white towers, the Imperial Palace and grounds present a most picturesque and beautiful appearance. The outer gardens are open to the public and one may proceed to the end of the first bridge; certain parts of the inner precincts are thrown open to the public on special occasions. The most beautiful view of the palace is obtained through the Nijubashi (double bridge) which defends the front entrance to the front wing.

IMPERIAL REGALIA According to legend when Ninigi-no-Mikoto (q.v.) was leaving the Heavenly

Plain to settle upon the land, his mother, the Sun Goddess, handed him the three treasures (see Jimmu Tenno) and these have been handed down from Emperor to Emperor. They are: *Yata-no-Kagami*, the sacred mirror, *Murakumo-no-Tsurugi*, the sacred sword, and *Yasakani-no-Magatama*, the sacred jewel.

IMPERIAL UNIVERSITIES

There were six of these in Japan proper, and two others, one in Taihoku (Formosa) and one at Keijo, in Korea. The last two were under the respective Colonial Governments. Those in Japan are situated at Tokyo, Kyoto, Sendai, Sapporo, Fukuoka, and Osaka and are no longer designated "Imperial."

INARI The written characters signify a load of rice. The name is said to have been given as a posthumous honour to the legendary man, Uga, who is reputed to have been the first to cultivate rice.

Inari is often called the Fox God, for the foxes are supposed to be his messengers.

According to tradition, the great Kobo Daishi (q.v.) in the year 711 met an old man carrying a sheaf of rice on his back and recognized in him the deity of his temple. He called this deity, Inari, "Rice Bearer". But according to other historians, it is said that the Empress Gemmyo in 711 originated Inari Shrines to the deities, Uga-no-Mitama-no-Kami, Omiyama-no-Mikoto, Saruta-Hiko-no-Mikoto, all three of whom are said to be representative *Inari* deities.

INCENSE BURNING (*Ko*) Was regarded as assisting one towards developing a refined sense of smell and mental composure. It was

formerly a favourite activity of the aristocracy and even to-day finds votaries among the upper classes. It was first used in Japan as early as the 6th century, and many different kinds were later introduced from China, Korea, and Central Asia.

It has, of course, always been associated with Buddhism, but the recreative use of the cult was started in the 15th century. In the secular sense it has the use of scenting a room when a guest is expected. In feudal times warriors used to perfume their helmets with incense with the idea in mind of keeping their bodies smelling sweet if they were killed in action. Incense burning parties were held to test the sense of smell and after several persons had gathered together, the host would pass round censers (*Koro*) each filled with different varieties; the players would then write down the name of each perfume on a piece of paper, the guest scoring the most points receiving a prize. The nobles of olden times would present valuable prizes, such as swords or armour to the winners of these competitions.

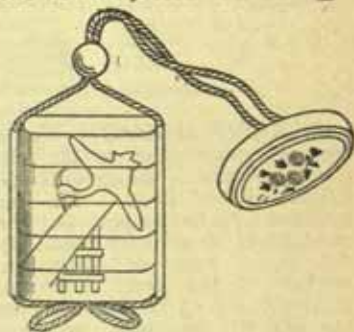
There are many varieties of Japanese incense costing from 100 yen up to as much as 3000 yen an ounce. (See *Koro*)

INLAND SEA (*Setonaikai*) Is one of the most beautiful natural features of Japan; it is that part of the Pacific Ocean between the Main Island (*Honshu*), on the North, and the islands of Shikoku and Kyushu on the South. It is really a chain of five seas linked together by channels, and it begins on the east at the Bay of Osaka and ends on the west at the Straits of Shimonoseki. It is some 240 miles long from E.-W., and

from 4 to 40 miles wide from N.-S., containing in its area some thousands of islands. The area is designated as a National Park.

INGYO (seal) A small seal having the special mark of a person which is used in signing important documents. Almost every person possesses one of these. They are made of wood or of crystal, agate, jade, or other precious stones. A thumb print is often accepted in lieu of the stamp of the *Ingyo*. Writers and painters have large seals of artistic design.

INNIKU A small pot of red paste used as a stamp pad for the *Ingyo* (q.v.). Most people carry one on their person with the *Ingyo*.



Inro

INRO A small box usually made of lacquer, very elegantly designed, and decorated with a crest; it was carried hanging from the waistband of the *samurai* and upper classes in feudal days. Made in three sections it contained the *Ingyo* and *Inniku* (q.v.). But in the latter part of the Tokugawa period it was also used to contain medicine.

IROHA (See Syllabary)

IROHA-GARUTA (See Games)

ISE, GRAND SHRINE (See *Shinto*)

ISE MONOGATARI (See Literature)

ISHIDORO Stone lanterns (*Toro*) which are distinctively Japanese in design. They are used for decorating gardens, shrine precincts, etc.



Ishidoro

ISHIKAWA GOEMON Was a famous robber chief of the sixteenth century of the type of the English Robin Hood. He was credited with having possessed the strength of 30 ordinary men. By the secret order of Hidetsugu, nephew of the great Toyotomi Hideyoshi (q. v.) he tried to take the life of the latter, but was captured and he and his young son were condemned to be boiled to death in a cauldron of oil. The sentence was carried out on the dry bed of the Kamogawa in Kyoto, when he was 37 years old. People always recall his name and fate when they use the tub-like bath *Goemon-Buro*, which has an iron bottom and is heated from beneath.

ITO HIROBUMI, PRINCE (1841-1909) Was one of the greatest statesmen of the Meiji era. It

was he who was despatched to Europe in 1882 to study the constitutions and codes of laws of the various countries. On his return he was entrusted with several others to draw up the Constitution (q. v.) which was promulgated on February 11th, 1889. As Count Ito and as Premier, he carried out the negotiations for peace between Japan and China, which were successfully concluded on April 19th, 1895. Appointed as Resident-General of Korea on the conclusion of the Russo-Japanese War he resigned from the position in 1909. In October of the same year he was assassinated in Harbin by a Korean fanatic. He was given a State funeral and honoured as the greatest statesman of the time.

ITSUKUSHIMA-JINJA The shrine is situated on the island of Miyajima in the Inland Sea and is one of the most famous in the country. It is dedicated to the three daughters of Susano-no-Mikoto (q.v.), the Princesses Ichikishima, Tagori, and Tagitsu, and there is a record of its existence as far back as 811 A.D. The buildings which have been restored several times, consist of the Main Shrine and several subsidiary buildings, all connected by long corridors and passages. The *Senjokaku*, or the "Hall of a Thousand Mats" is situated to the left of the shrine and was dedicated to the shrine by Hideyoshi (q.v.), who is said to have had the structure erected from the wood of a single camphor tree. The five-storied pagoda which stands close by is a National Treasure and was erected in 1407.

In front of the shrine rising out of the sea is a huge red camphor-wood *Torii*. It was constructed in

1875 and is over 50 ft. in height and more than 30 feet wide. The annual festival takes place on June 17th.

IWAKURA TOMOMI, PRINCE (1825-1883) Was chief ambassador of the first Embassy sent abroad in 1871, which consisted of many other prominent men. On his return from abroad he advocated a complete reform of the nation, and for this reason was in ill-favour with those who were against intercourse with foreign nations. He was one of the outstanding figures of the early Meiji period.

IWASA MATABEI (—1650) is said to have been the originator of the *Ukiyoe* School of painting. (See Arts and Crafts) He depicted the life of the time, the early Yedo period, and was called Ukiyo Matabei.

IZANAGI The creative Divinity of Japan, who according to my-

thology was sent by the Heavenly Deities, accompanied by Izanami-no-Mikoto, to make and consolidate the land. With the help of a jewelled spear which they used from the Bridge of Heaven to stir the brine, they created the island of Onokoro, after which they gave birth to a number of islands and an equal number of divinities. (see also *Ame-no-Minaka-Nushi*).

IZUMO TAISHA or (*Oyashiro*, the Great Shrine of Izumo) Is the oldest shrine in Japan and is dedicated to Okuninushi-no-Mikoto who is credited with having introduced medicine, sericulture, and the art of fishing into the country. The shrine is situated at the foot of Mount Yakumo on the Western coast. In October of every year it is said that the Gods from all over the country assemble there for a great meeting and to arrange marriages. October is called in Izumo, *Kami-arizuki* (the month with Gods), and in other parts *Kannazuki* (month without Gods).

J

JAPAN, THE NAME When the Chinese and the Koreans first took notice of the islands, they gave them the name of "Wa" or "Wado" a term which in the written characters signified a sense of contempt. Naturally the Japanese people resented the name and in 607 an envoy was sent from Yamato to China to request the Emperor of that Empire to substitute the name "*Nippon*" (Place of Sunrise); but he declined to make the change and it was not until some ten years later that Japan was known

as "*Nippon*" in China.

It appears that in the earliest times the whole country was known as Yamato, this name being replaced by "*Nippon*" about the 6th Century, the name Yamato being used henceforth only for a province.

However, the Chinese and the Koreans changed the name "*Nippon*" to "*Jih-pen*" (Sunrise Island) a term which in the 15th century was corrupted by the Dutch. It is recorded that Marco Polo wrote of the Land of "*Jippango*" after his return from

China many years before the Duch put in an appearance in the Empire. (Population, Area, see appendix.)

JIGOKU (See Hell)

JIGOKU TEN One of the Buddhist "Four Kings of Heaven". (See Heaven)

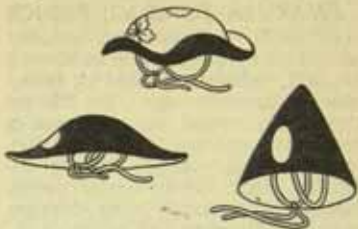
JIMMU TENNO The first Emperor, who founded the Empire in 660 B.C. The *Kojiki*, (see literature), treats the founding of the Empire as follows:—The Sun Goddess, who ruled in the *Takama-gahara*, or the High Plain of Heaven, commissioned her grandson, Ninigi-no-Mikoto, to descend upon Oyashima (Japan) and found an Empire. Prince Ninigi was invested with the sacred insignia of royalty: the Sword, the Mirror and the Jewel (See Imperial Regalia) and was thus instructed by the Sun Goddess:—

"The land shall be ruled hereditarily by my descendants. You, my grandson, go and govern it, and may the prosperity of the Imperial House be as everlasting as that of Heaven and Earth." Prince Ninigi, with his trusted advisers, alighted on Takachiho-no-mine, in Hyuga (present Kyushu), and soon brought the surrounding regions under his rule. It was here that he, his son, and his grandson, had their headquarters until the Emperor Jimmu, Prince Ninigi's great grandson, started on his "Eastern Expedition."

The place where he and his followers landed was Naniwa (present Osaka) from where they made an attempt to subdue Yamato province. Being repulsed on his first attempt he attacked again by a roundabout route, via the Kii peninsula, and was successful,

thus founding the Empire of Nippon.

JINDAI The Divine Ages. The Age of the Gods.



Jingasa

JINGASA A steel or copper helmet worn by warriors in feudal times, sometimes made of wood or thick paper. During the Tokugawa period a *Jingasa* made of bamboo and covered with paper and varnished was used by firemen. The shape is very similar to the steel helmet, commonly called "Tin Hat," used by the British Army.

JINGU Is the abbreviated name for the Great Shrines of Ise. Other shrines which are entitled to the name of *Jingu* are the Atsuta *Jingu* at Nagoya, the Kashihara *Jingu* at Kashihara, Yamato province, the Meiji *Jingu* in Tokyo, and formerly the Chosen *Jingu* at Keijo, Korea. (See Shrines)

JINGU KOGO The Empress Jingu, consort of the Emperor Chuai who died whilst suppressing an insurrection in Kyushu. The Empress to punish the fomenters of this unrest, the Koreans, led an expedition to their country and is said to have finally succeeded in conquering a kingdom of that country called Shiragi. Her son, the Emperor Ojin, (270-310 A.D.) was deified as the God of War "Hachiman" (q. v.) and is

still worshipped throughout the country. It is an undoubted fact that after the expedition of Jingu Kogo many Korean scholars came to Japan and the way was paved for the introduction of Buddhism, which was to have such a great influence on the progress of the arts, sciences and culture of the nation.

JINRIKISHA (or Rikisha) Sometimes pronounced and written rikshaw. A two-wheeled carriage drawn by a runner, in which one person is able to sit. The invention of this vehicle is credited by some to an American Missionary named Jonathan Goble who had been a sailor with Commodore Perry, but Japanese records credit its invention to a man named Yosuke Izumi, a native of Chikuzen, in Kyushu.

The word *jinrikisha* means "man-power carriage". After its appearance in Japan the idea spread to Shanghai, Hongkong, and other parts of the Far East, but to-day in Japan it is dying out owing to the taxis, which are far more convenient in every way. The rikisha is very handy for doctors, however, as also other people who



Jinrikisha

have to travel about here and there making many calls on the way; they are also useful for sightseeing in places like Kyoto, Nara, and Tokyo.

The Occupation saw a revival in the use of the rickshaw and to-day many are powered with motorcycle engines and used a great deal in places frequented by tourists.

JISHINGOTEN A part of a castle which was earthquake-proof; a room constructed on gimbals where the occupants could go and also take their treasures during a volcanic disturbance.



Jizo

JIZO or *Jizobosatsu* is the Buddhist saviour, par excellence, and has a number of names, such as the "Never Slumbering," the "Dragon Praiser," "Diamond of Piety," "Shining King."

He spends most of his time in the *Sanzu-no-Kawa* (see Hell) helping the little children with their tasks, and he manifests himself under six different forms called "*Rokujizo*" to the six classes of

creation. As *Koyasu-jizo*, he is the patron of pregnant women.

As the patron of travellers he is *Hanaka-jizo* (Broken Nosed Jizo) as in this form he has a broken nose. As *Agonashijizo* (the Jawless Jizo) he is prayed to by those who suffer from toothache.

According to Lafcadio Hearn, Jizo was a human being who lived many thousands of years before the Christian era and who was able to multiply his body so as to enable him to be in the six states of transient existence, at one time, namely: *Jigoku* (Hell), *Gaki* (Inferno of Starvation), *Ghikusho* (Purgatory), *Shura* (Carnage), *Ningen* (Mankind), *Tenjo* (Paradise). A complete article on Jizo is to be found in Lafcadio Hearn's "Unfamiliar Japan."

JODO (See Jodo Sect in Buddhism)

JOJITSU One of the Six Nara Sects. (See Buddhism)

JO TO UBA Are called together *Jotomba*, and are the spirits who haunt the pine trees of Takasago in Banshu, and in Suminoe in Settsu. They are an old couple who continually hunt for pine needles, and are accompanied by the crane and the tortoise, the attributes of longevity.

According to legend, there is a pine-tree at Takasago, the trunk of which is divided into two forks. Long ago the Maiden of Takasago dwelt in the tree and she was seen by the son of Izanagi, the creative deity, who fell in love with and married her. Both lived to a very great age, dying at the same hour on the same day. Since then their spirits have abided in the tree. On moonlight nights they return to earth in human

shape and resume their work of gathering pine-needles. The story is the subject of a *Noh* play which is often performed.

Jo and Uba are the symbols of wedded bliss and at weddings the *Takasago-no-Utai* (Song of Takasago) is sometimes recited, and the two figures placed on a stand in the wedding room.

JUDO (See Sports)

JUNI-O, or JUNI-TEN (The Buddhist Twelve Deva Kings). They are:—

Jiten, the Earth Deva, *Gwatten*, the Moon Deva. *Bishamonten*, who is also one of the Seven Gods of Luck (q. v.), Guardian of the North. *Futen*, Deva of the Winds. *Suiten*, the Water Deva. *Rasatsuten*, *Bonten*, *Nitten*, the Sun Deva. *Ishanaten*, *Taishakuten*, *Kwaten*, the Fire Deva. *Emmaten*, or *Emma-o*, the Deva of Hell.

Statues of these Deva Kings, carved in wood or stone can be seen at Buddhist temples. They are usually represented standing, with a halo round their heads.

JUNISHI The Twelve Zodiacal



Jurojin

signs. (See Zodiac)

JUROJIN One of the Seven Gods of Luck (q. v.) who has the attribute of longevity. He is pictured as a scholarly looking

old man with a snow-white beard and carrying a long staff to which is tied a scroll. He is usually accompanied by a crane, a stag or tortoise.

K

KABUKI (see Drama)

KABUKIZA The theatre where *Kabuki* plays are performed. The first *Kabuki* theatre in Yedo (old Tokyo) was built in 1624. The Tokyo *Kabukiza* was partly destroyed by bombing during the Pacific war but has now been rebuilt through the untiring efforts of Ohtani Takejiro, President of the Shochiku Theatrical Co. (See Drama)

KAGAMI The mirror, is mentioned quite often in Japanese mythology, and it is said that when the Sun Goddess retired into a cave and refused to come out, the Gods had a mirror which they hung upon a tree opposite the cave. When the Goddess saw herself in its bright surface she was so delighted that she at length ventured out. The mirror is also one of the Imperial Regalia (q. v.). It is certain that mirrors of metal were made in Japan from one or two centuries B. C. up to the 19th century A. D. But to-day the fine art has been lost owing to the introduction of glass mirrors for general use.

Metal mirrors vary in size and shape. Some are as small as two inches in diameter, whilst others are as large as two feet square. In shape they are square, round, oblong, shaped like flowers, hexagonal, and octagonal. Some are

thick and others as thin as a wafer. Most of them were made of white bronze, but the most ancient were of iron. The backs are usually decorated with designs which constitute their most artistic feature. The small metal pocket mirror for ladies is called *Kai-chukagami*. (See Mirrors)



Kago, a sedanchair

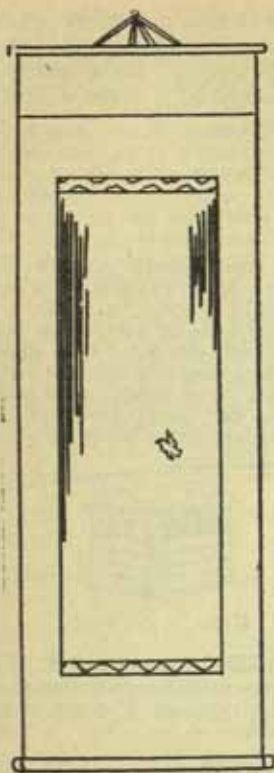
KAGO Is a sedan chair. They are very seldom seen to-day except on the occasion of some ancient festival.

KAGURA (See Dances)

KAKEMONO A scroll upon which is painted a scene, flowers, religious texts or some fine specimen of calligraphy. It is usually hung in the *Tokonoma* (q. v.).

(Illustrations on page 104)

KAMAKURA now a prosperous seaside city in Kanagawa prefecture which for several centuries was the seat of the *Shogunate*. When Minamoto Yoritomo (q. v.) left the province of Izu, where he had been exiled by Taira-no-



Kakemono

Kiyomori (q. v.) and began war against the Tairas, he selected Kamakura as his headquarters. After Yoritomo became *Shogun* in 1192, Kamakura grew in importance and when the Minamotos were succeeded by the Hojos and the Ashikagas, they too continued to maintain the place as their headquarters. Palaces, temples, and mansions were built in great numbers, and it is said that one century after Yoritomo the popu-



lation exceeded one million. Several wars and great fires destroyed the once fine city, and to-day it is only a popular seaside resort near Tokyo. Evidences of its once great splendour are the *Daibutsu* (q. v.) and the Tsurugaoka-Hachiman Shrine. (See Hachiman).

KAMI A generic name for the many *Shinto* Gods, many of which are mentioned in this volume.

KAMIDANA The *Shinto* God shelf. It is usually placed in a conspicuous position in the living room of the home and consists of a shelf upon which is a miniature shrine and the *Shinto Ihai* (q.v.). Each morning before breakfast a taper is lighted and offerings of boiled rice, *sake*, and twigs from the *Sakaki* tree (q.v.) are placed there. The shrine is dedicated to the Sun Goddess, Amaterasu-O-Mikami. (See *Shinto*)

KAMI SHIBAI These are "Paper Plays" which are shown to children at street corners or in parks or

other open spaces by vendors of candies. A number of highly coloured cardboard sheets each depicting a scene in some famous story are slid one by one onto a miniature stage, and as each appears the operator relates the story. They are very popular with children who pay perhaps one yen to view and receive a piece of candy, a paper windmill, or cardboard doll.

KAMORYO (Wild Duck Hunting) Is an interesting sport and an important item of the winter hunting season. A game preserve is created by surrounding a pond with a thick hedge with narrow ditches leading away from the pond. Trained ducks are used as decoys and grain is used to entice the birds into the ditches, where as they attempt to escape they are caught in scoop nets attached to a bamboo handle. Several of the duck preserves are in the possession of the Imperial Household, and during the season members of the diplomatic corps and their families are invited to take part in a *Kamo Ryo*.

KANA Or *Kata Kana*. (See Syllabary)

KAN MAIRI Or Mid-Winter Pilgrimage. With the advent of the *Shokan*, 'Little Cold', which begins on January 6th and lasts until January 21st, the observance of a strange religious devotion by apprentices of such trades as smiths, masons, carpenters etc., begins. Clad only in thin white clothes, carrying paper lanterns and jingling tiny bells, these young men run nightly through the streets to the temples and shrines at which they are accustomed to worship, crying as they run, through

the cold night air a prayer of purification: *Zange, zange, rok-konshojo!*, which means, "Repentance, purification, purification!"

These young artisans make the pilgrimages in order to harden themselves against the elements and at the same time in order to cultivate a spirit of perseverance, and faithfulness to their patron deity. When the pilgrims reach the temple, or shrine, they donate a few coppers to the offertory box, offer prayers and then go to a well and stripping off their clothes pour several dippers of the icy cold water over their bodies; after which they go again to the main part of the temple or shrine and offer prayers. At the entrance of the temple, or shrine, they are given hot *Amazake*, or sweet wine, gratis, and after taking this they start on their homeward journey jingling their bells and chanting the prayer of repentance.

KAPPA Sometimes called *Kawa-ko*, "Child of the River", or "River Boy," is a mythical goblin supposed to live in the rivers of Kyushu. It has the body of a tortoise, the limbs of a frog, and the head of a monkey, with a hollow at the top of its skull containing the fluid which gives it strength. This goblin attacks people and devours them; but it is said that if one bows low and is very polite when meeting it, it becomes very civil and in return-



Kappa

ing your bows spills the fluid from its head, which after a while so weakens it that it can hardly stand. "*Kappa*" is a pen name often used by Ashihei Hino one of Japan's popular writers who has made a study of "*Kappa*" legend and lore.



Karashishi

KARASHISHI Are the Buddhist stone lions seen in temple gardens and courtyards, or sometimes as guardians of the gates, like the *Komainu* (q. v.). Of Chinese origin, they have a fierce expression, large eyes, and a curly mane.

KATO KIYOMASA Was one of the celebrated generals of the 16th century, who earned great fame when, under the rule of Hideyoshi, he directed the Korean War (1592-1598), being accorded the name of "Devil Warrior" by the enemy. After the death of Hideyoshi he became one of Tokugawa Ieyasu's chief adherents, at which time he was master of the whole province of Higo. But the *Shogun* had no use for ambitious generals and is said to have instigated the death of Kiyomasa by having him poisoned at a tea ceremony. Kiyomasa's helmet is said to have been three feet high,

and he carried a banner inscribed with the sacred formula of the Nichiren sect of Buddhism, "*Namu Myoho Renge Kyo*". The Nichiren sect have dedicated two temples to his memory at Kumamoto, in Kyushu.

KAWABIRAKI (See Fireworks.)

KAZE-NO-KAMI The God of Coughs and Colds.

KEGON SECT One of the Six Nara sects of Buddhism. (See Buddhism)

KEMBU Or Sword Dance, developed from the ancient *Kagura* (See Dances). It was very popular among youths during the early part of the Meiji era (1868-1911) when the military spirit prevailed, stimulated by the successive wars. Usually a *Kembu* dancer appears dressed in *kimono* and *hakama* (See Dress) with a white cloth, —*hachimaki*, tied round his head. A long sword is stuck through his *obi* at the side, and a fan in front. A singer stands by and chants poems composed by some eminent scholar or patriot, such as Rai Sanyo, or General Nogi. The dance itself is marked by



Kembu

brisk and lively movement of the body, accompanied by flourishing, sweeping gestures with the sword, keeping time with the chanting. It may appear coarse and uninteresting to those who do not understand the words of the chant.

KEN (See Games)

KENDO Japanese Fencing. (See Sports)

KIBI DAIJIN The posthumous title of one Shimotsumichi-no-Mabi who has been credited with the invention of the *Katakana* syllabary. He went to China to seek the secrets of the Chinese calendar, returning to Japan in 754, and bringing with him the art of embroidery, the game of *Go* (see Games), the musical instrument called the *biwa*, and the syllabary. He became Minister of the Empress Koken and died in 775 at the age of 83. He is also called Kibi-no-Makibi.

KIKOTSU According to the dictionary the word means "spirit", but this is rather vague. The expression is extremely difficult to render into English, but after reading the following, the reader should have an idea of the scope of the word.

In feudal days when the *samurai* alone was treated as man, there arose a class of spirited commoners who boldly defied the brow beating insolence and bullying of the *samurai*, and who, calling themselves "Men of Men" defended the miserable masses from *samurai* oppression. These rebellious men were called *Kyokaku*, or "Hosts of Heroism" and their moral code became an established way of life for those who aspired after a manly life, professing to crush the strong and protect the weak. *Kikotsu*, together with

Bushido (q.v.) became in time deeply ingrained in the national traits of the people, the former being more pronounced among plebians, and the latter among the aristocrats. *Bushido* has been instrumental in imparting much of that military valour and endurance which are characteristics of the Japanese people. The way of *Kyokaku* has been responsible for inspiring them with the habit of defiance and rebellion against anything unjust or unreasonable' as also with compassion for the sufferings of fellow men. Without mention of *Kikotsu*, which is the mental attitude of the *Kyokaku* no discussion of Japanese characteristics is complete, and yet, the majority of writers on Japan have completely ignored it. (See *Otokodate*).

KIKUCHI KAN One of Japan's most popular novelists. Born in December 1889, he graduated from the English literary course of the Kyoto Imperial University in 1916. He then joined the staff of the *Jiji* newspaper, changing later to the *Osaka Mainichi*. Among his many works are "*Tojuro's Love and other Plays*", translated into English by Glenn Shaw; "*The Father Returns*", A student of the Irish dramatists in his younger days, the influence of writers like St. John Irvine, J. M. Synge, and George Bernard Shaw, is noticeable in his early plays and novels. He founded the literary magazine, the *Bungei Shunju* in 1923. He died March 6, 1948.

KIMON (Demon Gate) Is the Northeast corner of a lot where devils are said to congregate. When building a house, toilets or rubbish-bins are never built in this quarter. Mt. Hiei is on the '*Kimon*' North-east side of the

Imperial Palace at Kyoto, so as to protect it from the evil influences.

KINGYO (Goldfish) These are cultivated in many varieties. The most popular kinds are the *Wakin*, *Ryukin*, *Demekin*, and *Ranchu*. The *Wakin* is closely related to the carp, its colour and shape during its early stages being practically the same. The *Ryukin* has a large drooping tail-fin, a small mouth, short round body, with long dorsal-fin. The *Demekin* has protruding eyes, a large dorsal fin, and a large tail-fin. The *Ranchu* has a short round body and short tail-fin, but no dorsal-fin. The latter is one of the most prized species, some costing as much as five thousand yen apiece.

Goldfish are said to have been first brought to the port of Sakai, near Osaka in 1502, aboard a Chinese ship. At that time the fish was not so beautiful as now, its present beauty being the result of years of patient effort on the part of Japanese breeders. Koriyama, in Nara prefecture, and Nagoya, are the principal breeding centres. To-day, thousands of

goldfish are shipped abroad every year, principally to the U.S.A.

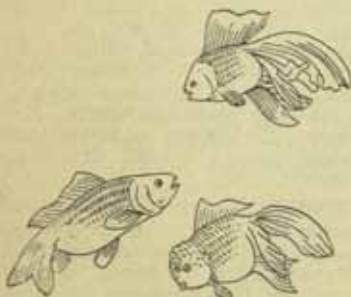


Kintaro

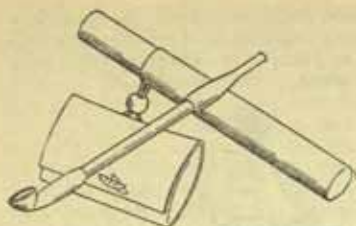
KINTARO Was the name of Sakata-no-Kintoki when he was a boy and lived in the forests of the Ashigara mountains, near Hakone, with his mother. Many legends are told about his early days, but the most common one tells how he was picked up by Minamoto Yorimitsu, a celebrated warrior of the 11th century, whom he subsequently assisted in exterminating the demons of Oeyama. The picture or doll of a sturdy naked boy sitting on a large bear and brandishing an axe, or else fighting with a large carp, represents Kintaro, and these figures are often displayed at the *Tango-no-sekku* (Boys' Festival) in May. Kintaro is often depicted with the hare, the stag, and the redbacked monkey.

KIRIN A dragon shaped animal something like a horse with wings, who breathes fire.

KISERU Is the long tobacco-pipe used for smoking Japanese tobacco. The *Kiseru* has been in



Kingyo



Kiseru and its pouch

use since the Tensho era (1573-1586) and is made in various sizes, shapes, and materials. But all consist of three essential parts, *Gankubi*, the bowl, about as large as a thimble, *Suikuchi*, the mouth-piece, and *Rao*, the stem. The first two were formerly made in brass, but silver, gold, and other metals, with artistic designs engraved upon them came to be freely used. For the stems small bamboo tubes have retained their popularity. Since the introduction of cigarettes and cigars, the popularity of the *Kiseru* has waned and to-day its use is almost confined to the country. (See Agriculture—Tobacco).

KO-AWASE Incense contest. (See Incense Burning)

KOJIKI or "Record of Ancient Matters" Was the first Japanese history and was compiled by one O-no-Yasumaro from the recollections of an old woman named Hieda-no-Are, then 65 years old, and who had preserved the old legends in her memory. It was completed in 712. (See Literature)

KOJIN Is the *Shinto* God of the kitchen.

KOKINSHU Is an anthology of songs and poems published in 900 A.D. (See Literature)

KOKUGIKAN The name of the famous arena at Ryogokubashi, Tokyo, where *Sumo*, Japanese wrestling (see Sports) tournaments are regularly held.

KOMACHI Her proper name being Ono-no-Komachi. Was one of the six great poets—*Rakkasen*, who lived in the 9th century. Nothing accurate is known of her history, but it is said that she was extremely beautiful, given to great indulgence in luxury, and unduly proud. In 868, when the land was suffering from a long drought, the magic of her verses brought forth the rain which prayers had failed to obtain. Once at a poetical competition at the Imperial Palace, her rival, Otomo-no-Kuronushi, accused her of having taken from the *Mannyoshu* (q.v.), a poem which she had passed off as being her own. To support his allegation he produced a book containing the poem in question. But Komachi calling for some water, washed the book, and the poem in question, which her rival had recently inscribed therein, disappeared. She is said to be buried at the Fudarakuji temple, at Ichihara, near Kyoto.

KOMAINU The mythical Korean Dogs, usually made of stone found outside *Shinto* shrines, of



Komainu

which they are the guardians.
(See *Shinto*).



Komuso

KOMUSO Are strolling *shakuhachi*, or flute players, who wear a rush hat like an inverted basket upon their heads in order to conceal their faces. They go from house to house soliciting alms. In feudal days they were mostly *Ronin* (q. v.), or masterless *samurai*, and adherents of the now extinct *Fuke* sect of Buddhism, a branch of the *Zen* sect. They were often employed as spies by the *daimyo*, or the *Shogunate*.

KORO Is an incense burner. Made in many different designs of wood, copper, porcelain, bronze, and precious metals. (See *Incense Burning*).

KOROPOK-GURU A prehistoric people who were supposed to have inhabited the country before the *Ainu* (q. v.). Some authori-

ties, however, doubt whether they ever existed and emphasize the fact that the *Ainu* are the aborigines. (See *Ainu*)

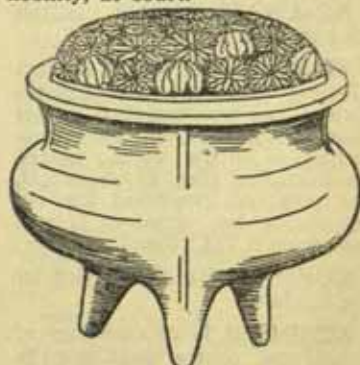


Koto

KOTO A musical instrument something like a harp with a tone similar to that of the pianoforte. (See *Musical instruments*)

KOYA-SAN Mount Koya. The headquarters of the *Shingon* Sect of Buddhism, in *Nara* prefecture. (See *Shingon* Sect in Buddhism).

KUGE Were nobles of the Imperial Court who usually belonged to the *Fujiwara*, *Taira*, *Minamoto*, *Kiyowara*, *Abe*, *Kuji* and other great families. They had precedence over the *daimyo*, military nobility, at court.



Koro

KUMAGAI NAOZANE (1172-1259) A renowned warrior under the Minamoto clan. The most striking incident in his life was his encounter with a young courtier at the battle of Ichi-no-tani near Kobe in 1184. Atsumori, the son of Taira-no-Tsunemori, was then only 16 years of age. He was just riding towards the sea to join his kindred who, pursued by the enemy, had taken flight on board a ship, when he was called back by Kumagai to fight. Accepting the challenge, he rode back to the beach, and there a desperate fight ensued. Of course, he was no match for the veteran warrior, and was overcome and about to be killed. But when Kumagai saw his young, beautiful face, he was struck with pity and compassion and wished to spare his life. Atsumori entreated him to despatch him instantly, having no desire to accept mercy from his enemy. Accordingly, Kumagai severed his head with his sword, but he was so overwhelmed with bitter remorse that he vowed never to carry arms again. After the conclusion of the war, he forsook the service of arms and went to the monastery of Kurodani, Kyoto, to become a disciple of Honen Shonin.

The story has been beautifully dramatized in a *Noh* play.

KUMOSUKE Were a class of coolies who carried palanquins, and also bore persons or goods across rivers. They were to be found at inns on the main highways and waiting at the fords of the rivers. They were a jovial type but loose in their habits. With the opening of railways, and the advent of bridges and motor transport, they soon disappeared.



Kumosuke

KUSUDAMA A hanging bouquet made of paper or cloth of five colours in the shape of flowers, and hung in the house on the fifth day of the fifth month *Tango-no-sekku* or Boys' Festival.

KUSUNOKI MASASHIGE "The Great Nanko" (1294-1336) one of the greatest heroes and examples of loyalty and devotion in the history of the nation. Educated until he was fifteen years old at the monastery of Hino-Zan, in Yamato, he studied military strategy and became so proficient that his superior tried to have him murdered in the woods. In 1331, the Emperor Godaigo was badly in need of a general, and his advisor recommended Masashige. His choice was justified by a dream which the Emperor had, in which the Gods ordered him to take shelter beneath a camphor tree (*Kusuno-ki*).

The ability of Masashige was soon put to practical use. Hojo Takatoki deposed and exiled the Emperor, sending his army of twenty-eight thousand horsemen against Masashige who was entrenched in a hastily constructed fort. Being completely blockaded, Masashige resorted to stratagem. A wood pile was built and covered



Equestrian statue of Masashige

with the corpses of his enemies. Masashige escaped one night with his men, leaving only a few behind to fire the pile and spread the news of his suicide. The Hojo general deceived by this ruse went away leaving only a handful of men in charge of the captured castle. Later Masashige sent one of his retainers in disguise to enquire into the affairs of the enemy. This man, finding out that a convoy was expected, Masashige intercepted it and, hiding men and weapons in the waggons, entered the fort, the garrison of which took service with him.

Having inserted a spurious roll in the prophetic writings of Shotoku Taishi (q.v.) at the Tennoji Temple at Osaka, he and his followers went to the temple to consult the oracle. The spurious roll was opened and he was compared to a large bird which would overcome the huge fish whose presence would cause the country to be flooded during the reign of the ninety-sixth Emperor, whilst the sun would not be seen for ninety days. With his army greatly elated over the prophecy he led them against the besieging forces of Takatoki whom he defeated (1333). He then besieged and captured Kyoto. But peace could not be maintained and he advised the

Emperor Godaigo to go to Mount Hiei, which could be easily defended. But owing to the intrigues of some of the courtiers his advice was set at naught and he was forced to leave the city.

At Minatogawa (in the present city of Kobe), he met the overwhelming forces of the enemy and his army was completely annihilated.

With a little band of personal followers, he retired to a farmhouse and found, on taking off his coat of mail, that he had received eleven wounds. Sitting face to face with his brother Masasue he asked "What shall we do after death?" Whereupon Masasue replied, "My prayer is that I may be reborn seven times into human life in order to destroy the rebels." "That," he replied, "is exactly my desire," and both expired together by piercing each other with their swords. (Commander Hirose who died during the Russo-Japanese War composed a poem embodying a similar wish.)

The Minatogawa-shrine in Kobe, dedicated to this great hero, is visited by thousands each week who pay homage to their great and brave countryman.

KUSUNOKI MASATSURA The son of Masashige. After having said farewell to his father at Sakurai-no-sato he returned home and tried to follow him in death, but was prevented by his mother. In 1348, when only twenty-three years old, he raised an army against Ashikaga Takauji, and with only one thousand men against the enemy's thirteen thousand, successfully repulsed their attack upon his castle of Chihaya. In Kyoto he attacked Takauji, who ran away, his brother escaping by an underground passage. In 1349 the enemy

were advancing upon him with six thousand men, so he went to Yoshino where the Emperor told him that he trusted him as his own elbows and thighs. Masatsura wept, and after he and his three thousand men had worshiped at the tomb of Godaigo Tenno they went forth to battle.

They met the enemy on the road between rice-fields at the battle of Shijo Nawate. Masatsura was wounded, and he and his brother died at each other's hands.

Once on his way to Yoshino he rescued from the hands of brigands the court lady, Ben-no-Naiji, whom the Emperor suggested he take to wife; but he declined the offer, replying: "How can I who would by no means live long in this world propose so short a marriage!" A worthy son of a worthy father, the name of Masatsura will ever inspire the men of Nippon.

KWANNON Deity of Mercy. Sanskrit, "*Avolokitesvara*" is the spiritual son of *Amida* (q.v.), and is represented in feminine form because it is said that in China his worship became confused with that of a deified daughter of a legendary king. But it is generally supposed that *Kwannon* is devoid of sex in Japanese Buddhism, although usually worshipped as the Goddess of Mercy. *Kwannon* is said to have visited Hades, and when at the bottom of the pit, she took such compassion upon the damned that she called upon *Amida* to help them. Immediately a rain of lotus petals fell, the foundations of Hell were shaken and the damned released.

The eight kinds of representations of *Kwannon* are:—

Senju with a thousand hands, of which some forty are shown with various emblems, such as



Kwan-non

gems, lotus, willow, wheel, begging bowl, halberd, etc.

Bato the horse-headed, with three faces and a miniature horse amongst her hair, with eight arms, grasping the sword, axe, wheel, rope, etc.

Nyorin the *Kwannon* with the wheel of the law, the omnipotent, with four arms, carrying a wheel, a lotus, three jewels, and the last hand supporting the right cheek.

Juntei with nine pairs of arms.

Fuken with eight arms.

Gorin with the left hand on the heart and the right one holding a willow upright.

Besides these there are thirty-two other representations of the Goddess seen at Buddhist temples in Japan.

KYU Is moxa cautery in which a special fibre is burnt on the skin for the purpose of improving blood circulation. It is widely used in Japan for the alleviation of pain, and curing certain diseases. The dried leaves of the mugwort are usually used for the purpose.

L

LACQUER WARE One of the greatest of Japan's industrial arts. (See Arts and Crafts)

LANDSCAPE GARDENING (See Gardens)

LANGUAGE (See Syllabary)

LITERATURE Early Period. Whether any form of writing existed in Japan before the 3rd century when Chinese characters were introduced is a question discussed by many eminent Japanese scholars. If any such form did exist, then it must have been rapidly superseded by the highly developed Chinese writing and literature. But if there was no written literature in early times, there existed poems which were memorized and handed down from one generation to the other, otherwise, the *Kojiki* (*Record of Ancient Events*) could never have been written in 712 A.D.

The ancient chronicle is a record of the early traditions of the Japanese race. It begins with the myths which form the basis of the *Shinto* religion, and gradually acquires a more historical character until it comes to a close in the year 628 A.D. It was taken down word for word from the lips of a certain Hiyeda-no-Are, by a man named Ono Yasumaro. The difficulty of interpreting so colossal a work into written language must have been enormous, as the *Hiragana* and *Katakana* syllabaries had not then been introduced, and only the Chinese written characters

could be used. A translation has been made by the late Prof. B. H. Chamberlain.

A second chronicle known as the *Nihongi*, prepared under official auspices, was completed in 720 A.D. and is a collection of myths, legends, poetry, and history, from the earliest times down to 697 A.D. It was the first of many official histories and is of infinite value to students of history and anthropology. (a fine translation by the late W. G. Aston, D. Litt., secretary of the British Embassy in Tokyo is available).

Of early poetry, the *Mannyoshu*, or *Myriad Leaves*, is the oldest collection extant and was compiled by the poet Otomo-no-Yakamochi, in the 8th century. The contents of this ancient anthology include poems written by all classes, from members of the Imperial family down to beggars. Some of them date from as early as the 4th century and are marked by the absence of melancholy which distinguishes the verse of later days.

The poems may be classified as follows:—Poems of the four seasons; poems of the affections; and poems allegorical and occasional. They number in all more than 4,000 pieces, of which the greater number are *tanka*, short poems of thirty-one syllables, and the remainder *choka*, or long poems. The two outstanding poets included, are Akahito and Hitomaro (q.v.) who are included in the Six Great Poets of Japan.

The whole of the *Mannyoshu* in its latest edition extends to some 120 volumes. The following ex-

amples were translated by G. W. Aston.

In Praise Of Japan

The land of Yamato
Has mountains in numbers,
But peerless among them
Is high Kaguyama.
I stand on its summit
My kingdom to view.
The smoke from the land-plain
Thick rises in the air,
The gulls from the sea-plain
By fifts soar aloft.
O land of Yamato!
Fair Akitsushima!
Dear art thou to me.

The following *tanka* poem by the poet Yakamochi, was composed in praise of *sake*, or Japanese wine.

"Hateful in my eyes
Is the sentimental prig
Who will not drink *sake*.
When I look on such a one
I find him to resemble an ape."

Another work preserved from the eighth century, the "*Izumo Fudoki*" is one of the many topographical works compiled on orders from the government that geographical records of all the provinces should be prepared. It was written in 733 A.D. and contains descriptions of the soil, etymology of place names, and the fauna and flora of the province of *Izumo*.

Of early literature *Norito*, or "Prayers in Praise of Gods" are worthy of note, also the *Semmyo* or Edicts. Both these prose forms are notable for their vigour and refinement, and the Imperial Edicts which are contained in the *Shokunihongi*, a sequel to the early chronicles, are said to be the finest ever written.

The Heian (Classical) Period. This three hundred year period

extends from the founding of the capital at Kyoto by the Emperor Kwammu in 794 down to the establishment of the *Shogunate* Government in 1192. Although the Japanese phonetic signs, *katakana* (see Syllabary) had already been introduced during the Nara period, and the *hiragana* (running script) at the beginning of the Heian period, scholars and writers still preferred the Chinese calligraphy; but by the 10th century a purely native literature began to arise, among the most famous of such popular works being the *Taketori Monogatari*, the *Ise Monogatari* and the *Tosanikki*.

The *Taketori Monogatari*, or Tale of *Taketori*, is regarded as being the oldest narrative in the Japanese language. It tells of *Taketori*, an old bamboo-cutter who discovered a little maiden, only three inches high in a joint of a bamboo. He took her home and adopted her, giving her the name of Kaguyahime, or Shining Damsel. She grew up to be a most beautiful woman and was wooed by many admirers, to each of whom she assigned a task, promising to marry the one who successfully accomplished it. They all failed, and she was eventually taken up to heaven in a flying chariot. The author is unknown. It is a simple narrative, the style of which accords very well with the subject. A translation was made by Mr. F. V. Dickins in 1887.

The *Ise Monogatari* is regarded as one of the finest productions of the early Japanese literature and far surpasses the *Taketori Monogatari* in elegance of style. It deals with the events in the life of a gay young nobleman of the court of Kyoto, who is usually identified with Ariwara-no-Narihira (q.v.), who lived some 100 years

before the book was written, and who is believed to have left a number of diaries on which the book was founded.

Tosa Nikki, written in 935 by the court noble Ki-no-Tsurayuki, is an account of his journey from Tosa to Kyoto.

Various works, — narratives, poems, novels now appeared in the native language, and among the most substantial were the *Shoku Nihonki*, the *Nihon Koki* or "Supplementary Chronicles of Japan," and *Shoku Nihon Koki* or "Further Supplementary Chronicles of Japan," These, together with the *Montoku Jitsuroku* or "Chronicles or the reign of the Emperor Montoku", the *Sandai Jitsuroku* of "Chronicles of the reigns of the Emperors Seiwa, Yozei, and Koko" and the *Nihon shoki*, are known as the Six National Histories.

The poetical literature of this period is contained in several anthologies made under Imperial auspices, and the "*Shuishu*" or "Supplementary Anthology", and known as the "Three Imperial Anthologies". Among the most prominent poets of the time were: Ariwara-no-Narihira, Ono-no-Komachi, Ki-no-Tsurayuki, and Fujiwara-no-Toshinari.

A notable feature of this epoch was the appearance of two contemporary women writers; namely, Murasaki Shikibu, and Sei Shonagon. The former was a court lady and belonged to a junior branch of the Fujiwara families. Her *Genji Monogatari*, or "*Tales of Genji*", deals with the adventures of a royal prince. It is still regarded as one of the greatest Japanese novels, and has been accorded a place among the world's classics. The fifty-four volumes of this great work have been translated by Mr. Arthur Waley,

and a romanized version was completed by Prof. Hasegawa Seiji who is also compiling an encyclopaedia to the work.

Makura-no-Soshi by Sei Shonagon consists of notes on current events and personalities and contains some very sharp and caustic criticism. Unlike the author of the *Genji Monogatari* who loses herself in her characters, the personality of Sei Shonagon comes out distinctly in the work.

The Kamakura Period (1192-1333). This produced great narratives of the wars of the time, such as the *Hogen Monogatari*, the *Heiji Monogatari* and the *Heike Monogatari*, which are attributed to the pen of Hamuro Dainagon Tokinaga. *Heike Monogatari* is the best known and describes in poetical prose the downfall of the Heike families.

The Ashikaga or Muromachi Period (1335-1573) This period was marked by civil dissensions all over the country, and particularly at Kyoto, the seat of government; this so affected literary activity that the majority of the writers were priests and recluses. The most notable production of the time was the *Taiheiki*, or Story of the Imperial Restoration Movement under the Emperor Godaigo, the author of which is unknown. Next in importance comes the *Tsurezuregusa*, a collection of stray notes and short pieces by Kenko Hoshi (1283-1350). The most characteristic productions of this period were the *Utai* or *Yokyoku* which were dramatic pieces recited or chanted by public reciters and which later came to be used as accompaniments to the *Noh* plays (see Drama). No great poets appeared during the period, but the *Renka*, long poems composed by several persons became popular.

It became the practice to hold poetry parties when amateur poets would share in the making of these long poems. Two anthologies appeared, however, one by Prince Munenaga, and the other by Tona Hoshi.

The Yedo Period (1603-1868) This period saw a renaissance of national literature, several great scholars, such as Motoori Norinaga (1730-1801) and Hirata Atsutane (1776-1843) arising as pioneers in the study and revival of the ancient Japanese literature. In historical works there appeared the *Dai Nihonshi* (History of Great Japan) compiled under the inspiring guidance of Mitsukuni, Lord of Mito, and the *Nihon Gwaishi* by Rai San-yo (1781-1833) both of which are permeated with the sentiments inspired by the renaissance.

It was this period that produced the greatest of *Haiku* poets, Basho Matsuo (1643-1694). *Haiku*, short poems of 17 syllables, are 14 syllables shorter than the ordinary poems, *Tanka*, and are made up of three lines containing 5, 7 and 5 syllables respectively. But *Haiku* differs in more than metre, for it admits of the use of colloquial expressions and words of Chinese derivation and deals with subjects that *Tanka* will rarely touch.

The earliest writer of these poems is said to have been Yamazaki Sokan (1445-1534), but until the advent of Basho, *Haiku* had not been regarded as being comparable to *Tanka*. However, it soon became popular when he demonstrated its potentialities, and what made it most attractive was the fact that whilst a technical training for *Tanka* was necessary, yet almost anybody with a smattering of education could compose *Haiku*

of a kind and it is said that even the farmers had their poetry parties. Basho made pilgrimages all over the country as a wandering priest, and it was on these journeys that he composed some of his finest poems. The following are examples of the work of the famous *Haiku* poets of the period:—

Fishing Boat—*Ubune*
Omoshirote
Yagate kanashiki
Ubune kana Basho.

Gay!
Then suddenly sad I felt
In the cormorant fishing boat.

Basho was sorry that the birds, who worked so hard at catching the fish were robbed of a meal by the fisherman.

Semi—Cicadas
Yagate shinu
Keshiki wa miezu
Semi no koe. Basho.
The cicada's cry
Gives no sign
That it is about to die.

(The cicada lives for only seven days.)

Mr. Fuji,
Gwanjitsu no
Mirumono ni sen
Fuji-no-yama. Sokan.

Mount Fuji
Should be a special sight
For New Years' Day.

Among the other great *Haiku* masters were: Buson, Teitoku, Issa, Kyorai, Ransetsu, but none excelled the great Basho.

Senryu, a humorous form of *Haiku* also attained great popularity during this period and was originated by Karai Hachiemon, (1718-1790). Two typical examples are;

Itsumada ka
Juku juku no

Shirabyoshi,
Dancing girls
Are always
Nineteen years old.

Shibai mita
Ban wa teishu ga
Iya ni nari.

Seeing a play
Makes a woman
Hate her husband.

Joruri, a dramatic ballad which was sung, or chanted, was quite a feature of the popular literature of the Yedo period and its rise to popularity was mainly due to the efforts of the greatest Japanese dramatist of all time, Chikamatsu Monzaemon (1653-1724), often called the "Japanese Shakespeare". From his earliest work written in 1685 until the time of his death, he produced in rapid succession a number of dramas which constitute a formidable bulk of literary matter, and with the passing of the years his work seems to grow ever more popular with the play-going public.

Novels and romances are the chief features of the popular literature of the latter part of the Tokugawa, or Yedo period, some of the best known writers being Jippensha Ikku, Ryutei Tanehiko, and Ihara Saikaku; but the greatest among writers of romantic fiction in Japan was Kyokutei Bakin (1767-1848) who during his literary career of over sixty years produced almost three hundred novels, among the best known being *Hakkenden*, or the "Eight Dogs", and *Yumiharizuki* or the "Crescent."

Since the Meiji Era. Although Japan was first brought into intellectual touch with the West through the medium of the Dutch language, and to a lesser extent through the early Portuguese Jesuits, yet Dutch works translated into Japa-

nese were confined to works of science, medicine, military arts and jurisprudence.

The first proper insight into the true moral and intellectual life of the West, came through translations of the great English, Russian, French and American authors.

With the opening of the country to foreign intercourse in 1858, many students began to study English, and soon translations of the works of Adam Smith, Mill, Spencer, Darwin, Rousseau, and Samuel Smiles, made their appearance. Even in poetry, the tendency to break away from conventional forms was noticeable, and in 1882 there appeared Japanese versions of "Ye Mariners of England" and Lord Tennyson's "Charge of the Light Brigade". Since that time there have been many anthologies of modern verse, some of which have attained wide repute. This new form of poetry is called *Shintaishi*. The first realistic novel of modern Japan, *Toseishoseikatagi*, was written by Dr. Tsubouchi Shoyo, Emeritus Professor of Waseda University, who died in 1934 after a great literary career, being chiefly famous for his brilliant translations of Shakespeare, and his literary criticisms. Of other writers Koda Rohan, and Ozaki Koyo, must be mentioned among writers of realistic fiction, the latter, who died at a very young age being famous for his *Irozange* (Confession of Love) and *Konjikiyasha* (The Gold Demon).

Koda Rohan wrote several novels and was at one time Professor of Literature in the Imperial University of Kyoto.

Futabatei Shimei (q.v.) introduced Russian literature to the Japanese people and translated many of the works of Tolstoy, Tchekhov, and

other great Russian writers; whilst Dr. Mori Ogai was a powerful writer and profound student of German literature.

Other notable writers were Kuni-kida Doppo, Higuchi Ichiyo, Shimazaki Toson and Tokutomi Rokwa; the last named wrote the famous novel *Hototogisu* (Cuckoo) which was translated into English as early as the year 1911.

The late Natsume Soseki, one time professor at the Tokyo Imperial University must also be mentioned, for he has had a great influence upon the younger writers of the present day; his "*I am a Cat*" and other novels are renowned for their literary merit and are certain to be popular for many years to come. After his death, three of his disciples, Akutagawa Ryunosuke (q. v.), Kume Masao, and Kikuchi Kan (q. v.), became prominent as leaders of the new anti-naturalistic movement. They based their novels on social

and humanitarian feeling and they were well received by the public. Some excellent translations of the works of Akutagawa and Kikuchi Kan by Mr. Glenn Shaw are available and have proved vastly popular in English speaking countries. Other writers who rose to fame after the death of Natsume Soseki were Arishima Takero, Mushakoji Saneatsu, Shiga Naoya, Kikuchi Kan and Shimazaki Toson.

To-day among the most widely read authors are Yoshikawa Eiji, Osaragi Jiro, Tanizaki Junichiro, Hino Ashihei, and Ishizaka Yojiro. Two excellent translations of Japanese modern works have appeared recently in Tanizaki's "Some Prefer Nettles", and Osaragi's "Homecoming," and recently the first volume of an anthology of Japanese literature was published in New York, edited by Dr. Donald Keene, of Columbia University. (See Newspapers and Magazines.)

M

MAGATAMA Are sacred stones associated with the mythological history of Japan in the ages of the Gods and Goddesses. They were used as jewels to decorate the weapons of the Gods and were also used for necklaces. Ordinarily they are from about half an inch to one inch and a half in length, and made of rock crystal, jasper, agate and other materials.

MAGE Styles of hair-dressing. (See Hair-dressing)

MAKURA-NO-SOSHI (See Sei Shonagon, also Literature)

MAMORI (See Charms)

MANNYOSHU The oldest collection of Japanese poems, compiled by Otomo-no-Yakamochi in the 8th century. (See Literature)

MANZAI Word of congratulation; curtailed form of *Senshu Manzai* (Wish of Ten Thousand Years), used at the season of the New Year. The name also applies to the mummers or dancers called *Mikawa Manzai*, who go about from house to house at the New Year, singing and dancing and bringing

to the occupants every good wish of the season.



Manzai

MARRIAGE CUSTOMS In Japan, marriages are usually arranged by parents through a "go-between"; and while many customs have been to a great extent modified of recent years, that of marriage has remained almost the same. Of course there are cases of love matches which turn out quite successfully, but the Japanese people believe that if the parents arrange the nuptials and anything goes wrong, then they alone are responsible; love can come after marriage and, generally speaking, it usually does.

For a young man to seek the hand of a young girl he loves is unusual, although sometimes when he sees a young woman whom he thinks he likes he may ask his parents to try and arrange a match. However, when a prospective bride has been fixed, according to classical custom the next thing is to arrange the *Miai* or first meeting, when both parties see each other but do not always speak. Sometimes the *Miai* occurs at the home of the match-makers but more often at theatres, restaurants, or other public places. If the *Miai* is successful, that is

if both parties are satisfied with each other, then the *Yuino* or engagement presents are exchanged. In former times *Yuino* consisted of rolls of cloth, fans, casks of *sake*, etc., but to-day money is very often substituted. The sum is not fixed, but for middle-class people it ranges from ¥10,000 to ¥50,000 and upwards. This money is given by the bridegroom to the bride, who after accepting it returns a portion to him. When *Yuino* has been exchanged the couple is betrothed and the date of the wedding is then only a matter for arrangement.

The wedding ceremony is usually held in the home of the bridegroom where the personal belongings of the bride have already been sent a day or so beforehand in a *Tansu*, or chest of drawers, and a *Nagamochi*, or long chest. On the evening of the wedding day the bride proceeds to the bridegroom's house, accompanied by her parents and relations headed by the go-betweens. She wears a special ceremonial dress for the occasion and on her head a triangular band called *Tsunokakushi*, or horn-cover, which is to hide the horns of jealousy which women are supposed to possess. The wedding ceremony itself is a very simple affair, the main feature being called *San San Kudo*. This consists in the drinking of *sake* in a three-fold manner by the bride and bridegroom i.e. the exchanging of cups thrice, three times in succession—nine times in all. After this ceremony the bride and bridegroom are introduced to each others' parents, this ceremony being accompanied by more exchanging of *sake* cups as each person is introduced.

Though generally speaking the marriage is celebrated in the home

of the bridegroom, yet to-day shrines and temples are being used more for such occasions; the ceremony at a *Shinto* shrine is very elaborate and impressive but the main feature is the *San San Kudo*. The cost of a marriage at a shrine ranges from ¥2,000 to 10,000 yen, whilst a *Shinto* orchestra may be hired from 4,000 yen upwards.

Japanese marriages do not have to be confirmed by religious rites, a simple registration and changing of the bride's name to that of her husband being all that is legally needed; the wedding contract is signed by the go-betweens, the bride and bridegroom, and the parents.

November and December are the favoured months for marriages and with the approach of this season, the department stores make a feature of bridal gowns and other costumes, and display household furniture.

October in Japan is called the "God-less" month because all the Gods of *Shinto* are supposed to assemble for a great meeting at the ancient shrine of Izumo where they contrive matches between unmarried people of suitable ages. When the conference of the Gods comes to a close at the end of the month then it may be assumed that marriages will follow, and that the assumption is correct is proved by official statistics, which show November and December the marriage months par excellence.

Japanese Christians, of course, solemnize marriages in church in the Christian manner. Of recent years weddings in foreign style have become popular among modern people in large cities, at any rate as far as dress and honeymoon are concerned; honeymoons were unusual in former times, but a custom of *Satogaeri*, or visiting



Tsunokakushi

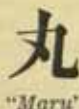
the home of the bride's parents, amounted to much the same thing.

But young people have recently found it more and more difficult to find the right partners, or to even find them at all, and the marriage age of the Japanese people has taken a gradual curve upwards. A girl is considered to be lucky nowadays to find a husband in her early twenties. Many matrimonial agencies exist for the purpose of arranging marriages but not all of these are trustworthy; in Tokyo the Municipal Authorities have, in addition to their other welfare organizations, established a matrimonial office which has so far proved both popular and successful.

MARRIAGE, GOD OF (See Gekkawo)

MARU The Japanese ideograph or written character for Maru means 'round'. *Hino-Mar*u, the Japanese national flag, meaning "round of the sun". The Japanese dictionary tells us that *Maru* used as a noun denotes a circle, or ring, and as an adjective, perfect, or all-embracing.

Up to a few years ago, it was generally supposed that the word *Maru* used as a suffix to the name of a Japanese ship dated back to the 16th century, when Toyotomi Hideyoshi (q.v.) built the vessel which he called the "*Nippon Maru*". However, this has been found to be quite incorrect, as historical records show that in the Muro-machi period (1335-1573), the ships of Yoshimochi, the fourth Ashikaga *Shogun*, bore such names as "*Gesho Maru*", and "*Gozo Maru*".



Why ships were given the title of *Maru* has baffled even the most profound scholars, and the real reason may perhaps never be known; however, the following explanation of the use of the word may give the reader some idea of how it might have originated. In ancient days *Maru* was often used as a term of endearment, and as such was used in connection with boys' names, castles, swords and other valuable possessions. The centre section of a castle was also known as the *Honmaru* (see Castles). It is quite possible, and indeed it is now generally supposed

that *Maru* as applied to ships originated from such a use, for the *daimyo* of feudal times would regard their ships as their castles upon the sea.

All Japanese merchant vessels apply the suffix to their names, irrespective of their tonnage. Warships are known as *Kan*. Thus "*Nagato Maru*" is a Japanese merchant vessel, and the "*Nagato Kan*" was a vessel of the Imperial Navy. Foreign ships are called "*Go*".

MASAMUNE, DATE (See Date)

MASAMUNE, GORO NYUDO (1264-1344). Was a celebrated swordsmith who lived in the time of Godaigo Tenno. (See Swords)

MASKS Are used a great deal in *Noh* plays (See Drama) and are of numerous varieties representing heroes, devils, ghosts, legendary animals, religious characters, etc. They are often used by *Satokagura* dancers. First introduced into Japan in the seventh and eighth century A. D. their production became an art in itself and a study of the numerous varieties is fascinating.

The following is a list of the most common types:—

Hyottoko, a man's mask usually with pouting lips, sometimes with a beard or moustache. *Hannya*, a female demon. *Kawazu*, a frog mask. *Kitsune*, a fox mask. *Ken-kwai*, the mask of a fox transformed into an old priest. *Nyudo*, a three eyed goblin. *Okina*, the mask of an old man with tufts of hair on the forehead and at the corners of the mouth. *Oni*. Under this type come the many different varieties of Demon masks. *Rojo*, smiling old woman. *Saru*,



Masks

monkey masks of various types. *Shishi*, a lion with a white mane. *Shojo*, the wine drinker with red hair. *Tengu*, a mask with a long nose. *Uba*, the old woman. *Yama-uba*, old woman of the mountain with a large wig. *Yasha*, the mask of a ferocious natured woman.

MATSURI A festival. (See *Tanabata Matsuri*, *Gion Matsuri*, etc., in Festivals).

MEIJI ERA (1868-1912) The reign of the Emperor Meiji.

MEIJI JINGU or MEIJI SHRINE at Yoyogi, Tokyo, dedicated to the memory of the august Emperor Meiji stands in beautiful surroundings. There are two gardens, the inner and the outer, the latter at Aoyama containing various sports grounds and a swimming pool.

The Memorial Hall (in the outer garden) is an imposing structure wherein are displayed a collection of beautiful paintings which illustrate the glorious reign of the beloved Emperor.

MEIJI TENNO (1867-1912) The Emperor Meiji, the 122nd Emperor. He ascended the throne when he was sixteen years of age, and his wise and farseeing rule set a wonderful example to his subjects. From the beginning of the Meiji

era in 1868 until his death in 1919 Japan astounded the whole world by her marvellous progress in every sphere of activity, rising from the position of an obscure and little known country, to that of a first-class power.

MERCANTILE MARINE Due to the policy of isolation followed by the Tokugawas, Japan found herself lacking in one of the things essential to an island nation, an efficient ocean transport service.

The story of the rise and development of her great merchant marine is a record of determination and thoroughness. The Nippon Yusen Kaisha, which was Japan's greatest shipping Company and one of the world's largest was born of the earlier Mitsubishi Shipping Co., in 1885; from which it inherited 58 steamers and 11 sailing ships, aggregating 64,610 tons in all; and on the outbreak of World War II the total tonnage possessed by the N.Y.K. and its subsidiary Co., the Kinkai Yusen Kaisha, was no less than 900,000 tons comprising 150 steamers and motor-ships.

This company operated services all over the world covering every important route. As late as World War I there were still foreign captains in the employ of Japanese shipping companies. In addition to the N.Y.K. there were the Osaka Shosen Kaisha, Kawasaki, Yamashita, and other large companies who kept the Japanese ensign flying on every sea, and there were few ports, where one could not see at least one of the Maru ships of Japan's great Mercantile Marine.

At the beginning of the century, most of the large ships were built in foreign shipyards, chiefly in Britain, but to-day, Japanese ship-

yards turn out the most up-to-date vessels of every description, from launches to liners and super oil-tankers. But the sea is one of the nation's great heritages, her needs almost identical with those of England, and it is natural that she should require a large Merchant Service. Her Mercantile Marine suffered complete disaster through World War II, but to-day Japan's shipyards are busy and once again the house flags of the N.Y.K., O.S.K. and other Japanese lines are to be seen in the ports of the world. (See Maru)

MICHIZANE, SUGAWARA

(845-903) Also called Tenjin-Sama, and deified as the God of Calligraphy, was a noble who became a minister of the Emperor Daigo, when Uda Tenno abdicated in the former's favour. He did everything in his power to establish the right of the Emperor and to diminish the power of the Fujiwaras. But the great favours bestowed upon him by the two Emperors soon found him in bad odour with the other ministers and Fujiwara Tokihira, Minamoto Hikaru and others successfully sought his downfall which they accomplished by accusing him of a conspiracy against the throne. Daigo Tenno gave credence to the accusation and Michizane was banished to Kyushu, although the former Emperor did all in his power to save him. Michizane survived his exile only two years, his chief consolation being to ascend Mount Tempai and with his face turned towards Kyoto venerate the master who had disgraced him. Twenty years after his death he was re-established in all his dignities and given the title of *Dajodaijin* (Prime Minister). The shrine of Kitano

at Kyoto is consecrated in his honour.

MIKO Are young girls who perform the sacred *Kagura* dances at *Shinto* Shrines, some of whom pretend to be able to hold communication with the dead, and with the gods, and to foretell the future. They are also called *Kan-nagi*.



Miko

MIKOSHI A sacred car containing the emblem of a deity which is carried on the shoulders of devotees at the festival of a shrine. *Mikoshi* may be seen at the various *Shinto* festivals. The custom is said to have originated in the time of the Emperor Gotoba (1108-1123)

MIKOTO Was in ancient times a title of respect given to high personages, but was gradually reserved for the various gods of *Shinto*. The title is given posthumously to Imperial princes.

MINAMOTO (GENJI) The name of the clan which proved such terrible adversaries of the Fujiwaras and the Tairas. When the Minamotos won their great victory over the Tairas at Dan-no-ura (q.v.) in 1185 after a war which had lasted for thirty years

Yoritomo became the first Minamoto *Shogun*; he died, however, after having driven his half-brother Yoshitsune into exile to commit suicide. The clan were short-lived, for they became extinct as early as the year 1219 when Sanetomo, second son of Yoritomo was treacherously murdered by his nephew, *Kugyo*, son of Yoriie, on the staircase of the Hachiman temple at Kamakura.

MINAMOTO TAMETOMO
(1139-1170) Was the grandson of Yoshiie. It is said that he was seven feet tall and that his bow arm was four inches longer than the right. At the age of thirteen he was sent to Kyushu, where after a very short time he caused many disturbances and was sent back to Kyoto. He took part in the War of Hogen (1156) and was banished to the island of Oshima. He again set about overthrowing the Tairas. The Governor of Izu

was ordered to destroy him, but when his fleet came within shooting distance of the island, Tame-tomo sank the leading boat with a single arrow. He then retired to a house which he set on fire and committed *Harakiri* amid the flames. It is said that Tame-tomo was the only man the great Taira-no-Kiyomori (q.v.) ever feared. His bow was eight feet long and it took three ordinary men to bend it. One legend states that Tame-tomo escaped to the Ryukyu islands and married a native princess.

MINAMOTO YORITOMO
(1147-1199) Was the first Minamoto *Shogun*. Cruel towards opponents and those he feared, he was undoubtedly an able administrator, and his organization of the *Bakufu* (q.v.) of Kamakura showed his genius for government. It was Yoritomo who with the help of his half-brother Yoshi-



Mikoshi

tsune finally crushed the Tairas at Dan-no-ura, when the young Emperor Antoku was drowned.

MINAMOTO YOSHIE (1041-1108) Was called Genda when a boy. At the age of seven he performed the ceremony of *Gempuku* (see Age Customs) at the temple of Hachiman at Iwashimizu, a suburb of Kyoto, and was from that time known as Hachiman Taro. Having mastered the different military arts in a very short period, he made his first experiment in arms during the expedition led by his father, Yoriyoshi against Abe Yoritoki, when in view of his distinguished conduct he was given the name of Dewa-no-Kami. He gained further fame by his famous expedition against the *Ainu* who gave him many years of hard fighting, but whom he finally brought into complete subjection. He is renowned as one of the most courageous heroes of the Middle Ages.

MINAMOTO YOSHITSUNE

(1159-1189) One of the most famous and beloved warriors of old Japan, was the ninth son of Minamoto Yoshitomo. Known under the name of Ushiwaka. When his father was defeated he was sent by Taira-no-Kiyomori to the temple of Kuramayama at Kyoto, whence he escaped through the help of a metal dealer named Kichiji. He then went to Mutsu, in Northern Japan, to the house of a certain Fujiwara-no-Hidehira. The early part of his life is described in legend as having been spent among the *Tengu* (q.v.) from whom he learnt the military arts of fencing, wrestling, and other physical attainments. It was during his early life that he met Benkei (q.v.) whom he overcame on the Gojo Bridge

at Kyoto. In 1180 he left Hidehira against his advice to join his half-brother Yoritomo who was mustering an army in Izu. The two who were to spell the downfall of the Tairas, met on the banks of the River Kise. In the Gempei war of 1184 Yoshitsune fought the Tairas who were fortified in the castle of Ichi-no-tani near Kobe. After a terrific fight, made all the more difficult by the steepness of the mountain pass upon which the castle was built, Yoshitsune and his followers won a great victory, and what remained of the Taira clan escaped to the castle of Yashima. After the battle of Dan-no-ura Yoshitsune is said to have married the daughter of Taira-no-Tokitada, and to have sided with the latter's interests against Yoritomo to the extent of refusing to fight against his brother's enemy Yukiie. Yoritomo sent warriors to have Yoshitsune killed at Horikawa, but the attempt was frustrated by Benkei. Then Yoritomo himself took up the pursuit and for some time Yoshitsune was hunted wherever he went. His flight into the mountains of Yoshino nearly ended in disaster, for the *Yamabushi* (q.v.) who were friendly toward Yoritomo, were intent upon capturing him, but he was saved by the heroism of his retainer Tadanobu.

In subsequent adventures his name is closely linked with that of Benkei. The story of how they successfully passed the barrier at San-no-Kuchi of Ataka, on the west coast of Japan is told in the famous *Kabuki* play "Kwanjincho". Together with his band of faithful retainers led by Benkei, Yoshitsune went to seek shelter at the castle of Koromogawa, where he expected to find his friend Fujiwara Hidehira; but Hidehara was dead and his cowardly

son Yasuhira betrayed him, with the result that he, his wife and retainers were either killed or committed *Harakiri*. But legend leaves this end uncertain. One version states that Yoshitsune succeeded in reaching *Yezo* (present Hokkaido) where the *Ainu* worshipped him under the name of Gikyo Daimyoin, while another credits him with having escaped to Mongolia where he reappeared as Genghis Khan. Whatever the truth or error of these tales, he is undoubtedly one of the greatest warriors in Japanese history, and is still worshipped as the ideal warrior.

MINERALS Although well acquainted for many centuries with ores, clays, lime and precious stones, the Japanese people had little use for them owing to their preference for wooden construction. But one may notice that the walls of the old strongholds, are composed of massive rocks often cemented together with a mortar that has defied the centuries. Granite was the chief kind of stone used in ancient times. It is called *Mikage-ishi*, being quarried at Mikage, near Kobe. Most rocks and minerals are named after the places where they were first found. Marco Polo spread the most fantastic stories about the abundance of gold in Japan and is said to have described the pavements of the palace as being of fine gold. True, gold existed in Japan in large quantities in the past, but Marco Polo's story is of the same sort that Dick Whittington told about the streets of London. Silver mines, too, must have existed, for the Dutch and the Portuguese are said to have exported large quantities. In copper, iron, and antimony, Japan is rich, and the

coal mines have tremendous output, especially in Kyushu and Hokkaido. Marble and slate are found in some sections of the country, and porcelain stone (Kaolin) is plentiful. Several precious stones are found, the most common being rock crystals, renowned over the world for their quality, amethysts, topaz, agates, and green jasper.

MIRRORS (*Kagami*) were in olden times considered to possess all manner of supernatural properties and were especially used to exorcise evil. Tsurayuki, the court noble who wrote the classic "*Tosa Nikki*" (see literature), wrote of experiencing a terrible storm when passing Sumiyoshi, near Osaka, by sea. So violent was the tempest that the crew of the vessel were terrified lest they be shipwrecked. All manner of offerings were cast into the sea in order to appease the Gods, but to no avail. Thereupon, Tsurayuki consigned his own precious mirror into the waters and immediately there was calm.

According to the Japanese proverb "*The Mirror is the soul of woman.*"

Another proverb runs: "*When the mirror is dull the soul is unclean.*" (see *Kagami*)

MITSUKUNI Lord of Mito. Was the grandson of Tokugawa Iyeyasu (q.v.). (See "*Dai Nihonshu*")

MIYA Is the title of princes and princesses of the Imperial family, and also another name for shrine. (See *Shinto*)

MIZUHIKI The coloured strings which are used for binding up presents. They are red and white

for ordinary occasions and black and white for funeral offerings.

MOMOTARO A favourite fairy tale of which numerous translations have been published. One day the wife of a poor woodcutter went to the river to wash some clothes. Just as she had finished her work and was preparing to return home she perceived a large round object floating upon the water, and upon closer inspection found that it was a peach larger than she had ever seen before. She took it home, washed it and handed it to her husband in order that he might cut it open for eating. As he cut it a tiny boy emerged from the kernel, whom they adopted as their own child to comfort their old age.

They called him Momotaro, "Eldest Son of the Peach" and he grew big and strong, excelling in feats of strength beyond most boys of his age. Once he decided to leave his parents and go to *Onigashima*, the Land of the Devils,

to seek his fortune. The old people gave him some cakes and he bade them farewell. Soon he met a dog who asked for a cake and promised to accompany him; then a monkey and a pheasant came with similar requests, and with these three followers he reached the gate of the devil's fortress. They entered and had a hard fight with the demons. Finally, they reached the inner regions, where the chief devil, *Akadoji*, was waiting for them with an iron war club in his hands. But Momotaro threw him down, bound him with ropes and made him disclose his treasures. To these Momotaro helped himself and returned to his home with his three animal companions and became a rich and honoured member of the community.

MONKEYS There are many stories in Japanese folk-lore relating to monkeys, one of the most popular being that of the Monkey and the Crab. A monkey once



Momotaro

met a crab and seeing that it had a rice cake which it was taking home, deluded it into exchanging the delicacy for a persimmon seed. The crab accepted the exchange and planted the seed, which soon grew into a fine tree. The ripening persimmons attracted the attention of the monkey, and one day as he was going to help himself, he found the crab waiting under the tree, who asked him to kindly throw some of the fruit down. The monkey instead of doing so ate all the ripe fruit himself and bombarded the poor crab with unripe persimmons until the poor creature was almost killed. At this the family of the crab were so angry that they declared war upon the entire simian race. But they were unable to cope with the great hosts of the monkeys, so they decided to use craft to bring their fleet-footed opponents to their doom and enlisted the services of a mortar and pestle, a bee, and an egg. Peace was concluded and the offending monkey invited to visit the son of the wounded crab to renew their friendship. He was given the place of honour near the fire and soon began stirring the ashes when, suddenly the egg exploded, severely burning him. Rushing to wash his burned hands, he was stung by the bee. He then thought that he had better return home, but as he was crossing the threshold he fell over some seaweed and the mortar and pestle fell on him from the roof, bruising him so much that the crabs were soon able to kill him and complete their revenge. (See Apes.)

MOMPEI Are baggy, trouser-like garments, worn over the lower part of *kimono* by women, chiefly in the North and in some districts

around Kyoto. (See Dress)

MOON "O'Tsuki-Sama". There is a great deal of Japanese moonlore, most of which has been transmitted from India via China, so that the Japanese moon enjoys almost the same legends as that of China. The Hare in the Moon who pounds the rice cake, was supposed to have leapt into a fire to provide food for the Buddha and was sent to the moon to keep the Old Man and the Frog company. *Chan Chu*. (The Frog in the Moon). This is a Chinese legend and in earthly life the frog was Ch'ang Ngo, the wife of the archer How-I. When the moon was a prisoner in the clouds and the Ten Suns had nearly wrecked the world, How-I struck them with his arrows and delivered the moon. As a reward he was given a cup of the dew of immortality; but this his wife stole and fled to the moon, where she was at once transformed into a frog. The *Katsura* in the moon is the cassia, or laurel tree. Eight of these trees grow in the moon and in the autumn their leaves become blood red. If immortals eat of the leaves they become transparent. The Moon Divinity, *Joga*, is a female.

Susano-no-Mikoto, the legendary hero of early Japan, and the brother of the Sun Goddess, has also become a Moon God.

A favourite pastime with Japanese people during the full moon is to hold moon-viewing parties, when poems are composed and they drink *sake*.

MOONCHILD AND THE BAMBOO CUTTER (See "*Taketori-monogatari*" in Literature)

MOUNTAINS Japan is a mountainous country, chains of mountains composing the backbone of the main islands. The Karafuto system starts in Karafuto (Saghalien), reappears in Hokkaido, proceeds to the Northern part of Honshu and reaches its greatest heights in the prefectures of Shizuoka, Nagano, and Yamanashi. The Kuenlun system starts in the Central Asian plateau, reappears in Southern Japan, in Shikoku, and extends towards the North East to Nara, Wakayama, and Kyoto prefectures, ending in the high portions of Shizuoka and Nagano prefectures. Between these two systems stand the Fuji group of mountains which extend from the tip of the Izu peninsula and Hakone and end on the other side of Japan in the mountains of Toyama and Gifu prefectures.

MUSHIKIKI or "Listening to Insect Music". Is one of the favourite pastimes of summer and early autumn. In the country, men, women and children, go out to catch the sweet singing insects, which they put in bamboo cages and hang under the eaves of their houses. In towns the *Mushiuri*, or Insect Seller, is a familiar figure who sells every kind of songster.

MUSIC AND MUSICAL INSTRUMENTS In ancient days the primitive poetry was either chanted or sung, but what form the music took is unknown. But sufficient of the ancient music has been preserved to show that the scale to which it was set was entirely different from that of the modern Japanese folk song. Only three musical instruments are known to have been used in ancient times, the flute (*Fue*), the harp (*Koto*) and the drum (*Tsuzumi*).

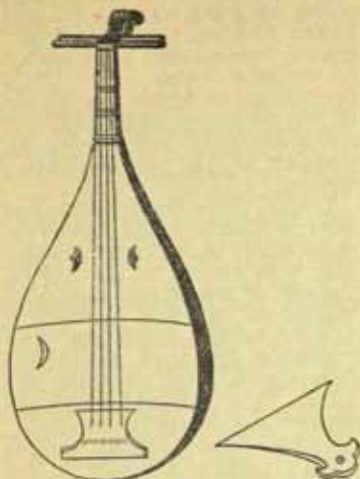
The flute was very short and had six holes and is still used for the playing of religious music. The harp (*Koto*), of the kind called *Yamatogoto*, or Wagon, is also used for religious music. It is made of a piece of board about six feet long and five to seven inches wide, upon which are stretched six strings resting upon a bridge. It is played with a long plectrum held in the right hand.

The drum is one of the oldest of instruments and the specimens of ancient drums now extant were probably imported from China or other countries in the Middle Ages. The flageolet (*Hichiriki*) was imported from China.

According to historical records, Korean music and musical instruments made their appearance in Japan about the 5th century; the *Kudaragoto* (Korean harp) standing upright like the European harp, being the most important of these instruments.

Indian music seems to have been first introduced about the 8th century but no musical instruments came direct from India.

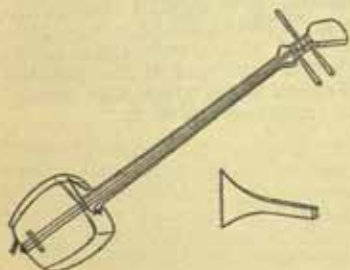
The string instrument called the *Biwa*, which resembles the mandolin in shape, was introduced from China but is supposed to be of Indian or Egyptian origin. Drums are of three kinds: the *Dadaiko* being 24 feet long, with a surface of hide and six feet in diameter. It is used to-day in the orchestra on the occasions of court ceremonies. For ordinary occasions there is the hanging drum *Tsuri-daiko*, four feet high and covered with leather. The portable drum *Ninai-daiko* was carried on a pole by two men and beaten while the bearers marched. In the 13th century the *Biwa* was deliberately modified, since the songs *Biwauta* which it accompanied were thought



Biwa



Shakuhachi



Samisen

to encourage militarism; also because the performers, usually blind monks could be employed as spies

in time of war. In the Tokugawa period, the House of Shimazu of the Province of Satsuma greatly encouraged the use of the instrument so that it came to be known as the *Satsumabiwa*.

The *Shakuhachi*, a kind of flute, found its way to Japan from India, where it had been used in the religious music. It is made of bamboo and makes a delightful accompanying instrument to the *Koto* and *Samisen*.

The *Koto* is said to have been introduced from China some 1,300 years ago, but it is supposed to have originated in Europe. The original six strings have been otherwise improved in many ways. It is still, together with the piano, an instrument which is to-day popular with all classes, and preferred to the popular *Samisen*.

The *Samisen* although regarded as a purely Japanese instrument was introduced from China only about 350 years ago via the Ryukyu Islands, where the skin that covers the drum upon which the strings are stretched, was taken from large snakes. In Japan, the skins of cats and dogs are used for this purpose. It is played with a large plectrum held in the right hand. The *Samisen* as a popular instrument soon replaced the *Koto* and became widely used during the Tokugawa period to accompany ballads, and in the *Kabuki* theatre to accompany the songs *Kouta* which were introduced into the plays. The *Koto*, flute and *Samisen*, constitute a *Sankyoku*, or "Trio of musical instruments."

St. Francis Xavier is said to have brought an organ and other instruments to Japan in 1551, and it is even recorded that schools were established for the study of these instruments in Kyoto and Azuchi. But with the closing of

the country to foreign intercourse the slight influence of Western musical culture was quickly lost and was not to be revived until 300 years later.

During the *Meiji* era (1868-1912) many experiments were made to harmonize Japanese and Western music, and to render Japanese music on Western instruments. Orchestras were tried out having both Japanese and Western instruments, but the difference in the scales made the results somewhat discordant.

In 1928, the Seiwa Musical Society was formed with the idea of creating a new type of national music, and great strides have been made in adapting Japanese instruments for the purpose of combining them in a symphony orchestra. New types of instruments have also made their appearance. A large *Koto* of seventeen strings has been designed to serve as a double bass, and an instrument called the *Reiken* which is a cross between a 'cello and a violin,' has been found very effective.

Brass bands made their appearance in Japan as early as the year 1869, when the Lord of Satsuma, having heard the bands of British warships playing in Kagoshima Bay, sent thirty of his clansmen to Yokohama to be trained by Mr. William Fenton, an English bandmaster. A few

years afterwards the military bands of the clansmen were transferred to the National Government and French bandmasters were invited to organize them. In 1879 a Department of Music was formed in the Education Department of the government and singing introduced into all the elementary schools.

To-day, there are a number of private symphony orchestras in various part of the country which have been started by the musical societies of universities and other institutions, the best known and most successful being the New Symphony Orchestra, the Tokyo Symphony Orchestra and the fine N.H.K. (Japan Broadcasting Corporation) Symphony Orchestra.

Western dance music is extremely popular and most of the latest successes are obtainable, with Japanese words, on gramophone records and sheet music.

The only outstanding Japanese composer of the day is Mr. Yamada Kosaku, while the services rendered by Viscount Konoe in the encouragement of Western music can never be forgotten.

With the keen interest now developed, it is possible that in the near future composers will come forward with a new type of music blended from ancient Japanese and Western styles which may present an important advance.

N

NAGAO-DORI (Long tailed roosters) These beautiful birds are a special product of Japan. Black and white, or sometimes pure white in colour, the tail feathers grow to fifteen and even up to twenty-five feet in length. According to historical records this rare species of fowl was produced in the *Mei-reki* era (1655-1657) by one Takechi Riemon in the village of Oshio-mura, Tosa province. The breed is produced by an elaborate process of intercrossing the ordinary barnyard fowl, with the copper and other varieties of pheasant. At present there are only a dozen birds of the species raised by the villagers of that district, for which they have been given monetary assistance by the Government.



Nagao-dori

NAGINATA Is a type of halberd developed out of the long sword. During the 12th century this weapon was used a great deal by the warring factions of Taira and Minamoto. In the Momoyama



Naginata

period (1568-1615) it was superseded by a spear its use being chiefly confined to women. The art of *Naginata* fencing used to be taught in many girls' schools as an aid to physical fitness and deportment.

NAMES In feudal days only the higher classes were permitted surnames, possession of which earned a man the right to wear swords.

It was not until the Restoration in 1868 that all people were required to have surnames, and at the same time nearly all adopted a family crest.

As in most other lands the names were taken from the environments in which people lived, and some were at the time given permission to take the name of their feudal lord.

There are really no Japanese equivalents of Smith, or names of colours like Brown, White, Green, and Black. And one does not find such names as Coffin, Body, Blood. But there are peculiar names here in Japan and many humorous examples.

In writing a name the surname is written first. For example Ito Taro, Ito is the surname and Taro the given name.

Ito, one of the commonest Japanese names means 'Only Wistaria', 'Sato'—'Wistaria Prop', 'Saito'—'Equal Wistaria', 'Nakagawa'—'Middle River', 'Tokugawa'—'Virtuous River'; 'Suzuki'—'Bell Tree', 'Togo'—'East Country'.

The given names of Japanese men are often associated with their place in the family. The

most common of these personal names are: '*Jiro*'—younger fellow; '*Taro*'—chubby fellow; '*Saburo*'—third fellow; '*Goro*'—fifth fellow. Women's names are usually those of flowers or seasons. '*Kiku*'—chrysanthemum; '*Hana*'—flower; '*Matsu*'—pine; '*Emi*'—smile; '*Haru*'—spring; '*Aki*'—autumn; '*Yuki*'—snow. '*Chiyo*'—ten thousand ages,

Some years ago a Japanese newspaper made an investigation into strange family and given names and some really extraordinary ones came to light.

There was a railway official—a Mr. *Bun Hachinosu*, whose name means 'Nest of Buzzing Honey Bee'. A farmer boasted the name of *Haraobi Shimemasu*—Mr. Tightening Belt Girdle; Then there was a policeman Mr. *Kohakushidan Yamada*—whose name means Prince, Marquis, Count, Viscount, Baron; and then a steward of the former Marquis Matsudaira bore the name of *Okuma Hyokoro*—which means Leopard-Tiger-Wolf-Great Bear.

I wonder how most women would like to have the given name of Hen. Well, *Tori*—which means Hen is the name a Mr. *Niwa*—Mr. Garden—gave his daughter—Miss Garden Hen!

Mr. *Honekawa Kuigoro*, possesses the most extraordinary name of Mr. Eating Bones and Skin! But these are of course most unusual and for the most part Japanese names are taken from nature. The present Premier of Japan is Mr. Hatoyama, whose name means 'Pigeon Mountain', while former Prime Minister Yoshida's name means 'Lucky, or Happy Field'. A most fortunate name is possessed by a certain Mr. *Banzai Shochikubai*—for it means—Long Life—Pine-Bamboo-and-Plum. The pine, bamboo and

plum, are used as decorations at New Year and are symbols of strength, long life, and general good fortune.

And, believe it or not, but there is a young lady who bears the charming name of "*Kurisu Masu*".

The *Asahi* is one of Japan's great newspapers—its name means 'Morning Sun'.

Another great paper is the *Mainichi* whose name means 'Every-day'.

And, the name of Japan—derived from the Chinese *Jihpen*—means 'Land of the Sunrise'.

NANAKUSA The seven green herbs which were chopped up by a man in ceremonial costume and cooked on the seventh day of the first month as a charm against disease. This custom remained in vogue for a considerable number of years and the herbs were called *Haru-no-Nanakusa* (Seven Herbs of Spring) to distinguish them from the *Aki-no-Nanakusa* (Seven Herbs of Autumn), selected for their flowers but not partaken of as food.

NASU-NO-YOICHI Was a celebrated Japanese archer, sometimes called the Japanese William Tell. At the Battle of Yashima (1185) a boat belonging to the Tairas came close to the beach where the Genji were stationed, and a lady challenged any of their



Nasu-no-Yoichi

warriors to shoot down a fan which was fixed to the masthead of the vessel. Minamoto Yoshitsune accepted the challenge and ordered a young archer named Yoichi, from the district of Nasu, to shoot it down. Thereupon Yoichi rode into the sea and took aim. But to his dismay he noticed that the fan was swaying with the movement of the ship. But closing his eyes he prayed to Hachiman, the God of War, he then took aim and loosed his arrow, which broke the rivet of the fan or *Kaname* to the great admiration of both friends and foes. After this great feat Yoichi took the fan as his family crest.

NATIONAL ANTHEM The national anthem of Japan is the *Kimigayo* (His Majesty's Reign) officially established as such in 1891.

"May thy glorious reign
Last for ages, myriad ages
Till the tiny pebbles small
Into mighty rocks shall grow and
Hoary moss overgrow them all."

Trans. by H. Saito

The poem is from the *Kokinshu*, an anthology which appeared in the 10th century edited by Ki-no-Tsurayuki a court noble; but the author is unknown. In the original the first line runs *Wagakimi no* (May our Lord). An Englishman, a Mr. William Fenton, Bandmaster to the Japanese army, suggested that Japan should have a national anthem, and he composed the music to the poem in 1870. This was used until 1881, when it was decided that the music was not quite suited to the words, and a committee was set up for its revision. The composition submitted by Hayashi Hiromori, a court musician, was finally accepted and the revised anthem was played before the Emperor Meiji on the occasion of His Majesty's birthday in 1881.

NAVY Deprived of the right to armed forces under the terms of the Peace Treaty and the new Constitution, yet the need for self-defence forces is now generally recognized. The naval arm is called the Maritime Safety Force.

KIMIGAYO



Assisted by the United States, Japan has now embarked on a long term programme in order to build up this sea-defence force which is no doubt the forerunner of the new Japanese Navy. Present plans call for a defence force of 72 light craft, frigates, destroyers, mine-sweepers and submarines. An air arm has also been formed.

The former Japanese Imperial Navy, was one of the world's finest, and was established only with the Restoration in 1868. The appearance of foreign war vessels off the coast of Japan in the nineteenth century brought about the realization that only a powerful navy could ensure national defence, which fact was made even more evident when Commodore Perry succeeded in opening Japan's doors.

A naval school was opened at Nagasaki in 1855, two years after Perry's epoch-making visit. Soon afterwards a shipyard and iron-works were opened in the same port, this being the present Mitsubishi Dock Yard, one of the largest in the Empire. A training centre soon made its appearance at Yedo, the *shogun's* seat, and the gift of the "Kanko Maru" by Holland to serve as a training ship was followed by other gifts of vessels from various powers. With the opening of a naval dockyard at Yokosuka, the Imperial Navy may be said to have begun. The importance of sea-defence was soon brought home to the nation, for when the British squadron bombarded Kagoshima in 1863, in an effort to enforce redress for the murder of an Englishman, the *Shogunate* found itself unable to offer any effective resistance. But after this and other incidents, naval preparations were made with great expedition, and when the

Restoration was proclaimed in 1868 the Emperor took supreme command of the infant navy as well as all other forces of the Empire.

At the close of the wars of the Restoration, the entire Imperial navy consisted of a fleet of only nine vessels, all under 1,000 tons, while the dockyards at the time were capable of building only wooden ships.

It was not until 1887 that Japan launched its first ironclad. At this time most of the ships for the Navy were ordered from abroad, chiefly from England, and sailed under the guidance of British naval advisers. In 1889 the naval stations of Kure and Sasebo were established. In 1892, the Government began a new naval programme, issued under Imperial rescript, the Emperor contributing from the privy purse a sum of 300,000 yen for six years. Government officials followed the example by contributing 10 per cent of their salaries. In this way the Navy of Japan grew up, until its first test in the war with China in 1894.

Since 1905, the year that Japan became one of the great powers, the Imperial Navy increased in strength and efficiency year by year. It rendered signal service to the Allies during World War I, taking over Tsingtao and the German South Sea Islands, and conveying the troopships from Australia and New Zealand to France. The lower deck ratings of the Imperial Navy were composed of conscripted men and volunteers.

For the training of Naval Officers Japan had some excellent schools, chief among which were the Naval College at Etajima; the Naval Staff College in Tokyo; the Naval Engineering College at Maizuru,

and the Naval Paymasters' College and Naval Medical College, both in Tokyo. (See Togo)



Netsuke

NETSUKE Is a pendant or toggle, fastened to the end of a cord attached to a purse, tobacco-pouch, *Inro*, or anything else suspended from the girdle. *Netsuke* are carved out of wood, ivory, deer-horn, coral, and various other materials. They are carved in all manner of designs embracing Japanese history, religion, folk-lore, the domestic life of the people, plant and animal life, etc. The custom of wearing these exquisite articles for personal decoration was especially popular among the plebian class during the latter part of the 17th century, when the art of carving *Netsuke* reached its zenith.

NEWSPAPERS AND MAGAZINES The first newspaper worthy of the name is said to have been the *Nisshin Shinjishi*, started in 1872 by an Englishman, Mr. John Black who, according to Chamberlain was one of the earliest foreign residents of Yokohama.

To-day there are some 92 daily newspapers, including 4 English language dailies, as well as one English language "Shipping and Trade newspaper."

The five so-called national dailies are the *Asahi*, *Mainichi*, *Yomiuri*, *Nihon Keizai* and *Sangyo Keizai*. Such national papers have two or more publishing offices. The *Asahi* and *Mainichi*, both of which claim circulations of over 4 million, publish in Tokyo, Osaka, Nagoya, and Fukuoka, in both morning and evening editions. To-day the average number of pages is 8 to 12 in the morning and 4 to 8 in the evening editions.

In former days newspaper offices had to stock no less than 10,000 different Chinese character type faces. To-day this number has been reduced to some 1,850, still too many to permit the use of an automatic type setting machine such as the Western linotype.

Japanese newspapers are highly efficient. Despite the fact that type setting must be done by hand news received at 3 p.m. is on the street at half-past three.

Front page news in the Japanese press is generally confined to domestic politics and international news. Most of the daily papers claim to be politically independent, a fact which often results in wholesale press opposition to the government.

The Japanese papers go in for a great deal of promotion work, support charitable enterprises, operate their own aircraft, and as a free and unfettered press exert tremendous influence on public opinion.

News Agencies. These are *Kyodo* and *Jiji*, both established in 1945 and which are represented throughout the world.

Magazines. Few countries publish more magazines than Japan, just as in 1955 Japan was the largest publisher of books. There are over 1,100 magazines

published in this country. These range from the popular type; such as those published by the Kodan-sha and the Bungei Shunju-sha which publishes the Bungei Shunju has a monthly circulation of well over 600,000, to film, dressmaking, art, political, educational, industrial, scientific, radio and television, and other monthly, bi-monthly and weekly publications covering every conceivable subject and catering to the interests of all classes and ages.

These magazines are mostly well-printed, illustrated in black and white and colour, and many include special supplements from time to time for the price of the single issue.

The magazines for women, such as the "Shufu-no-tomo," and "Fujin Koron" are particularly attractive as are also those for children and those dealing with films.

Among the publications issued in the English language "Contemporary Japan" issued by the Foreign Affairs Association, "Japan Quarterly" published by the Asahi Newspaper, are of particular interest to those interested in Japanese affairs.

A striking development in recent years has been the growth of the weekly magazines published by the large newspapers which enjoy enormous circulations. These are of the popular type and to-day comprise Sunday Mainichi, Shukan Asahi, Shukan Yomiuri, and Shukan Sankei.

NEW YEAR DECORATIONS AND EMBLEMS The New Year decorations are emblematic. The main decoration is the *Kadomatsu* (Gate Pine) made originally of pine branches taken from a young

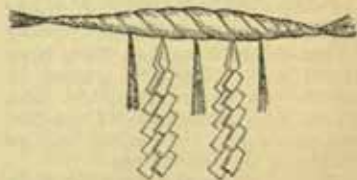
tree, to which was later added the bamboo, and still later the branches of the plum tree.

It is placed at the side of the gate house on New Years' Eve and has the symbolic significance of all its components:—endurance, strength and longevity from the pine; virtue and fidelity from the bamboo, whilst the plum branches are often replaced by the *Sakaki* (q.v.) the sacred plant of *Shinto*.



Kadomatsu

The *Shimenawa* is a left hand plaited straw rope, so wound because the left is the pure or fortunate side. From this rope there hang groups of straw pendants with tufts in the sequence of three, five, and seven, the straw tufts being alternated with paper *Gohei* (q.v.). Offerings are made to the household gods on a small



Shimenawa

table and consist of *Mochi* (rice-cake), *Kushigaki* (dried persim-



Kazari-mochi and Toso

mons), *Kachiguri* (dried chestnuts), *Kaya-no-Tane* (pine seeds), *Kuro-mame* (black peas), *Iwashi* (sardines), *Kazunoko* (herring roe), a cray fish, a sea-bream, some dried cuttlefish, *Mochibana*, or flowers made of rice and straw, some turnips, a string of cash, several edible seaweeds, the lobster, and oranges. The offerings vary with localities.

NINGYO A kind of mermaid who was supposed to have inhabited the *Taiyan* island waters and who had the body of a fish with the bust of a woman.

Ningyo means a doll, or a puppet. *Ningyōshibai* — Puppet-show. (See *Bunraku* in Drama)



Ningyo

NINIGI-NO-MIKOTO Sometimes called *Amatsuhiko-hikohono-Mikoto*. Grandson of the Sun Goddess, *Amaterasu Omikami*. The country of *Oyashima* (Japan) had by degrees fallen under the rule of the descendants of *Susano-no-Mikoto*, established in *Izumo*. The Sun Goddess wished her descendants to recover the regions they had lost and sent *Takemikazuchi*, and *Futsunushi*, who brought about the submission of *Okuninushi* and his son *Kotoshironushi*. Thereupon *Amaterasu Omikami* presented *Ninigi-no-Mikoto* with the three Sacred Treasures (see *Imperial Regalia*) which are the symbols of the Imperial Power. After this *Ninigi-no-Mikoto* descended from heaven with his suite and alighting on Mt. *Takachiho*, proceeded to *Satsuma* and established his residence at *Cape Ata no Kasasa*, where he married *Konohanasakuya Hime*. *Jimmu Tenno* was their grandson. (See also *Jimmu Tenno*).

NIO The two great Golden Kings. Devas placed on either side of temple gates. Of more or less repulsive appearance, their duty is to guard the *Niomon* (gate) of the temple and keep evil spirits away. They are the representation of *Indra* and *Brahma*. They are also called *Nio Sama*, or the Red and Green Devas. *Aka Sama*, the red Deva has an open mouth which represents the *Yo*, or male principle of Chinese philosophy while *Ao Sama*, the green Deva, has compressed lips and signifies the *Yin*, or female principle.

NITOBE INAZO, DR. (1862-1933) Educator, administrator, and humanist, was born in Mori-



Nio

oka in Iwate prefecture of a noted *Samurai* family. After his graduation from the Sapporo Agricultural College, he took a position as a commissioner of the Hokkaido Colonial Government but left this post to go to America where he spent three years studying economics, history, and literature at the John Hopkins University. On his return to Japan he was appointed assistant professor of the Sapporo Agricultural College, but he went to Germany in the same year where he spent three years studying at the Bonn and Halle Universities. On his return home in 1891 he was appointed in turn to Sapporo Agricultural College, as an engineer of the Hokkaido Government, and then as engineer to the Taiwan Government, after which he visited Australia, Java, and the Philippines on a tour of inspection. In 1909 he became professor of the Tokyo Imperial University and in 1914 president of the Tokyo Women's University.

In 1919 he was appointed as Under-secretary of the League of Nations which position he held until 1926 when he became chief

of the Board of Directors of the Institute of Pacific Relations. He died on October 16th 1933 at Victoria B.C., having been taken ill whilst attending the Conference of the Institute of Pacific Relations at Banff. He was one of the most prominent figures in educational and international affairs, known for his humane qualities and keen understanding of world thought. Was the author of several books, the best known being "*Bushidō*" which has been translated into several languages.

NITTA YOSHISADA (1301-

1338) Was a distinguished Minamoto warrior who served the Hojo government. While besieging the fortress of Kusunoki Masashige, he was approached by Prince Morinaga to become the follower of, and defender of the Emperor Godaigo. He attacked the Hōjōs at Kamakura in 1333.

Later, during the war against Ashikaga Takauji (q.v.), he once saw through the palings of a garden a lady, Koto-no-Naishi, who was playing the *Koto*. He fell in love with her and they were married the following year and had two sons, Yoshioki, and Yoshimune.

His campaigns are closely linked with those of Kusunoki Masashige (q.v.). He defeated the leader of the Ashikaga rebels, Takauji, at *Miidera* and at Kyoto, and was himself defeated at Takenoshita and at Minatogawa, where the odds were much against him.

He was finally killed at the battle of Fujishima, in Echizen, by an arrow in the head.

NOGI MARESUKE, COUNT

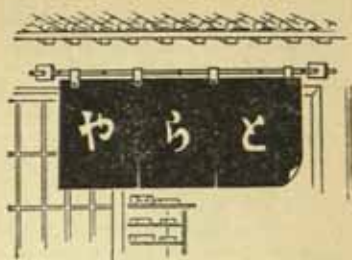
(1840-1912). Great soldier and hero of the Meiji period, born in Yama-

guchi prefecture. Took Port Arthur from Russia in 1905 and lost both his sons in the Russo-Japanese War.

Became Director of the Peers' School. On the day of the funeral of the Emperor Meiji 1912, both he and his wife took their own lives according to the code of honour laid down by *Bushido*. He is one of Japan's greatest heroes whose name will remain immortal. A shrine dedicated to his memory stands at Akasaka, Tokyo.

NOGUCHI HIDEYO, DR. (1876-1928). Was a brilliant Japanese bacteriologist. Born of humble parents in Fukushima prefecture he took to medicine at an early age and having passed his examinations at home entered the University of Pennsylvania when he was twenty three. After graduating he was sent to Europe by the Carnegie Science Laboratory to study serumtherapy. On his return from Europe he joined the staff of the Rockefeller Institute and in 1925 went to Accra, on the Gold Coast of Africa to investigate the cause of yellow fever from which disease he succumbed on May 22nd 1928. In a biography of this brilliant man Dr. Simon Flexner of the Rockefeller Institute says "Noguchi was an international figure much beloved. His sudden death came as a shock to the whole medical world."

NOGUCHI YONE (1875-1947). Japanese poet, Professor of English Literature in Keio University, Tokyo. Lectured at Magdalen College, Oxford 1913 and in America 1919-1920. Works: *The Spirit of Japanese Poetry*, 1914; *London of Mists*, 1923; *Essays of a Man who Sits Down*, 1925.



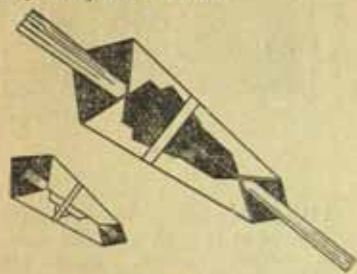
NOREN are short curtains displayed at the entrances of shops and eating houses. They are usually made of cloth and bear the name or crest of the owner of the business. Liquor shops often use the '*nawa noren*' which is made of straw rope. The custom of using these curtains is said to have been introduced from China with Buddhism and they were perhaps at first used in temples.



Nosatsu

NOSATSU (Votive Card) Is an oblong shaped piece of paper or card upon which is inscribed the pilgrim's name in black or red ideographs, and which is pasted on the wall or a pillar of a temple

or shrine to mark the pilgrim's visit and his devotion to the deity. The cards are executed in various artistic designs and are seen at any temple or shrine.



Noshi

NOSHI Emblematic of a gift is a thin strip of the dried *Awabi*, or sea-ear wrapped in red and white paper. In the days of chivalry when warriors went out to battle or returned from a successful campaign, it was the custom to eat dried slices of the sea-ear. Since those days it has been customary to use the *Noshi* as an emblem of congratulation, or of an ordinary gift. (See *Mizuhiki*)

NUKEKUBI A goblin whose head leaves its body at night and wanders about.

NUMBERS The Japanese seem to be very fond of classifying things, individuals, animals, etc., into numerical classes.

Among the most common of these numerical classifications are:—

The Thousand Cranes (*Semba Tsuru*).

The Thousand armed and eleven faced *Kwannon*.

The Thousand carps, monkeys, horses, boars.

Various hundred poems. *Hyakuninshu*.

Hundred ways of writing.

Fifty-three stations of the Tokaido road.

The thirty-six poets.

The five hundred *Rakans* (Arhats)

The Seven Evils—earthquake, flood fire, devils, war robbery, sickness. The Good Fortunes—honour, long life, fine children, servants, carriages, silk robes and fine houses.

The Five Festivals (*Gosekku*).

The Seven Gods of Luck

The Four Deva Kings.

The Three Mystic Apes.

The Three Finest Views of Japan: Matsushima, Ama-no-Hashidate, and Itsukushima (Miyajima).

ODA NOBUNAGA Oda was the name of a great family of *Daimyo* who were descended from the Taira clan. Nobunaga (1534-1582) is undoubtedly the most famous and interesting member. Expert in all manner of warlike exercises he gave little heed to the Government of his domain.

So much did he neglect his lands that one of his retainers, fearful for his lord's future, sent him a letter urging him to change his mode of life and then committed suicide. Nobunaga, touched by such devotion changed for the better.

When he was twenty he married

the daughter of Saito Hidetatsu, and it is said that when the latter visited him he found his soldiers poorly clad and bearing rude arms. But when Nobunaga visited his father-in-law he took care to go in fine armour with the best of his men. Being ordered by the Emperor Ogimachi to restore peace in the land, Nobunaga in 1564 subjugated the province of Mino, set up his headquarters at Gifu, and then attacked Omi. Finding great difficulties in his path, he attached to his side, Takeda Shingen, Asai Nagamasa, and Tokugawa Ieyasu, and conquered the powerful Lord of the province in 1568.

In 1569, *Shogun* Yoshiaki was attacked by Miyoshi and Matsunaga, but they were driven away by Nobunaga, who then constructed new palaces for the Emperor and the *Shogun* whom he put under the guard of Toyotomi Hideyoshi.

In 1570, the warlike monks of Mt. Hiei had become very boisterous, and he decided to put a stop to their great influence; but as they were supported by the neighbouring *daimyo* he decided to use the Christian devotees who were so numerous at the time and built for them a temple at Kyoto. Takeda Shingen, jealous, of Nobunaga's growing power slandered him to the *Shogun*, who foolishly agreed to assist in destroying him. But Nobunaga attacked the palace and capturing Yoshiaki, exiled him to the castle of Wakai, in Kawachi. This was the end of the Ashikaga *Shogunate*. He went from one conquest to another and had many honours conferred upon him by the Emperor. When he was killed by one of his own retainers at the temple of Honnoji, in Kyoto, in 1582, he was forty-

nine years old. Irritable by nature and most severe, he made many enemies, who called him *Baka-dono* (Lord Fool). After his death the Emperor conferred upon him the title of Prime Minister.

It was Nobunaga who built the castle of Azuchi, near the shores of Lake Biwa, in Omi, renowned at the time for being one of the finest strongholds in the land, as well as for its unique style of architecture. The inspiration for this structure was the outcome of his friendship with the Jesuit priests and the pictures they had shown him of European buildings. (See Toyotomi Hideyoshi and Tokugawa Ieyasu).

OGURI HANGWAN There are many stories concerning this knight and his faithful mistress Terute Hime, but according to that of the Yugyoji Temple at Fujisawa, where many of their relics are preserved, he was the Lord of the Castle of Oguri in Hitachi province. During the Oei era (1394-1412), owing to a false accusation of an enemy, his castle was attacked by the forces of the Kamakura *Shogunate*. He fled, but was entrapped by a robber-chief, Yokoyama Taro, and poisoned; he was, however, rescued by the kindness of Terute and the abbot of the temple, but poison had crippled him. Thereupon the priest made him a small carriage and kind-hearted people pulled him to the Yunomine hot-spring in Kishu, where he was completely healed by the efficacy of the waters and through a prayer to the god of Kumano. Later, he recovered his estate and married Terute Hime. This story is one of the favourite Japanese historical romances.

OKATSU The heroine of a ghastly story told by Lafcadio Hearn in *Kotto*.

Near the waterfall of *Yurei Daké*, at Kurosaka, there was a shrine erected to Takidaimyojin to which was attached a money-box. The place was far famed as a rendezvous for ghosts and goblins, and no one would venture near it after nightfall. But one night, as the result of idle talk, followed by a wager, Okatsu decided to go to the waterfall, and as proof thereof she consented to bring back the money-box of the God. She went, and found the road rough and dismal. As she clutched the money-box, she heard a voice in the waterfall call to her, but she took no heed and departed faster than she had come. Her friends were surprised at her bravery and were loud in their praises of her conduct. But one of them remarked that her back was wet. It was blood. Her little son whom she had carried on her back was a mass of blood. His head had been torn off.

OKUMA SHIGENOBU, MARQUIS (1838-1922). One of the great statesmen of the Meiji era, was the eldest son of Okuma Nobuyasu, a retainer of Lord Nabeshima of Saga. When he was young, he learned English under Dr. Verbeck, which gave him an opportunity to study the general trend of world affairs. In 1868, he was sent to Nagasaki by Lord Nabeshima to deal with a complex diplomatic affair, which he succeeded in solving with credit. In 1870, he was appointed a high officer in the Finance Department and concluded an agreement with England for a loan to construct the railway between

Tokyo and Yokohama.

When the general movement for opening the national assembly began in Japan, he was one of the leaders and organized the Rikken Kaishinto (Constitutional Progressive Party). In 1882, he founded the Tokyo Semmon Gakko, the forerunner of Waseda University. He was Foreign Minister in the Kuroda Cabinet in 1886. During his tenure of this office, he began a revision of treaties with other countries, but his efforts were frustrated by his attempted assassination, which caused him the loss of one of his legs.

In 1897 he was Premier and Foreign Minister in the so-called Kenseito Cabinet, which resigned after only 4 months' existence. In 1914, he was again made Premier, when he showed great ability in dealing with the many difficult problems of that time, among which Japan's participation in the World War may be counted.

He died at the advanced age of 82, and was buried at the Gokokuji Temple, Tokyo.

OMI HAKKEI The Eight Beautiful Views of Lake Biwa, in Omi. They are:—The Autumn Moon seen from Ishiyama; the Evening Glow at Seta; dusk and the Evening Bell at Miidera; the Evening Snow on Mt. Hira; the Night Rain at Karasaki; the Boats Sailing from Yabase; the Bright Sky and the Breeze on the Waters at Awazu; and the Wild Geese alighting on the Waters at Katada.

ONI Generic name for demons, ghosts, etc. (See *Bakemono*)

ONOKORO JIMA Island on which the creative deities, Izanagi

and Izanami alighted when they came down from heaven. A number of islands around Awaji, near Kobe in the Inland Sea, contend for the honour of having been the dwelling place of the divine couple.



Ono-no-Tofu

ONO-NO-TOFU A celebrated calligraphist born in 894 who served successively under the Emperors Daigo, Sujaku and Murakami. It is said that as a youngster he was unable to master calligraphy and had almost despaired of success when one day he noticed a small green frog trying to reach a leaf on the sloping branches of a weeping willow tree. The frog tried persistently to reach it and finally on the eighth attempt was successful. He felt sure that the Gods had provided him with an object lesson and set to work to master the subject he found so difficult. He succeeded so well that he was acclaimed the greatest calligrapher of the time. His story is often told to children to encourage them to persevere, and we find in it a resemblance to the story of Robert Bruce of Scotland and the spider.

ONSEN or Hot Springs. Japan is rich in hot springs which were used from the earliest times for their curative properties. Prince

Shotoku (Shotoku Taishi) had a monument erected at Dogo, near Matsuyama, in Shikoku Island, attesting to the curative properties of the waters there; and it is also recorded that the Emperor Jomei (629-641) spent several months at Dogo, as well as at Arima, near Kobe, in order to enjoy the waters. There are over 1,200 hot springs in Japan with important mineral contents, extending from Hokkaido, in the North, to Kyushu, in the South.

Thermal springs are those which contain little chemical content, but are beneficial for muscular rheumatism, nervous diseases, and skin diseases. The waters of carbon dioxide springs are used both externally and internally, and are good for the digestion. Sulphur springs, of which there are many, are much frequented by sufferers from gout, rheumatism, and lumbago. Radioactive springs are beneficial for complaints of the respiratory organs, the Misasa spring, on the West coast, being considered one of the finest in the world and drawing over 40,000 visitors annually. The temperatures of the springs vary from 80° F to 126° F, the hottest water used for bathing being found at Kusatsu, where the temperature at the source is 136° F. Some of the mineral baths, however, are cold and are artificially heated for bathing, the waters being taken cold for diseases of the respiratory organs. The following springs are recommended by the Government Railways:—

Northern Japan: Ikao, Shiohara, Nasu, Kusatsu, Asama, Iizaka, Higashiyama, Akakura, Katayamazu, Kaminoyama, Atsumi, Hanamaki, Owani, Asamushi, etc.

Hokkaido: Yunokawa, Toya-ko, Noboribetsu, Jozankei, Akan.

Fuji Zone: Tonosawa, Miyano-shita, Gora, Kowakidani, and Sengokubara.

Izu Peninsula: Yugawara, Atami, Kona, Shuzenji, Ito, Nagaoka, Funabara, Yugashima, etc.

Southern Japan: Arima, Takarazuka, Shirahama, Koshinoyu, Kinohara, Misasa, Dogo, Beppu, Obama, Unzen, Toshima, Tochino-ki, and Kirishima.

Particularly interesting are the sand baths of Beppu, in Kyushu, where at low-tide, people are buried up to the neck in sand in order to enjoy a bath of vapour which seeps through from below. These baths can only be experienced at ebb-tide.

O-OKA TADASUKE (1677-1751). Commonly known as Echizen-no-Kami was civil governor of Yedo under *Shogun* Yoshimune. He was noted for his wisdom as a judge, a whole volume having been written about his wise judgments. Aston in his "Japanese Literature" mentions the following:—

A man had a golden pipe which was stolen, and although the police were unable to find the culprit a certain man was suspected of the theft. O-oka, had the suspect brought before him and told him to fill and smoke the pipe which he claimed was his own. The man was unable to prepare the pellets of tobacco of a size to fit the bowl which he certainly could have done had he been used to the pipe; after pointing this out to the accused O-oka made him confess.

A vegetable pickler hoarded his gold in a tub of pickles; one day it was stolen and O-oka detected

the thief by smelling his armpits, for they smelt strongly of the pickles. He had had to stretch his arms well down into the tub in order to get the gold!

O-oka organized the Yedo corps of firemen. The book devoted to his wise decisions is called "O-oka-meiyoseidan".

OSHICHI Was the daughter of a greengrocer (*Yaoya*) of Kanda, in Yedo. Her father's house having been burnt down she sought refuge in the temple of Kichijoji where she fell in love with Kichiza, a student and son of a *Samurai*. When her father's house was rebuilt she was taken home, much against her will, and at the same time the elder brother of Kichiza died making it necessary for him to return home much against his will.

Oshichi decided that the only way to return to the temple was to burn down her father's new home; but she was caught in the act and taken to prison. Her judges tried to save her from death on the ground that she was under sixteen, but in a letter to her lover discovered in the temple she had stated her true age to be sixteen, and so she was burnt alive. The story provides the theme for a popular play.

OTA DOKWAN (1432-1486). Whose real name was Ota Mochisuke, was the son of Sukekiyo the *daimyo* of Tamba. He succeeded his father in 1455 and in the next year built the castle of Yedo, upon the site on which the Imperial Palace now stands.

It was in the same year that he took the name of Dokwan and shaved his head, the name Dokwan suggesting "one who has cast

aside worldly affairs". He was assassinated by Uesugi Sadamasa in 1486, being suspected of having sided with Sadamasa's enemies.

OTANI A noble family descended from the Fujiwaras and who since the time of Shinran Shonin (1174-1268) have been the heads of the Hongwanji branch of the Shinshu sect of Buddhism. At the end of the 16th century they divided into two branches: —an elder branch retaining leadership of the *Nishi* or West Hongwanji, Kyoto, and the younger branch that of the *Higashi*, or East Hongwanji temple and sect. (See Buddhism—Shinshu Sect)



Otokodate

OTOKODATE Were societies started during the Tokugawa era and of two types, both having for their object the protection of the weak against the strong. One called *Hatamoto-yakko*, was for the *samurai* class; the second for ordinary people was called *Machiyakko*. Although they did a great deal of good, they indulged in excesses and were finally suppressed by order of the *Bakufu*. The most famous member of the first type was Mizuno Jurozaemon, and of the second class Banzuin Chobei. (See also *Kikotsu*, *Hatamoto*, *Samurai*, *Bakufu*).

OTOTACHIBANAHIME

Was the consort of Yamatotakeru-no-Mikoto (q.v.). When the latter was crossing the bay of Sagami on his way to fight against the barbarians of the north, he allowed himself to make some disparaging remarks against the Sea God, who to revenge himself raised a violent storm. Tachibana Hime, in order to save her husband and to appease the angry god, leapt into the sea. On his way back from the wars, Yamatotakeru-no-Mikoto coming to the scene where his wife had shown her great devotion cried out "*Azumawaya!*" (Oh! my wife) from which exclamation came the name Azuma, sometimes given to the eastern provinces of Japan.

OYAMATO TOYOAKI-TSUSHIMA

Lit: "the great Yamato," the fertile land of the dragon fly. A name given in ancient times to the largest island of Japan (Honshu). Legend has it that Jimmu Tenno ascending a high mountain and viewing at one glance the outline of the island, found some resemblance in its contour to the shape of the dragon fly and gave it that name.

OYAMATSUMI The son of the creative deities, Izanami and Izanagi; he is the deity of the mountains. His daughter Kono-hanasakuya Hime married Ninigino-Mikoto (q.v.).

OZAKI YUKIO (1859-1954)

A statesman and orator was born in Kanagawa-ken, son of Yukimasa Ozaki, and received his education at the Keiogijuku (former name of Keio University) and at the Engineering College of Tokyo Imperial University. After

holding positions on the Niigata, the Hochi, and the Choya newspapers, he joined the government service, becoming secretary of the Board of Statistics in 1881. In 1882 he formed the Progressive Party with the late Marquis Okuma. In 1887 he was ordered to leave Tokyo in accordance with the Peace Preservation Act when he with Count Goto and others attacked the Government. He then journeyed to Europe and America, returning home in 1889. He was elected to the Diet in 1890, councillor to the Foreign Office in 1897,

and Minister of Education 1898. In 1900 he joined the Seiyukwai Party, then newly formed under the leadership of the late Prince Ito, and became one of its leaders. He was Mayor of Tokyo from 1903-1912 and Minister of Justice 1914. He was decorated with the Order of the Rising Sun 1916. A popular figure he was known as a man of remarkable diplomatic and political foresight. His book in English, "Japan at the Cross Roads," was published in London in 1932 and aroused favourable comment among the critics.

P

PACHINKO is a pin ball game which has swept the country since its introduction in Nagoya in 1949. Pa-chin-ko, an onomatopoeic word suggested by the pressing of a lever, the release of metal balls, and their run around obstacles in the form of nails. Prizes are usually cigarettes, tinned foods, cosmetics, soap, biscuits and confectionery.

* There are to-day over 5,000 Pachinko halls in the city of Tokyo. The extent of the popularity of this form of gambling may be understood by the fact that at the height of its popularity in 1954 it took in more revenue than the cinemas.

PAINTING (See Arts and Crafts)

PAPER Although a great quantity of machine made Western style paper is now being produced in Japan and even exported to all parts of the world, yet the hand-made paper industry is by no

means extinct, since many articles require this type of paper, which cannot be produced by machinery. Paper has from the earliest times been utilized in Japan for all manner of purposes, and it is generally supposed that the idea of wall-paper as used in Western countries came from the Japanese method of using paper for screens and doors.

Western machine-made paper is good but brittle; Japanese hand-made paper is not only light, and pliable, but very strong and is produced in many varieties of colour and texture. It is generally made from the barks of trees, chiefly *Kozo* (paper-mulberry), and also from shrubs, and instead of being shredded by machinery is pounded and beaten, which leaves the fibres long and tough. But this paper made from bark is unsuitable for the pen, being too porous; it is, however, well suited to the Japanese writing brush and to the typewriter and

the printing machine. The commonest variety for writing, and for handkerchiefs is called *Hanshi* but besides this there are many other kinds used for covering lanterns, window-panes, screens, fans, doll's clothes, raincoats, umbrellas, sunshades, and thousands of other things. One special kind has a texture like that of silk, and the handmade parchment paper is unsurpassed and is almost as tough as leather. Paper is supposed to have been invented in China about 100 A.D. and was introduced into Japan from Korea about the 6th century.

POETRY, THE THREE GODS OF POETRY are Akahito, Hito-maro, and Sotori Hime.

PORTUGUESE, FIRST RELATIONS WITH The first Portuguese to visit Japan were traders blown out of their course by a typhoon when making for Macao, and who accidentally landed in 1542 at Tanegashima, a small island off the coast of Kyushu. They were well treated and their firearms created a great deal of interest. For many years after their arrival, muskets in Japan were called *Tanegashima*, for the natives of that island succeeded in producing copies of those in possession of the Portuguese.

When these traders had spread the news of their discovery of a new land, the Portuguese from settlements in India, China and other parts of the East began to fit out expeditions to Japan and within a few years Portuguese merchants were trading regularly with the country. By the year 1549, Portuguese traders had even visited Kyoto. They were made much

of by the *daimyo*, for their firearms were in great demand, giving the feudal lord who possessed them a distinct advantage over his foes. Soon the traders were followed by Jesuit priests from the missions at Goa and Macao. Francis Xavier visited Kyushu in 1549. In a few years of work these priests boasted a few thousands of converts to Christianity. But very often the number of converts depended upon the quantities of firearms they would promise to the lords of the provinces. This was due to the extreme loyalty of the *samurai* to their *daimyo*.

The Jesuit priests were both brave and learned and these qualities found them friends among the great lords of the time. Oda Nobunaga (q.v.), who was noted for his stern nature surprised his own people by the generous manner in which he treated the priests who enjoyed his favour and patronage up till the time of his death.

Hideyoshi, his successor, was not intolerant, until suddenly, in 1567, he issued an edict banishing them from the country, though still permitting Portuguese merchants to trade. After Hideyoshi's death, Dutchmen and Englishmen visited the country, and the Portuguese, jealous of these intruders whom they thought would take away a lot of their trade started to malign them. (See England, First Relation with) The quarrels the Portuguese started with other European residents of Japan did much to confirm the *Shogun's* suspicion of the missionaries, and this finally led to the wave of intense anti-foreign feeling that started after Ieyasu's death; this closed the country to foreign trade and intercourse until the visit of Perry in 1853.

PREFECTURES AND PROVINCES (Population, in Appendix.)

PROVERBS (*Kotowaza*) are legion, most of which have their counterparts in the proverbs of the West. The following are typical examples:

Bimbo hima nashi

The poor have no leisure.

Kokai saki ni tatazu

Repentance comes too late.

Muriga toreba dori ga hikkomu

When might takes charge jus-

tice withdraws.

Raku areba ku ari

Where there is joy there is suffering

Ron yori shoko

Proof is stronger than argument

Yasumono kai no zeni ushinai

Cheap things bought mean money lost.

(See *Iroha garuta* in Games)

PUPPET SHOWS (See *Bunraku* under Drama)

R

RAI SAN-YO (1780-1832) Was a distinguished historian and poet who during the Tokugawa period courageously pleaded the Imperial cause. His two principal works are "*Nihongwaishi*" and "*Nihon-seiki*." He was also one of the leaders in the movement for revival of Pure Shinto.

RAIDEN or *Kaminari Sama*, the Thunder God. Usually depicted in art as a creature red in colour, with the face of a demon, two claws on each foot and carrying a string of drums on its back. The Thunder God is said to be fond of eating people's navels and jumps from tree to tree during storms; the only way to guard against it, is by hiding oneself under a mosquito net which it cannot enter, and burning incense.

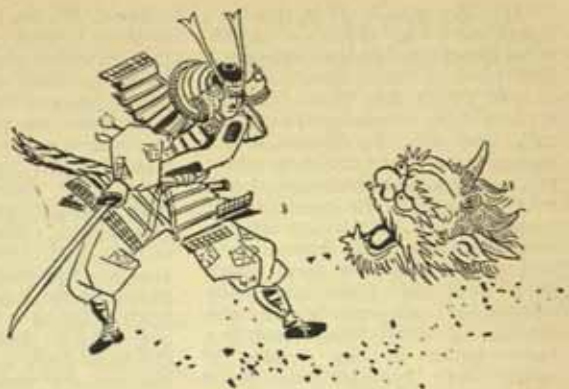
According to legend, Michizane Sugawara (q.v.) was transformed into the Thunder God in order to avenge himself upon his enemies.

Another legend tells how a man named Shokuro, of the village of

Omura, tried to catch the Thunder God by attaching a human navel to a kite which he would fly during a storm. The Thunder God being fond of human navels, would of course, pounce upon the bait and be caught. The problem was to obtain a human navel of a living person. One day Shokuro met a beautiful woman named Ochiyo in the woods, and attacking her he cut out her navel and left her dead. The Thunder God noticed the woman lying there and, struck by her beauty, he took a human navel which he was



Kaminari-Sama



Raiko

chewing and restored her to life, carrying her with him into the sky. Some days afterwards when Shokuro was on the war-path with his kite, Ochiyo let herself be caught and so regained her own navel. The Thunder God came down in a rage and tried to rescue her but received a severe beating from Shokuro, who made peace with Ochiyo and became famous in his village.

Sometimes Raiden is pictured with his son Raitaro. (See Story of Bimbo).

RAIKO or Minamoto-no-Yorimitsu, a legendary warrior who is credited with the wholesale slaughter of the ogres, demons, and goblins. One day, in the year 988, a beautiful lady appeared to him in a dream. She held a bow and arrow and introduced herself as Shokwa, the daughter of the famous Chinese archer Yoyuki, saying that her father had entrusted her with the secrets of archery which were to be transmitted to only the most worthy. She then disappeared, leaving

near him various weapons which he found when he awakened. His most celebrated feat was that of destroying the ogre *Shuten-doji* (q.v.) whom after a long quest he located at Oeyama through the help of a maiden who showed him a heap of bones and flesh of her own parents, the remainder of the monster's last meal. According to another legend, Raiko and his henchman Watanabe-no-Tsuna were walking in a plain when they saw in the sky a huge skull with a red halo, floating amongst the clouds. They followed the vision up to the plateau of Kaguragaoka where they saw the *Yamauba* (see *Bakemono*) dressed in white. She refused to direct Raiko but was unable to prevent him from entering an underground cave. There he and Watanabe found themselves surrounded by ghosts and other evil creatures who disappeared before a thin figure with a face two feet long and naked down to the waist, with fine breasts and arms like threads who showed her blackened teeth

in an ugly grin. This repulsive figure gave way before a resplendent female and as she came near, Raiko felt himself wrapped in a net of cobwebs. Feeling sure that he was bewitched he thrust right and left with his sword and managed to sever the net, whilst at the same time a strange shriek was heard and the point of his sword broken. In front of the two warriors now appeared a stream of milk-white fluid which they followed right into the bowels of the cavern, at the bottom of which they found a huge spider in the middle of whose body glistened the point of Raiko's sword. Raiko prayed to Shoki, the demon-queller, and succeeded in cutting off the monster's head which was one hundred and twenty feet in diameter. From the belly of the brute rolled nineteen hundred and nineteen skulls of slain warriors and a hundred spiders each more than three feet high.

RAILWAYS The first railway in Japan was that between Tokyo and Yokohama, completed in 1872 under the supervision of British engineers. On the historic occasion of the opening of this line, which was only eighteen miles in length, the Emperor Meiji attended in person, this being the last appearance of His Majesty and court officials in full Japanese ceremonial costume. Once a start had been made railway development was rapid. In 1874 a line was laid down between Kobe and Osaka followed by extensions from the capital to the principal parts of the country, and to-day the Government railways have a mileage of about 10,000 miles. With the exception of the line between Tokyo and Kobe, and a few

others, all the railways in the country were originally owned by private companies, but in 1906 it was decided to nationalize all the important lines, and seventeen railways were purchased by the Government at a cost of nearly ¥482,000,000. Besides the Government lines there are still some 6,000 miles of lines run by private enterprises, most of which are suburban electric lines operating around the large cities. The gauge of the Japanese Railways is narrow, being 3 ft. 6 in. Services are frequent and highly efficient. On most lines 2nd and 3rd class coaches are provided, but on the Tokyo to Osaka and Shimonoseki expresses there are also first class coaches. As more than three quarters of the country is mountainous there are a great many tunnels and bridges, and these have been constructed in some parts in spite of almost insurmountable difficulties.

Highly efficient and progressive, the Japanese National Railways may be compared with any for comfort, and their lines run through some of the finest scenery in the world.

RAKAN (*Arhats*) *Arakanrahan* means "deserving of worship", and it implies the conquering of all human passions, the possession of supernatural powers, and ex-



Rakan

emption from transmigration. It is applied to the twelve hundred disciples of Sakyamuni and even more particularly to five hundred of them. Japanese worshippers, however, have reduced this number to sixteen, who are:—

| | |
|-------------------------|---------------------|
| <i>Pindolabhardvaja</i> | <i>Svaka</i> |
| <i>Kanakavatsa</i> | <i>Panthaka</i> |
| <i>Kanakabharadvaja</i> | <i>Rahula</i> |
| <i>Suvinda</i> | <i>Nagusena</i> |
| <i>Nakula</i> | <i>Jngata</i> |
| <i>Bhadra</i> | <i>Vanavasin</i> |
| <i>Karika</i> | <i>Ajita</i> |
| <i>Vajraputra</i> | <i>Cudapanthaka</i> |

These sixteen are called *Juroku Rakan* and the five hundred *Gohyaku Rakan*.

RISSHI or **SENNIN** Are those Buddhist monks who have spent their lives away from the rest of mankind in the mountains or other lonely places, devoting their lives to study of the scriptures and searching for enlightenment.

It is also the generic name for those immortals who by meditation, asceticism, and the following of Taoist teachings, have become endowed with magic powers.

RIVERS The Japanese rivers are short and rapid, none being navigable for a distance of a hundred miles, and are therefore of little use for transportation. In the upper parts the streams are often blocked with huge rocks which make navigation difficult even for small craft. Boats are towed upstream by boatmen with long ropes. Only on the lower reaches of such rivers as the Tone, Yodo, Shinano are small steam launches available. But the rivers have proved to be of great value for providing electric power and for this reason few places are without electricity. On

some rivers, such as the Hozu, near Kyoto, the Fuji and the Tenryu, in Shizuoka, and the Kuma in Kumamoto prefecture, the river consists of a number of rapids, the traversing of which by small boats makes a thrilling and interesting experience. The lack of navigable streams would be a calamity to the country but for the numerous inlets and fine harbours provided by the indented sea coast, which provide safe anchorages and havens for vessels ranging from small fishing boats up to large ocean liners.

RYOBEN Was a priest, son of a farmer of Omi and the founder of the great Todaiji Temple at Nara. When he was but two years old his mother placed him under a tree, when suddenly an eagle pounced upon him and carried him away to the Kasuga Temple at Nara, where the high priest, Gien, cared for and educated him. He died in 773.

ROKKASEN The six most famous poets of the 9th century are: Ariwara-no-Narihira, Sojo Henjo, Kisen Hoshi, Otomo-no-Kuronushi, Bunya-no-Yasuhide, and Ono-no-Komachi.

RONIN Masterless *samurai* who after leaving the service of their master, either voluntarily, or by compulsion, gained a living by pledging themselves to any who needed bold men for some daring exploit. (See Chushingura) The 47 *Ronin* of that tale are often called *Gishi*, or Faithful *Samurai*.

RYOBU SHINTO A doctrine which holds that Buddhism and *Shintoism* are one and the same religion. When Buddhism started to take such a hold in the country,

many were loath to desert their own *Shinto* religion, for fear of incurring the wrath of the Gods, who were the protectors of the land. In order to ease the minds of those who were chary about embracing Buddhism, the priests evolved a theory that the deities worshipped in Japan according to *Shinto* rites, were nothing more than manifestations of the Buddhist divinities, whose true home was in India but who had also appeared in Japan where they left traces of their passage. With the exception of the two great shrines of Ise and Izumo, most of the shrines came under the influence of the Buddhist priests, even the style of their architecture being modified by Buddhist influence. Towards the end of the 17th century, several great writers and scholars strove hard to bring about a revival of pure *Shintoism*, and their efforts finally bore fruit with the Imperial Restoration of 1868, when *Shinto* was declared to be the only official faith and Buddhism was compelled to restore all the shrines into which it had penetrated under the influence of *Ryobu Shinto*. Though they are not officially connected, yet to-day, the two beliefs go along side by side, both tolerant of each other. Owing to the national character of the *Shinto* faith, most Japanese

are *Shinto* worshippers besides being Christian, Buddhist, or a member of any other religion. *Shinto* is no longer designated as the national faith. (See *Shinto*).

RYUKYU (LUCHU or LOO-CHOO) ISLANDS—OKINAWA

These islands, 55 in number lie to the southwest of Kyushu and are divided into two groups: Okinawa and Sakishima. The largest of them is Okinawa (256 miles in circumference). Most of the islands are inhabited and under cultivation and in direct communication with Osaka, Kagoshima, and Taiwan. The native Royal House of Luchu according to legend traces its descent from Minamoto Tame-tomo (q.v.) who was exiled from Japan to the islands in the 12th century where he married a native princess, leaving a son who seized power. The islands became subject to China in the 15th century, but were conquered early in the 17th century by the *Daimyo* of Satsuma, who brought them under his direct control. In 1879, the King was taken to Tokyo and granted a Japanese title of nobility and the islands reorganized as a prefecture under the name of Okinawa. Okinawa is now administered by the United States.

S

SADO A large island off the west coast of Japan in Niigata prefecture. For many years it was the place of exile for important personages. The gold mines in the island have been celebrated

from olden times, and were a great source of wealth for the Tokugawa *Shogunate*. The local song, *Sado Okesa* is known throughout Japan and provides a popular dance, or *Odori*. (See Dances and Folk Songs)

SAIGO TAKAMORI (1827-1877)

Was one of the greatest figures of the wars of the Restoration. Made Marshal in 1872 he came into conflict with the ministers of the Government over intervention in Korean affairs and retired to Kagoshima. There he established a school (Shigakko) to which the youth of Satsuma and Osumi flocked in great numbers. The Government sensed danger and did all they could to lure Takamori back to Tokyo, but in vain. The insurrection brewed for three years and broke out at the beginning of 1877. On February 5th 1877, Takamori at the head of 15,000 men took Kagoshima; marching northward he met the Kumamoto army which he defeated. He then laid siege to the city of Kumamoto. After several battles he was forced to retreat to Kagoshima where he and his army were surrounded. The final battle of Seinan-no-Eki was fought on Shiroyama on September 24th 1877, and Takamori wounded in the leg begged one of his retainers, Beppu Shinsuke, to put an end to his life. A statue of the great Saigo stands in Ueno Park, Tokyo. His son received the title of Marquis in 1922.

SAIGYO HOSHI (1118-1190)

A great archer and poet was a devoted follower of the ex-Emperor Toba and bitterly opposed to Minamoto Yoritomo (q.v.). In the year 1137 he renounced all his titles to become a Buddhist monk. According to the Saigyō Monogatari which appeared in 1677, he was once in attendance upon the Emperor, and His Majesty seeing a cock scattering the flowers of a plum tree ordered him to drive it away with his fan. A blow from the fan killed the

bird and Saigyō, deeply grieved, went home to his wife, to learn from her she had dreamt she was a bird and that he had tried to kill her. It was this strange coincidence, coupled with his great faith in Buddhism which led him to become a priest. He travelled all over the land preaching, and composing and reciting poetry; when he died at Kyoto at the age of seventy-three he left two volumes of poems to posterity. One of his famous poems expresses his deep devotion to the Emperor: "Paradise is in the South; Only fools pray towards the West."

At that time the *Shogun* was supreme and the people accordingly prayed towards Kamakura, the seat of the *Shogunate* Government.

SAIONJI KIMMOCHI, PRINCE

(1849-1940) Born of a noble family he studied in France 1870-1880, was minister at Vienna 1885, at Berlin 1897. Became chief of the Seiyukai political party 1903, President of the Privy Council 1906, Premier 1906, 1911, Prince and *Genro* 1918.

Immediately after the death of the great Emperor Meiji, in 1912, the young Emperor Taishō who succeeded him needed capable and faithful advisors and named Field Marshals, the Princes Yamagata and Oyama, Prince Katsura, Prince Matsukata, and Marquis Inouye as the first *Genro*-Elder Statesmen who were officially appointed as such on August 12th 1912.

It was on his return from the Versailles Conference in 1918 that Saionji received the title of Prince, and then at the age of 70 was appointed *Genro*. Field Marshals Princes Yamagata and Katsura had died and none had been appointed to replace them.

During the last fifteen years of his life Prince Saionji was the last and only *Genro* and it was during this period that he played a most significant part in the history of Japan. During this period he resided at his famous Zagyoso villa at Okitsu, Shizuoka prefecture; but whenever any serious matter of State occurred, in which the Emperor required his advice, he was summoned to the Imperial Palace at Tokyo. For although the Emperor had it in his power to appoint a premier to form a government, this was never done until the advice of the *Genro* had been obtained. In effect Prince Saionji was writing the history of Japan, because no matter of high importance was ever decided upon without his advice being solicited. It was for this reason that he proved such a stumbling block in the path of the hot-headed patriots and militarists which was the reason they attempted to assassinate him on February 26th 1936.

Prince Saionji paid little regard to family and personal affairs, had no desire for a family life or wealth, but chose to devote all his efforts to the service of the Imperial Family and his country. It was through his efforts that the railways were nationalized, and the benefits which Japan obtained during his tenure of office as Premier are too numerous to mention. Indeed, many believe that had he lived he might have been able to prevent Japan being completely overrun by the militarists, which led to her downfall.

The Saionji Memorial Society was formed in 1951 through the gift of the Zagyoso Villa by a British Commonwealth donor and the efforts of Mr. Tatsuya Kato,

onetime confidential secretary to the *Genro* and others, to perpetuate the memory of the great man, to promote the study of the Saionji period in Japanese history, and to encourage cultural relations and friendship between the peoples of Japan and the Commonwealth. The villa is maintained as a museum and meeting place and is visited annually by thousands of students, scholars, and admirers of the last *Genro*. A memorial service is held there annually on November 24th.

SAITO MAKOTO, ADMIRAL VISCOUNT (1858-1936)

Was born in Iwate prefecture son of a retainer of the Sendai clan. Entering the Naval Academy in 1873 he was appointed sub-Lieutenant in 1882. During the Sino-Japanese War he was Naval Aide-de-Camp to H.M. the Emperor Meiji. Vice-Minister of the Navy in 1899 he was promoted to be Minister in 1906 and held the position for ten years. He was then Governor-general of Chosen, where he did so much to improve conditions of the people of that country. He was Premier from 1932 to 1934 and became Lord Keeper of the Privy Seal in 1935, which office he held until he met his death on February 26 1936, being one of the victims of the assassinations perpetrated on that fatal day. He was created a Baron in 1908 and Viscount in 1926.

SAKAKI Is the sacred tree of *Shinto* (*Eurya ochracea*) which marks shrines and holy *Shinto* places. The twigs and flowers of this tree are used as offerings at festivals and ceremonies in con-



Sakaki, the sacred tree

trast to the Buddhist offering of incense. (See *Shinto* and Shrines)

SAKE or Rice Wine, has been known in Japan from time immemorial. Until the introduction of Occidental wines and spirits, *sake* was the only kind of intoxicating liquor known in Japan. It is made from rice, yeast, and water. The rice is first washed and soaked, then steamed until well cooked. Yeast and water are then added, the former inducing fermentation. When fermentation is complete the liquor is separated from the residue in a *sake* press, after which it is filtered and placed in a vat where it gradually becomes clear. *Seishu*, or ordinary *sake* contains from 12 to 14 per cent. alcohol, while *Nigori*, or *sake* in its turbid form contains from 14 to 17 per cent. alcohol. *Shochu*, distilled from *sake* dregs contains up to 60 per cent. alcohol. *Mivin*, a sweet *sake* has an alcoholic content from 9 to 21 per cent.

Sake is served hot and features any Japanese party, but there are special brands which are best taken cold. The finest *sake* is brewed in the Hiroshima, Nada, Akita, and Nagano districts. The word *sake* is said to have originated from *Sakaye*—prosperity.

Comparing *sake* with Western wines it is perhaps nearest in taste to a dry sherry.

SAKURA The flowering Cherry
(See *Flora*)

SAKURA SOGORO (1612-1653) Was the headman of the village of Koze, in Chiba prefecture, and is revered as one of those exemplary Japanese who ungrudgingly gave their lives for what they thought just and right.

The *daimyo* of the district, Hotta Masanobu was inexperienced and weak-minded and his retainers taking advantage of the fact imposed heavy taxes upon the people who were soon in great distress, many being relentlessly punished for non-payment of taxes. When the suffering people could no longer stand the hard impositions some 4,000 farmers made a plan to rise and force their lord to lighten their heavy burden. Sogoro, observing the seriousness of the situation, pointed out to the excited people the illegality of their method and persuaded them to adopt more peaceful tactics. He volunteered to represent the 389 villages of Sakura and made an appeal to the *daimyo* for reduction of the taxes. But his appeal was rejected and he was dealt with as the prime instigator of the unrest. As a last resort Sogoro decided to place the grievances of the people before the *Shogun* and to carry out the mission himself. In feudal days a direct appeal to the *Shogun* was against the law and the appellant liable to punishment, even by death. Sogoro was, however, determined to approach the *Shogun*, for he could only see relief for his people from such higher quarter. He took a pitiful

farewell of his wife and children, for he had little hope of seeing them again, and secretly left for Yedo, where he waited his opportunity to carry out his plan. His patience was rewarded in the winter of 1650, when the *Shogun* visited the Ueno Temples. Sogoro managed to evade the guard and rushing to the *Shogun's* palanquin thrust a petition into his hand which set forth the detailed story of the maladministration of Sakura province and begged for the *Shogun's* assistance.

The *Shogun* ordered *Daimyo* Hotta to investigate the charges made in the petition, but the step of Sogoro so aroused the anger of the Lord of Sakura that he ordered Sogoro, his wife, and even his children (the eldest being 11 and the youngest 3) to be decapitated. Thus, Sogoro died a martyr to the tyranny of a cruel and weak lord, a shining example of noble self-sacrifice in the interests of the weak and oppressed. But his sacrifice was not in vain, for the extortionate taxation was stopped and Sogoro was deified in his native village of Kozu. The story of Sakura Sogoro is the subject of a famous *Kabuki* play of the same name.

SAMBO KOJIN Is the God of the Kitchen, who is the terror of all evil-doers. He has three faces and two pairs of hands.

SAMURAI Until the Restoration the *Samurai* were either men of arms in service of a *daimyo*, from whom they received a salary, or guards of the Imperial Palace. They had the privilege of wearing two swords, intermarried only among their class and transmitted their privileges to their children. The word means, 'to be on one's

guard.' After 1878 the word *Shizoku* was substituted for *samurai*, this being the Chinese form of the word. (See *Bushido*, *Hatamoto*, *Chonin*, *Kikotsu*)



Sambo-Kojin

SANADA-NO-YOICHI Was a famous strong man. One day the retainers of Minamoto Yoritomo (q.v.) assembled at Okuno near Mount Fuji for a hunting party. Matano-no-Goro, the strong man of the party wanted to show off his strength, and picking up a huge rock prepared to hurl it over the edge of a cliff. But as he was about to do this he noticed below the youth Sanada-no-Yoichi, who although only sixteen was noted for his great strength.

Matano-no-Goro therefore, threw the rock at the youth, but the latter catching it in his hands threw it back at him.



Sanju-Sangen-do

SANJU SANGENDO Is one of the famous temples of Kyoto built in 1132 by order of the Emperor Goshirakawa and reconstructed in 1266. The temple measures 392 feet by 56 feet, is roofed with tiles and supported by 158 pillars. The chief image of the temple is the Thousand Handed *Kwannon* (See *Kwannon*) surrounded by twenty-eight followers, these images being the work of the famous sculptor Tankei and his disciples. There are also one thousand smaller images of the same *Kwannon*. In feudal days the ground behind the temple was used for archery practice and skilful archers used to test their ability, seeing how many arrows they could shoot from one end of the ground to the other (396 feet) in the course of a night. (See Sports-Archery)

SANJUSANKASHO Are the thirty-three temples of Kyoto and environs dedicated to *Kwannon* (q.v.). In the Middle Ages it was commonly believed that a visit to these temples preserved one from Hell.

SARUTAHIKO-NO-MIKOTO

Is a *Shinto* God, also called Sada-biko. He is said to have led the vanguard of Ninigi-no-Mikoto (q.v.) when the latter descended to earth. His nose is said to be seven inches long and his eyes shine like mirrors.

SEAMEN, GOD OF, is *Kompira* whose shrines are to be found throughout the country and always in fishing villages and seaports. The name is from the Sanskrit *Kumbhira*, the name of a fish of the River Ganges said to be shaped like a snake and supposed to retain a jewel in its tail. It is also known as the Dragon King of the Sea who answers the prayers of seamen in distress and the prayers of farmers praying for rain in times of drought.

The principal *Kompira* shrine is that at Kotohira, in Shikoku, which originated as a Buddhist-*Shinto* place of worship (see *Ryobu Shinto*). After the Meiji Restoration the mixture of *Shinto* and Buddhism was banned and it became known as the Kotohira Shrine. All Japanese ships and fishing vessels carry a charm from a *Kompira* shrine (see *Charms*), which it is believed will keep them from harm, and most fishermen carry such a charm next to their skin.

Many stories are told of miraculous rescues from the sea of pious devotees of *Kompira*. When passing Kotohira warships used to cast overboard a cask containing offerings of coins from all members of the crew which was picked up by fishermen and taken to the shrine. At Kotohira is a most interesting collection of items concerned with ships and the sea and the shrine is visited by

thousands each year from all parts of Japan. The annual shrine festival takes place on October 10th.

SEI SHONAGON A court beauty and poetess of the 10th century, the daughter of Kiyowara-no-Motosuke. She was the literary rival of Murasaki Shikibu (q.v.). Her most famous work is the *Makura-no-Soshi* which has been translated by Arthur Waley. (See Literature.)

SEKIGAHARA, BATTLE OF Was fought on October 21st, 1600 between the forces of Tokugawa Ieyasu and the followers of Hideyori, son of Hideyoshi, commanded by Ishida Mitsunari sometimes known as Kazushige. Ieyasu gained a brilliant victory over a superior force, his 80,000 men overcoming his opponent's 130,000. This battle raised the Tokugawa's to supreme power and is regarded as one of the most important battles in Japanese history. The village of Sekigahara is in Gifu prefecture, then called Mino province.

SEN-NO-RIKYU (1520-1591) Also called Soeki, was a poet and also famous in the arts of tea ceremony and flower arrangement, framing the first set of rules for the former. He started by serving Oda Nobunaga (q.v.) and on the latter's death became the favourite of Hideyoshi. His daughter, possessed of the most exquisite beauty, attracted the attentions of the powerful *Taiko*. But Rikyu resisted his master's advances and so incurred his enmity. He was eventually accused of placing a wooden statue of himself in the temple of Murasakino and for such arrogance was invited to commit *Harakiri*. His last request

was to be allowed to prepare tea in the ceremonial manner, which was granted him. (See *Chanoyu*)

SESSHU (1420-1506) Was a celebrated painter. At the age of 13 he entered the temple of Hofukuji, where he showed such aptitude for painting that he was sent to study at Kamakura. In 1467 he was sent to China, then under the Ming dynasty. He is considered to be one of the greatest painters of the *Nangua*, Chinese school of painting. (See Arts and Crafts) It is related of him that at the temple Hofukuji where he was once tied to a post for punishment, he painted some rats on the floor with a brush held between his toes. The rats were so life-like that the abbot coming to set him free was afraid to approach.

SETSUBUN According to the Chinese, or Lunar Calendar, the 4th of February is the last day of winter. Besides the ordinary numerical names for the months of the year, such as *Ichigatsu*-January, *Nigatsu*-February—each month had its special name. *Mutsuki*—was January—'the month of good relations'—and February—*Kisaragi*—'the month when clothes have double linings'. This is most appropriate. On the evening of the day before the change of season—called *Setsubun*, which in the old days meant change from *Shokan*, or minor cold to spring, but which now seems to herald the coming of the coldest weather, a ceremony of bean throwing called '*Mame-maki*', or '*Tsunan*'—devil driving is held in most Japanese homes and at shrines and temples throughout the land.

On the day of *Setsubun*, a small

branch of the *Hiiragi* tree which is something like the holly is hung at the entrance of a Japanese house together with the head of a sardine and in the evening the ceremony of bean throwing is held which is believed to bring in good fortune and drive out any devils or goblins who may chance to be around.

The bean thrower is usually the head of the household or the eldest son and in the old days a woman was never permitted to perform this rite.

A handful of beans is scattered twice in the direction which has been designated as the lucky quarter for the year and twice in the opposite direction and this procedure is carried out in every room and closet in the household while the thrower cries:

*"Fuku wa uchi!
Fuku wa uchi!
Oni wa soto!"*

which means; "Come in good fortune, come in good fortune; Out with all devils!"

Nowadays, it is the custom to hold these bean throwing ceremonies in shrine and temple compounds and to invite such personalities as *sumo* wrestlers, actors, politicians, to scatter the bean—usually these people are those born under the particular sign of the Japanese Zodiac of the New Year. "These bean throwers are called "*Toshi-otoko*"—year men—and huge crowds gather to watch them perform the rite and to try to catch a few beans which are considered to be very lucky, and those fortunate enough to secure them take them home as lucky charms for the year. (See Zodiac)

Another superstition concerning the "*Setsubun*" beans is that if you eat three of them during a

thunderstorm you will be safe from being struck by a thunderbolt.

People of the ages considered to be unlucky—25 and 42 for men, and 19 and 33 in the case of women, wrap up as many beans as their years in a piece of white paper together with some coins and throw the packet away at a cross roads. This act is believed to preserve them from harm during the critical year.

Nowadays people do not seem to pay too much attention to the direction in which they throw the beans. One direction which is always considered unlucky is North-east—which the Japanese call (*Kimon*)—the Devil's Gate. According to tradition in ancient days there once lived a devil in a cave near Lake Misoro, in the province of Kumano. The evil monster only came out at night when it perpetrated all manner of crimes against the people of the district and kidnapped young girls. All manner of warriors and religious men tried their hand at either driving the devil out of its cave by force, or exorcising it. At last seven wise men were ordered by the Emperor to kill the monster.

So they threw parched beans into the cave and closed the entrance with the leaves of the *Hiiragi* tree and the heads of sardines. And this is said to be the origin of the throwing of beans in an unlucky direction to drive out evil spirits.

Setsubun is to-day not a religious ceremony, in fact it is perhaps observed more to amuse the children than for anything else and with the beans the throwers often mix candies wrapped in paper for the benefit of the youngsters.

But the ceremony may have originated as a religious rite and indeed some historians claim that it was inaugurated some one thousand three hundred years ago after a terrible plague and famine had laid waste the land. The Emperor of the time is said to have ordered Buddhist monks to conduct a special ceremony, not only to console the spirits of the victims of the pestilence, but also to exorcise the evil spirits who had brought such distress upon the land.

SEVEN GODS OF LUCK or SHICHI FUKUJIN See under their respective names: *Bishamonten*, *Benten*, *Ebisu*, *Daiokoku*, *Fukurokuju*, *Hotei*, and *Jurojin*. (See also *Takarabune*, or Fortune Ship)

SHAKA Is the Chinese name for the Buddha Gautama, or *Sakyamuni*, and the name by which the founder of Buddhism is most commonly known in Japan. Born in Kapilavastu, in Northern India in 653 B.C. as Prince Siddarttha, the son of the king of the *Sakya* race (*Sakyamuni* means Holy Man of the *Sakyas*), at nineteen years of age he renounced his dignities and, leaving his parents, went into the mountains to seek enlightenment. After many years of spiritual struggle he acquired perfect knowledge and became the Buddha, or 'Enlightened One.' (See Buddhism)

SHIBUMI Literally means 'austere simplicity' and is directly opposed to anything gorgeous or showy. In pure Japanese architecture such as that of shrines, the canon of *Shibumi*, is strictly adhered to. The followers of the *Zen-Buddhist* sect usually follow the rules of *Shibumi*, and the Tea

Ceremony (*Chanoyu*) is an example of an art possessing the quality and is therefore fostered by the *Zen* sect

But *Shibumi* may be found everywhere and in nearly anything which is of pure Japanese origin. Japanese houses and furniture are seldom painted but are made of wood in its natural state, thus conforming to the requirement.

SHIBUSAWA EIICHI, VISCOUNT (1840-1931) Was a great financier and internationalist, affectionately known as the "Grand Old Man." Born in Musashi province, the son of a farmer, he became a retainer of Lord Hitotsu-bashi and when Tokugawa Yoshinobu succeeded as 15th *Shogun* went to Yedo with his master to serve the *Shogunate*.

In 1867 he was sent on a tour of inspection to foreign countries and on his return home in 1869 was made chief of the Taxation Bureau of the Government. He soon showed his abilities in revising the system of weights and measures, postal service, currency, railways, and banking, and in 1873 resigned from his government position and took up business on his own account. For sixty years he was active in business, exercising great influence in the founding of the various large banks, shipping companies, paper mills and other industries. In his advanced years he did much to promote social intercourse and friendly relations between Japan and the United States of America.

SHI-DAISHI Are the four great Buddhist priests honoured with the title of *Daishi*. They are: Dengyo Daishi, Kobo Daishi, Chisho Daishi, and Jikaku Daishi.

SHINRAN SHONIN (1174-1268)

Was the founder of the *Shinshu* sect of Buddhism. (See Buddhism)

SHINTO *Shinto*, or Way of the Gods, combines nature worship, ancestor worship, and purification, the chief deity in its pantheon being Amaterasu Omikami, the Sun Goddess and Great Ancestress of the Imperial House, whose line is recorded in unbroken succession for two thousand and six hundred years. There are said to be eight million *Shinto* Gods, including gods of the rivers, mountains, fire, and water, also great warriors, scholars, and loyal servants of the Imperial House. All are called *Kami*.

The devotion to the Imperial House inculcated by *Shinto* has done much towards binding the people of Japan into one great family, unified by their devotion and loyalty.

Shinto has no scriptures and no dogmas, nor has it a code of morals since it assumes that human beings are naturally virtuous and need only follow the deeper inclinations of their hearts and minds. A *Shinto* priest is called *Kannushi*.

Shinto remained in its pure form until the introduction of Buddhism, which with its more elaborate moral code, and solemn ceremonies, soon supplanted the ancient religion. Thus the creed known as *Ryobu Shinto* (q.v.) was formulated to satisfy those who were loath to offend the Gods of *Shinto* by embracing an alien religion. Until the Restoration *Shinto* was almost entirely replaced by Buddhism, and excepting for the ceremonies at the Imperial Palace and the great shrines of Ise and Izumo the two could hardly be distinguished one

from the other. With the Restoration, however, *Shinto* was revived as the official Faith. "Follow your natural impulses in loyalty and obedience to the Imperial House" is its simple code.

Shinto worship consists of obeisances, offerings, and prayers. The offerings are primarily food and drink, *Gohei* (q.v.), strips of white paper attached to a wand and placed on the altar, and leaves or twigs of the *Sakaki* (q.v.) or sacred tree.

But *Shinto* is also a religion of purification, which must precede worship, and this is achieved by *Harai* (Exorcism), *Misogi* (Cleansing), *Imi* (Abstention), and other practices. Exorcism is performed by a priest and consists in the presentation of offerings by way of penances, when the priest waves a wand before the person and recites the formula of purification. *Misogi*, or the cleansing rite is intended to remove defilement from a person who may have come into contact with anything unclean, from dirt, to disease, or death. It is effected by cleansing the body, hands and feet, by sprinkling water or salt upon them, and by rinsing out the mouth. A font of water stands in front of a *Shinto* shrine for this purpose. *Imi*, or abstention is a method of acquiring purity by avoiding contact with pollution. However, it is the duty of priests rather than of laymen to practise these austerities.

The pre-war official interpretation defined *Shinto* as a State institution and placed the *Shinto* sects on the same footing as other religions. There are many such sects but the thirteen principal ones followed almost the same lines as the official State *Shinto*, differing only in ceremonies and

in the deities they most revere. Purification is, however, the main rite of them all.

In former times *Shinto* priests avoided funeral rites, these being left to Buddhist priests, as *Shinto* regarded death as unclean; but to-day *Shinto* funeral services are quite common. Marriages too are sanctified at the Shrines. (See Marriage Customs).

SHRINES In ancient times there was no other shrine but the Imperial Palace, the Ise Shrine being the first to be erected outside the Imperial abode. To the Ise Shrine was sent an Imperial Princess to guard over the Sacred Treasures (See Imperial Regalia) which were transmitted by Amaterasu Omikami to her Imperial descendants. The Grand Shrines of Ise, situated at Ise, at the south-eastern point of the Kii peninsula, consist of the *Naigu*, or Inner Shrine, and the *Gegu*, or Outer Shrine situated four miles apart. The *Naigu* is dedicated to Amaterasu Omikami, the Sun Goddess, and the *Gegu* to Toyotake-no-Omikami, the Goddess of food, farms, crops, and sericulture. No Buddhist priest or nun was allowed to enter the sacred precincts up to the time of the Restoration. From the earliest times it has been the custom to rebuild the shrines every twenty-two years and to construct them of the same material, *Hinoki*, or cypress wood, in the same style. The old shrines are cut up into charms and sold to pilgrims. The last ceremony of rebuilding took place in 1929. All events of national importance are reported at the shrines by special messengers despatched from the Imperial Palace; and cabinet ministers, ambassadors, ministers, governors-

generals, and other high officials report their appointments at the shrines. Two or three million people make annual pilgrimages, and the Government used in pre-war days to assist children to pay a visit during their primary school years. The shrines are enclosed by a fence and only priests and members of the Imperial Household are allowed to enter the inner precincts.

While temples are conspicuous by their sometimes gorgeous design and the materials used in construction, the *Shinto* shrines are extremely simple in structure. Shrines are not intended as places for preaching but only for the adoration of the Gods.

Shrines usually face towards the South, sometimes, towards the East but never to the West or North, these quarters being considered unlucky. They are invariably constructed on some natural eminence or amid a grove of trees. Wherever there is a shrine the *Sakaki* tree (q.v.) will be found, being the sacred tree which marks holy places. The shrine buildings consist usually of a *Haiden*, or hall for public worship, and *Honden* which is an inner sanctuary reserved for priests and high personages or members of the Imperial house. These shrine buildings, and especially those of such ancient shrines as Ise or Izumo, are built on the same style as the palaces of ancient days. All materials used in construction come from the forests. The *Nihonshoki*, or Record of Ancient Matters published in 720 A.D., says that shrines must be constructed of the *Hinoki* or Japanese cypress, the chief reason being, no doubt, that the *Hinoki* grows luxuriantly in Japan and its wood has many

qualities which commend it as a building material. Bark of the *Hinoki* or else thin plates of wood are used for thatching the roofs, and wooden pegs are used instead of nails. The buildings are square or oblong with corner and side pillars. The ridge pole is supported by crossed pieces called *Chigi*, the ends of which are sometimes decorated with carvings. The roofing is kept in position by two poles laid lengthways, across which are placed short cigar-shaped pieces called *Katsuogi*. No images are found enshrined in the buildings, the deity being represented by a mirror; but in Imperial shrines are the Imperial regalia, such as at the shrines of Ise, and the Atsuta shrine near Nagoya. Worship is made by first cleansing the hands or mouth, or sprinkling water over the body from the well or font in the shrine compound, in order to purify oneself before approaching the sacred precincts. On coming to the place of worship the devotee pulls the rope attached to bells hanging from the roof, claps his hands, (these motions being to attract the attention of the deity) bows, and makes his prayer; at the same time he makes an offering of a coin in the offertory box.

The shrine buildings are enclosed by a fence or by trees and the approach is marked by a *Torii*, or gateway (q.v.). Shrine pathways are lined by *Toro*, stone lanterns, donated by devotees of the shrine, whilst guarding the approaches are the *Komainu*, Korean Dogs, one at each side, and sometimes called *Karashishi*, or Chinese lions, except in the case of the *Inari* shrines (q.v.) which are guarded by fox images.



Above: *Taisha Zukuri*

Below: *Sumiyoshi Zukuri*

There are four principal types of shrines: the *Taishazukuri*, or *Taisha* type, the style of the Grand Shrine of Izumo; the *Shinmeizukuri*, or *Shimei* type, the style of the Grand Shrine of Ise; *Otorizukuri*, or *Otori* type, the style of the Otori Shrine at Otori, Osaka, and the *Sumiyoshizukuri*, or *Sumiyoshi* type of the Sumiyoshi Shrine of Sumiyoshi, Osaka. The *Taisha* and *Otori* types are square, whilst the *Sumiyoshi* and *Shinmei* are both oblong in shape.

In addition to these pure forms of shrine architecture are those styles which may be regarded as a compromise. These were brought into being with the introduction of Buddhism and clearly show in their decorations and leanings towards the gorgeous, the influence of Buddhism. The most famous of such shrines are: Kasuga Shrine, Nara; Toshogu Shrine, Nikko; Itsukushima Shrine, Miyajima; and the Hiye Shrine, at Sakamoto, by Lake Biwa. (See Architecture, Buddhism, *Torii*).

SHIOHIGARI or Shell Fish Gathering at Ebb-tide. Is a popular diversion greatly enjoyed by people at the seaside about the beginning of April, when ebb-tides are at their lowest. Men, women, and children flock to the beaches at this time, some going a little out



Shiohigari

from the shore in decorated boats and others dipping nets in the shallow waters. To onlookers this presents a gay and happy sight as it is the occasion of much jollification.

SHODEN A Buddhist divinity of wisdom, also called *Kwangiten*.

SHOGUN This derives from the name *Sei-I-Shi*, i.e. 'One sent against the barbarians.' It was reserved as a title for generals sent to fight against the *Ainu* (q.v.) and others. *Sei Taishogun*, was the title bestowed upon Otomo Otomaro in 797. The same title bestowed upon Minamoto Yoritomo (q.v.) by the Emperor Gotoba became hereditary. *Shogun* was the title under which the Minamoto, Ashikaga, and lastly the Tokugawa family exercised almost unlimited power. The Minamotos succeeded in identifying the title with their own family (also called *Seiwa Genji*) so that Oda Nobunaga and Hideyoshi, although *Shoguns* in fact, because of their humble extraction never claimed the title.

SHOKONSHA A *Shinto* shrine erected in memory of soldiers, sailors, and others who served the nation. (See Yasukuni Shrine)

SHONIN Literally, 'superior man' is a title given posthumously to certain priests famous for their virtues. (See Nichiren Shonin, Shinran Shonin)

SHOTOKU TAISHI (572-621) Was the second son of the Emperor Yomei, and is one of the greatest figures in Japanese History. It was he who did more than any other to propagate Buddhism in Japan. At the accession of his aunt the Empress Suiko he became heir apparent (*Taishi*) and as Regent exercised a real power. He adopted the Chinese calendar, made the first Constitution, and made Nara a Buddhist centre. (See Buddhism)

SHUTENDOJI Literally: 'The Great Drunkard Boy' was a mythical creature who was slaughtered by Raiko (q.v.) and his retainers. He is described as an ogre, a demon, and a cannibal devil, the date of his death at

the hands of Raiko being placed in 947. When Shutendoji was seven years old, his wicked father Ibuki was killed by his father-in-law. The widowed mother then abandoned the boy, who falling in with a gang of robbers became the reprobate and drunkard suggested by his name. He entrenched himself with his companions in Oye-yama, and became the terror of the countryside. (See Raiko)

SILK Sericulture in Japan dates from the second century B.C. and has always been encouraged by the Imperial Court. Japan is fortunate in having a climate suitable both to the silkworm and to the mulberry tree, on the leaves of which the silkworms feed. Japan is the largest producer of raw silk, which is silk fibre from the cocoons gathered into hanks. The most important kind of silk is known as *Habutae*, a thin undyed material in great demand in Western countries. Silk brocade and tapestry are also produced in great quantities. Silk culture proceeds as follows:

The butterfly, or moth, that comes from the cocoons lays eggs which are placed upon paper boards, to which they stick fast, about forty thousands eggs filling a board about three feet by two. During the winter these boards with the eggs are stored away in a dry room, and carefully covered and wrapped in paper to preserve them from dampness and mice.

When hatching time approaches they are brought out and placed in a shady place in the open air. The grubs usually take from twenty-five to thirty-five days to hatch, this occurring in April or May, but artificial heat is often applied to shorten this period. When the young worms appear



Silkworms

they are transferred to beds of bamboo splits or matting, and sprinkled with tenderly chopped-up mulberry leaves. During the feeding period the beds must be kept scrupulously clean. After being fed for about thirty-five days and casting their skins four times, the worms are ready to spin their cocoons which are about an inch long and half an inch thick. The outside thread, or floss silk is thin and less valuable. After separating this floss from the outside of the cocoons, the best of the latter are set aside for the next season's worms, while the rest are put into hot water to kill the chrysalides. The silk is then reeled off, which procedure is done to-day by machinery. A cocoon is one continuous thread of about 1,500 feet in length. Women are mostly engaged in the silk industry in Japan.

Nagano and Aichi are the centres of production. Japan's annual production amounts to 60 per cent of the world's output. Raw silk is chiefly exported to the United States of America which is the best customer of Japan's sericulture industry.

SOTORIHIME or Irotohime Was the younger sister of the Empress Osaka-no-Onakatsuhime,

consort of the Emperor Ingyo (374-453) and famous for her great beauty. Ingyo Tenno gave her a palace and a special bodyguard called the *Fujiwarabe*.

SPARROW (*Suzume*) The story of the Tongue-Cut Sparrow is famous in Japanese folklore and has been translated by several foreign writers. Once upon a time an old man and an old woman were neighbours. The old man had a pet sparrow and one evening on his return home missed the bird and enquired of the old woman whether she had seen it. She replied that she had seen the bird. It had eaten some of her starch paste which was left in her garden, so she had caught it and cut out its tongue and let it fly away. The old man was deeply grieved and set out towards the forest in search of his pet, calling the bird by its name. At last his search was successful, and the sparrow led the old man to the home of its family, where he was given a great welcome. As he was about to leave, the sparrow offered him one of two baskets as a present. The old man said, "I will take the light one for I am old and can carry it more easily." When he reached his home he found the basket full of precious things: jewels, silks, and gems. The old woman hearing of his good fortune went herself to the woods in search of the sparrow, and on meeting it expressed her regret for what harm she had done to the bird. She too, was invited to the sparrow's home, and also offered one of two baskets when taking her leave. Being of a greedy nature she chose the heavy one which with much labour she carried away. But so great was her anx-

iety about what was inside that she set it down in the forest; and when she lifted the lid out popped a host of goblins, snakes, and other loath-some things, which soon devoured her. One wonders what would have happened to her had she chosen the lighter basket.

SPORTS Most of the Western forms of sports have been introduced into Japan. Baseball, football (Rugby and soccer), hockey, tennis, golf, skiing, skating, boxing, wrestling, horse racing cycling are very popular. Purely Japanese sports, however, have by no means given way to them but are enthusiastically pursued.

Archery (*Kyujutsu*) From the earliest times the Japanese were renowned archers, and the bow is mentioned in the oldest records, being the most important weapon of Jimmu Tenno's warriors when he made his famous expedition from Kyushu to the North. The Japanese bow is the mightiest of all, measuring some 7 feet 6 inches from tip to tip. During the Ashikaga period 1336-1573, archery ceased to be practised very much, but a great revival was experienced during the Tokugawa period, even though firearms had already been introduced. In olden times the archers probably rested their bows on the ground and shot



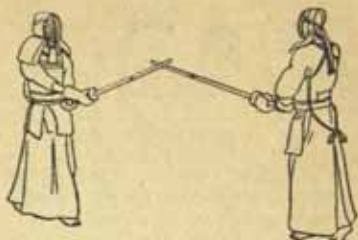
Kyujutsu

in a kneeling position. To-day almost every school teaches archery, for it is a fine exercise which promotes grace, keenness of eye, and mental discipline. Many people practise in their gardens, for this sport may be practised in small spaces and even inside the house; moreover, the equipment is quite inexpensive. National archery contests are held annually, for both men and women. Many great archers are mentioned in Japanese history. (See Nasuno-Yoichi, Minamoto Yoshiie).

Bajutsu is the art of horsemanship once much in favour among the military classes. Even to-day schools of the higher grades encourage students to learn to ride.

Hojutsu is Gunnery. Firearms were introduced by the Portuguese in 1543. (see Portuguese) Their use soon spread throughout the country since the *daimyo* were very anxious to train their soldiers in the use of such arms, which gave them a great advantage over untrained enemies. The first cannon in Japan was given by Portuguese traders to the *Daimyo* of Oita in 1551.

Kendo or Kenjutsu is the art of handling a sword. From the earliest times the Japanese were skilled as fencers, but it was with the rise of the military class in the 12th century that fencing and sword-making made such rapid progress. To-day in practising *Kendo*, bamboo swords are used, the wood being split so as to be quite pliable. The face, the body, and hands, are protected by mask, breastplate, and gloves. A match consists of three contests, the one who obtains two wins out of three being the victor. The parts to be aimed at by the edge of the sword are three: the top of the head, the body under the arms and the



Kendo

sword hand. In addition to these, one point only is allowed—at the centre of the throat.

However, mere skill in overcoming an opponent is not the most important thing in *Kendo*; the most prized quality for a fencer is the ability to keep a calm attitude when heavily pressed and to leave no opening for an opponent. The Butoku-kwai (Association for Preserving the Martial Arts) holds annual contests, as do also policemen and the various schools and universities. Fencing was part of the middle school curriculum. To see two expert fencers in action is a treat to anyone visiting Japan, especially when they use real swords, with which, of course, they only make the movements, though sometimes they miss one another's bodies by what seems to be a hair's breadth. Only the most proficient are allowed to give such exhibitions, for one false movement would mean a terrible injury or even death. A Japanese sword is keen enough to cut a piece of fine silk in the air. (See Swords)

Judo or Jujutsu and known also as *Yowara*, is a form of wrestling peculiar to Japan, the fame and use of which has spread through-



Judo

out the world. It is said to have been introduced to Japan by a Chinese in the 17th century under whose tuition were created experts who gradually spread a knowledge of the art among the military classes. After the Restoration it was neglected for some time to be revived by Mr. Kano Jigoro, a member of the House of Peers. The art is based on the method of using the strength of the antagonist to overcome him, using his strength to bring about his own downfall, so that the weak may actually overcome the strong. Indeed strength does not count in Judo. Three methods are in use: *Nagewaza*, hurling the opponent to the ground; *Katamewaza*, obtaining a grip on him so that he cannot move; and *Atewaza*, striking or kicking him in a vital spot that will put him out of action. Students of Judo are taught how to fall without injuring themselves, and also how to resuscitate an opponent should he lose consciousness. Women practise this sport and some of them are most adept at it. The centre

of the art of Judo is at the Kodokwan, in Koishikawa, Tokyo, where the most important contests are held.

Sojutsu is the art of handling a spear. Opponents wear face and body guards just as in *Kendo* and the spear is covered with a leather guard. This is also a fine exercise for promoting grace of body and is much practised by students, especially by girls.

Sumo or Wrestling of an ancient form is performed chiefly by professionals. It is of very ancient origin and records tell of a bout taking place as early as 23 B.C. in the presence of the Emperor of that time. The Imperial court encouraged wrestling bouts in olden times and experts in the art were summoned to the court at Kyoto to wrestle for a prize. The Tokugawa *Shoguns*, especially Ieyasu, also encouraged *Sumo*, and matches became quite important social functions. In feudal times the *daimyo* kept their own bands of wrestlers who were matched against those belonging to other lords. With the abolition of feudalism the sport declined and was not revived until 1883, when it was encouraged by the presence of the Emperor at a series of bouts given at the Shiba Detached Palace in Tokyo.

The Kokugikwan, at Ryogoku-



Sumo



Dohyo-iri

bashi, Tokyo, is the centre of the sport and there tournaments are held in January and May of each year, lasting for thirteen days, to decide the national championships.

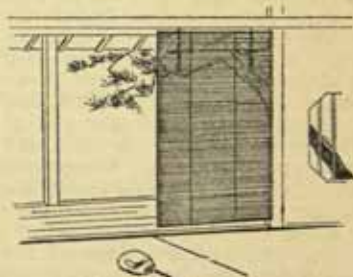
Wrestlers are divided into two groups, "Ones Within the Curtain" (*Maku-no-uchi*) and "Ones Outside the Curtain" (*Maku-shita*). The first group consists of the three champions, who are called the *Sanyaku*. The champion of all is called *Yokozuna*. Between the *Sanyaku* and the *Maku-shita* come a group of twenty wrestlers who are called *Maegashira*. The wrestling ring is formed by a circle of rice bales, one bale being removed from each side for place of entry. Originally there were an outer and inner circle, but the outer circle has now become a square. The bales are sixteen in number and are supposed to represent the quarters of the compass and the twelve months. Buckets of water are placed on each side for the use of the wrestlers, who wash their hands and rinse out their mouths on entering the arena. A bout generally lasts a few minutes and is decided by falls, throws, twists, lifts, and back throws of these are forty-eight different kinds.

Between the bouts a picturesque ceremony consisting of hand-clap-

ping and stamping of feet is given, when the wrestlers wear beautiful aprons made of the most costly materials. This ceremony is called *Dohyo-iri*, or Ring Entry. On the last day of a tournament, the umpire presents prizes in accordance with tradition, to the three champions of the victorious side. These prizes consist of a bow for the *Ozeki*, a bow string for the *Sekiwaki*, and a fan for the *Komusubi*, in olden times the umpiring of Sumo championships was made hereditary in the families of Shiga and Yoshida, the latter family being represented even to this day. Sumo wrestlers are huge fellows most of them being over six feet in height and possessing enormous bodies. They are often said by foreigners to be not Japanese at all, but a different race. This, however, is not the case. They wear, even to-day the old style of hairdress (*Chonmage*).

Sumo is recognized as the national sport H.M. the Emperor often honouring the championship bouts with his presence.

SUDARE Is a bamboo screen, or curtain used in Japanese homes in the summer months in place of the sliding paper *Shoji*. It is



Sudare

a series of thin bamboo slats plaited together with thread so that when hung it admits a cool breeze at the same time keeping out the rays of the sun.

SUPERSTITIONS A good sized book could be written on the superstitions of Japan, and these vary with locality. Not that the Japanese are to-day any more superstitious than many other peoples. However, there are a number of such beliefs which if not paid so very much attention to-day are at least interesting. The Japanese do not have the same fear of the number thirteen, but it is considered a critical age for children as they are, as it were, on the threshold of adult life. In some country districts at New Year those children attaining this age climb to the summit of the highest mountain in the neighbourhood to purify themselves and drive away evil spirits.

Other unlucky ages are 19, 33, 42.

It is considered most unlucky for a woman to have a child in her 19th, 33rd or 42nd year and believed that the child will have a most unhappy life.

Some years ago a child was born to a neighbour who was in her 33rd year. And so to offset any ill-luck which might befall the child was taken out and put in the street. A neighbour with whom arrangements had been made picked up the child and brought it to its parents just as if it were a gift from her; and everyone was then happy—the child had come from outside the family and the evil spell had been broken.

The 15th and 28th days of the month are considered most lucky and if possible many people elect

to travel or start new enterprises on these days. The Japanese equivalent of Friday the 13th is probably that which is called *Butsu-Metsu*—the day on which the Buddha died.

Some years are considered unlucky, particularly the years of the horse and the monkey. 1955 was the year of the sheep and was featured by a large number of marriages. 1956 is not so popular for it is the year of the monkey.

There are many superstitions connected with direction. No one will willingly sleep with his head towards the North for this is the directions towards which they place a corpse. The East is lucky and so is the South. There is always danger to be feared from the North-East which quarter has received the name of "Demon's Gate." No openings are left on this side of a house.

Fire has always been the arch-enemy of the Japanese people and it is little wonder there are many superstitions connected with it.

For example you must never throw nail parings into a fire, for if you do the fire will surely take vengeance and burn down your house.

In some districts it is said that if you throw persimmon stones into a fire you will become a leper.

The direction called *Aki* changes each year. In some districts it is said to be the direction in which the thunder last rolled. This direction is said to be extremely lucky and from there will come prosperity and abundant harvests. A bad direction is called '*sasugama*.'

When a person dies the *kimono* in which to clad the corpse is always sewn by two or three

persons together. This is never done in the case of a garment for a living person as in this case it is believed to bring ill-fortune.

In some districts when a person dies two persons go out to inform relatives and friends. It is believed that if one person goes that the spirit of the deceased will possess the informant.

Salt is strewn outside of restaurants to keep away evil. Some people will not have mint growing in the garden for fear it may bring ill-luck.

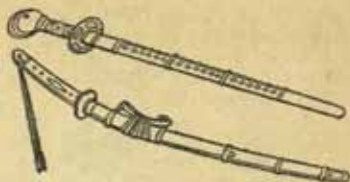
In former days it was believed that anyone who gazed on the face of the Emperor would be struck blind, and His Majesty's face was always screened from those being given an interview by a fine bamboo screen.

These are just a few of the superstitions of Japan. There are superstitions concerning clothing, sneezing, the weather, words to be avoided—but it is safe to say that most of these are given little credence in these enlightened days.

SUSANO-O-NO-MIKOTO

The brother of Amaterasu Omikami (q.v.), to whom his ways proved so obnoxious that she retired into a cave. The Gods then sent him to Izumo where he married Inada Hime, the daughter of God Ashinatsuchi. He is worshipped as the God of the Moon, the Tide, and the Sea.

SWORDS Perhaps no other country has produced such skilled swordsmiths as Japan, and from the earliest times the sword was the principal weapon of the military classes. Japanese mythology mentions the sword in many stories, the most famous allusion being to the sword given by the



Japanese Swords

Sun Goddess, Amaterasu Omikami, to her grandson, Ninigi-no-Mikoto.

Swords, undoubtedly cast some six or seven centuries B.C., have been unearthed from sepulchres, all made of iron and similar in shape to those used in ancient times in Europe and Egypt. The period which produced the most beautiful swords was that of Kamakura (1185-1336). Sansom says: "Technical progress in sword making was such that, for strength and edge, the Japanese sword of the 13th century, if not even earlier, excels the work of all other makers in whatever country before or since." (Japan, by G. Sansom, London 1932.)

Nyudo Masamune, the greatest swordsmith Japan has ever produced, lived during the Kamakura period. The swords of the Minamotos, unlike the richly decorated and bejewelled blades of the courtiers of the earlier Heian period, were the acme of perfection in keenness of their blades. The craft of sword making was one of the noblest of trades and was carried on by families from father to son. During the time when the steel edge was being forged into the body of the iron blade, it was customary for the smiths to put on the robes of court nobles, hang the *Shimenawa* (see New Year Decorations) over the forge, and close the doors so as to be free from all interruption. This



Katana-kaji (Swordsmith)

period of the making was regarded as a most sacred rite and is even followed to this day when swords of the old type are forged. Unfortunately, after the Restoration many of the beautiful swords of Japan went abroad. A Japanese swordsmith must be a man of unimpeachable character; he is expected to put his whole heart and soul into his work, and if he harbours evil thoughts during the forging it is believed that the blade will never be of any good use to its owner. The sword is emblematic of purity and justice. In feudal times no one below the rank of *samurai* was allowed to wear a sword; it was the mark of a warrior, and a gentleman. The Japanese short sword, or *Katana*, varies in length but is seldom more than one foot long; it is this sword that was always used for *Seppuku* (q.v.). The long sword, or *Tachi*, is over two feet and is sometimes as much as three feet six inches in length. The *Kiwaiken* is a short-dagger used by ladies in feudal days. To quote from an excellent little booklet on the subject by Captain Taketomi Kunishige, a former Japanese naval officer: "The quality of the steel is determined by the importation of the proper quantity of carbon, which is a most difficult process requiring the utmost pre-

cision in firing and tempering. It is extremely hard even for modern science to gauge accurately the limit to which carbon is absorbed and beyond which it is emitted, but the master-smith of old Japan sensed that limit and made no mistake. And in putting on the edge to the blade, he not only knew the required amount of firing and watering, but was able to produce various substances such as are known to-day as martensite, troosite, sorbite, and pearlite, which in the process of their formation were made to leave on the surface of the blade the so-called "blade figures" of indescribable beauty—the pride of the Japanese sword."

"*Nipponto*" (The Japanese Sword)

by Capt. Taketomi Kunishige.

The other parts of the sword, such as the hilt (*Tsuka*), scabbard (*Saya*), *Tsuba* (sword-guard), *Menuki* (hilt ornaments) were also objects of great beauty and artistic workmanship. The designs were usually taken from nature and represented birds, flowers, etc. *Tsuba* are of various shapes and designs and eagerly sought by collectors.

To a Japanese, the sword was a most sacred weapon, and for a *samurai* to pledge his word on his sword was to give an oath that could be broken only by death. The sword was regarded as essential for the subjugation of evil, the emblem of justice, and a means of self-mastery. As one of the chief and most valuable exports to China and other countries in the 14th and 15th centuries the sword of Japan was known in every land and its possession coveted by warriors of every Eastern country. (see Armour)

SYLLABARY In ancient times the Japanese had evidently no method of writing and the histories were compiled from recitations of ancient chronicles, such as the *Nihongi* related by Hiyedano-Are. Therefore the first written language was in Chinese characters adapted to Japanese phonetics. Great difficulty was however, always experienced with this system of writing, for words in Chinese had an altogether different meaning when pronounced in the Japanese language. It was in the Heian period that the *Katakana*, or phonetic script came to be widely used. This is a script made up of abbreviated Chinese characters. "*Katakana* means side-*Kana*, because its symbols are fragments of the sides of Chinese ideographs." (Brinkley)

Kana is of two varieties:—*Katakana* (phonetic script), and *Hiragana* (running script). The *Katakana* is supposed to have been devised by Makibi (See Kibi Daijin), and *Hiragana* by Kobo Daishi; the originator of the former is in doubt, but it is certain that Kobo Daishi did not originate *Hiragana*, however much the fact is emphasized by some historians. Kobo Daishi, however, did write a poem called *Iroha-uta*, which is composed of the 47 syllables of the Japanese syllabary.

Katakana

| | | | | |
|---------|----------|----------|---------|---------|
| ア a | イ i | ウ u | エ e | オ o |
| カ ka | キ ki | ク ku | ケ ke | コ ko |
| サ sa | シ shi | ス su | セ se | ソ so |
| タ ta | チ chi | ツ tsu | テ te | ト to |

| | | | | |
|---------|---------|---------|---------|---------|
| ナ na | ニ ni | ヌ nu | ネ ne | ノ no |
| ハ ha | ヒ hi | フ fu | ヘ he | ホ ho |
| マ ma | ミ mi | ム mu | メ me | モ mo |
| ヤ ya | | ユ yu | | ヨ yo |
| ラ ra | リ ri | ル ru | レ re | ロ ro |
| | ワ wa | | ン n | |

Each vowel has only one sound: A as in pass; I as in sin; U as in full; E as in bet; O as in obey.

As *yi* and *ye* are almost identical in sound they are usually substituted by *i* and *e*; and *wi* *wu* *we*, and *wo* by *i* *u* *e* and *o* respectively.

The order in which *Hiragana* is arranged may be remembered by the poem *Iroha* which contains all the sounds of the *Katakana* in such a way as to form a verse of poetry founded on one of the Buddhist sutras, and may be translated:— "All is transitory in this fleeting world. Let me escape from its illusions and vanities!"

Hiragana

| | | | | | | |
|----------|---------|---------|---------|----------|---------|----------|
| い i | ろ ro | は ha | に ni | ほ ho | へ he | と to |
| ち chi | り ri | ぬ nu | る ru | を o | わ wa | か ka |
| よ yo | た ta | れ re | そ so | つ tsu | ね ne | な na |
| ら ra | む mu | う u | い i | の no | お o | く ku |
| や ya | ま ma | け ke | ふ fu | こ ko | え e | て te |
| あ a | さ sa | き ki | ゆ yu | め me | み mi | し shi |

え ひ も せ す ん
e hi mo se su n

The sonants, formed by placing two dots to the right of each letter are:—

| | | | | |
|----|----|-----|----|----|
| が | ぎ | ぐ | げ | ご |
| ga | gi | gu | ge | go |
| ざ | じ | ず | ぜ | ぞ |
| za | ji | zu | ze | zo |
| だ | ぢ | づ | で | ど |
| da | ji | dzu | de | do |
| ば | び | ぶ | べ | ぼ |
| ba | bi | bu | be | bo |

There are also half-sonant sounds formed by placing a small circle to the right of each letter, viz.

| | | | | |
|----|----|----|----|----|
| ぱ | ぴ | ぷ | ぺ | ぽ |
| pa | pi | pu | pe | po |

Most books are written in a mixture of Chinese characters and one or the other kind of *Kana*. They are never written in *Kana* alone with the exception of educational works for children.

In addition there are the contracted sounds or *Yo-on* which are a combination of two *Kana* symbols:—

| | | | | |
|-----|-----|-----|-------|-------|
| ちゃ | ちゅ | ちょ | ちゅう | ちよう |
| cha | chu | cho | chu-u | cho-u |
| しゃ | しゅ | しょ | しゅう | しょう |
| sha | shu | sho | shu-u | sho-u |

| | | | | |
|-----|-----|-----|-------|-------|
| じゃ | じゅ | じょ | じゅう | じよう |
| ja | ju | jo | ju-u | jo-u |
| きゃ | きゅ | きょ | きゅう | きよう |
| kyā | kyu | kyo | kyu-u | kyo-u |
| ぎゃ | ぎゅ | ぎょ | ぎゅう | ぎよう |
| gyā | gyu | gyo | gyu-u | gyo-u |

Japanese is a smooth flowing language with very little accent. The lengthening of vowels makes a considerable difference to the meaning of a word, and, unless otherwise shown by accent signs, a word should be pronounced smoothly and without undue stress on any one syllable.

There are several good books on the Japanese language and students are referred to: Grosseman's "Japanese without a Teacher", and Rose-Innes' "Japanese Conversation and Grammar," the works of McGovern, the Vaccari's and others.

However, those who wish to study the language thoroughly are advised to obtain the primers used in the Japanese Government primary schools. They constitute the best means of learning the language properly, as the student starts in just the same way as Japanese children learning to write their mother tongue.

T

TAIHEIKI Written by the priest Shoto Hoshi, is a historical work covering one of the most troubled periods of Japanese history, from 1318 to 1368, when the followers of the Imperial Court struggled valiantly to throw off the power of the Kamakura *Shoguns*. The *Taiheiki* consists of 41 volumes.

TAIKO Is the name under which the great Hideyoshi (q.v.), after his retirement is most affectionately known. The word means "retired Ex-Chancellor."

TAIKUN A title used by the *Shogun* in his dealings with foreigners 1854-1857. For many years the foreigners had not distinguished the *Shogun* from the Emperor. From this word comes the English 'Tycoon'.

TAIRA or Heike. A family descended from Katsurabara Shinno (786-853), son of Kwammu Tenno, which exercised tremendous power during the 11th and the 12th centuries. The long struggle between the Tairas and the Minamotos is one of the most interesting and most important phases of Japanese history. They were eventually crushed by the Minamotos at the battle of Dan-no-ura (q.v.). (See Taira-no-Kiyomori, Taira-no-Shigemori, Heike-gani).

TAIRA-NO-KIYOMORI (1118-1181) Was the most renowned of the Taira clan. He became governor of the province of Aki, supported the Emperor Shirakawa in

the Hogen War, and being victorious became powerful at court. It was Kiyomori who sent Minamoto-no-Yoritomo into exile and took Minamoto-no-Yoshitomo's concubine as mistress. When he was appointed *Dajodaijin*, or Prime Minister in 1167, he distributed all important positions to his relatives and so became the virtual master of the country. In 1168 he was seized with a terrible burning sickness, *Hi-no-yamai*, donned the robe of a monk, and took the name of Jokai. But his entry into the priesthood did not change his dissolute ways nor cure the disease of which he died in 1181. His last request was that the head of Yoritomo be laid upon his grave. But Yoritomo was to take his full revenge on the Tairas in 1185 when he defeated them at Dan-no-ura and completely stripped them of power. Kiyomori was a man who could never acknowledge defeat. Nothing was impossible to him. One story tells how he attempted to build a temple in one day to please a lady, who promised to be his mistress should he succeed. He employed thousands of artisans on the job, and just as the sun was setting he climbed to the roof and beckoned back the sun with his fan. To this rash act was ascribed his sickness. Once he constructed a canal near Kure, in order that he might be able to go more easily to the shrine of Itsukushima. But his cruel ways overshadowed his good points and he died, beset, so he said, with the ghosts of the Minamotos he had killed and ill-treated.

TAIRA-NO-SHIGEMORI Was the eldest son of Kiyomori. He was a great warrior and is revered for his fidelity to his sovereign. Shigemori once conceived the idea of cutting a canal from Lake Biwa to the sea but it was abandoned as being too difficult of accomplishment. When he was seriously ill he refused the assistance of the greatest Korean physicians; but he had women recite Buddhist hymns by his bedside, on each side of which were twelve Buddhist images. He died in 1179 three years before his father.

TAKAHASHI KOREKIYO (1854-1936) Experienced such vicissitudes of fortune as come to but few people. The son of a painter in the employment of the Tokugawa *Shogunate*, he was adopted by one Takahashi Koretada, a footman in the employ of the *Daimyo*, Lord Date, of Sendai. At thirteen years of age he was sent by Lord Date to America for study, but no sooner had he arrived there than civil war broke out in Japan between the supporters of the *Shogunate* and those of the Imperial House; Lord Date being on the side of the *Shogunate*, the funds which were supposed to be sent for young Takahashi's education were held up.

He had a difficult time maintaining himself in America, and it is said that he was even sold as a slave. He returned home in 1868 and entered the *Daigaku Nanko* (the antecedent of the Tokyo Imperial University) but being fond of pleasure soon gave up study and became, in turn a speculator, a teacher of English, and a petty government official, but succeeded in nothing. Finally,

when the Patents Bureau was established he was put in charge. But with his talent recognized and a future established he was attracted by a supposed silver mine in Peru, whither he proceeded accompanied by engineers, officials, and labourers. However, his dream of riches was rudely shattered, for on arrival in Peru it was found that the mine was worthless.

He joined the Bank of Japan in 1892 and worked his way up until he became its president. During the Russo-Japanese War he was sent abroad to float loans for the government, a commission which he accomplished with outstanding success. Later, he became finance minister in the Yamamoto Cabinet, his first entry into politics, and he retained the position in the Hara Cabinet, became head of the *Seiyukwai* party and finally prime minister. In the successive Inukai, Saito, and Okada cabinets he held the portfolio of finance minister until at the age of 82 he was assassinated as one of the victims of the February 26th incident in 1936. A genius of finance Takahashi Korekiyo will always be affectionately remembered as one who did his duty to his country and helped her through some of her most troublesome periods.

TAKAMA-GA-HARA Literally, "Plain of High Heaven", from which Izanagi and Izanami (q.v.) descended to earth to create Japan, making over their former abode to the Sun Goddess Amaterasu Omikami.

TAKAMIMUSUBI-NO-KAMI A *Shinto* God who, according to legend assisted the Sun Goddess to rule Takama-ga-Hara.



Takarabune

TAKARABUNE The treasure ship of the Seven Gods of Luck. The ship is supposed to sail into port on New Year's Eve. A picture of the ship bought on New Year's Day and placed under the pillow ensures lucky dreams. The Seven Gods of Luck are ensconced in the ship. (See Seven Gods of Luck, *Takaramono*.)

TAKARAMONO A collection of objects with emblematic meanings. They form the cargo of the *Takarabune*, and are the contents of *Hotei's* bag. (See *Hotei*.) They are: The Hat of Invisibility, or *Kakuregasa*; rolls of brocade, or *Orimono*; an inexhaustible purse of money, or *Kanebukuro*; the Sacred Keys of the Treasure Shed of the Gods, or *Kagi*; cloves, or *Choji*; scrolls or books, or *Makimono*; *Daikoku's* (q.v.) hammer, or *Tsuchi*; the

lucky rain-coat, or *Kakuremino*, etc., etc., most lists concluding with the *Hagoromo* (q.v.).

TAKEMIKAZUCHI-NO-KAMI

A *Shinto* deity sent to earth to prepare the way for the coming of *Ninigi-no-Mikoto* (q.v.). He is also called *Toyofutsu*. A shrine is dedicated to him at *Kashima*, *Hitachi* province.

TAKENOUCHI-NO-SUKUNE

Born in 85 A.D. was a descendant of the Emperor *Kogen*, and was a warrior and statesman to whom historians credit the extraordinary span of no less than three hundred and fifty years of life, as also with being the adviser of more than five sovereigns in succession.

TAKETSUNOMI-NO-MIKOTO

Served as guide to *Jimmu Tenno* (q.v.) when the latter went to *Yamato* in 663 B.C. As a reward for his services he was given the name of *Yatagarasu*, or Crow with Eight Feet.

TAMAYORIHIME

Sister of *Toyotamahime* (q.v.) was the mother of *Jimmu Tenno* (q.v.).

TANABATA

(Weaver) the story of whom inspires the *Tanabata Matsuri*, sometimes known as the *Hoshi Matsuri*, or Festival of Stars. Said to be of Chinese origin, the fable relates the love of the Herdsman, represented by the star in the constellation of *Aquila*, and the Weaver—the star *Vega*, who dwell on opposite sides of the *Amanogawa*—River of Heaven, the Milky Way, and who come together on the 7th night of the 7th moon.

The Weaver, a celestial princess, while engaged in weaving garments

for the Emperor of Heaven fell in love with a handsome herdsman, who she was allowed to marry as a reward for her industry and skill.

But they were so deeply in love that the herdsman allowed his cattle to stray and the weaver neglected her work. And since many admonitions had no effect upon their behaviour the Emperor caused them to remain on opposite sides of the Milky Way, allowing them to see each other once every year. The Weaver wept bitterly at being separated from her husband and not being able to meet him, even on the 7th day of the 7th moon, and so the magpies took pity on her and spread their wings to form a bridge to enable her to cross the Milky Way. However, if it rains on this night then the magpies will not form their bridge and the lovers must await another year.

Another version of the legend relates that the pair were mortals who were married at the ages of twelve and fifteen and died at the ages of one hundred and three and ninety-nine respectively. When they died their spirits went to Heaven where the Supreme Deity bathed daily in the Milky Way. Mortals were not allowed to bathe in the River of Heaven, except on the 7th day of the 7th moon, on which occasion the Lord of Heaven listened to the chanting of Buddhist sutras.

And so on the 7th of July, the occasion of the festival, young women are supposed to supplicate the Weaver for her assistance in their weaving, sewing, music, poetry and other gentle arts; and the farmers pray to the Herdsman for bumper harvests. (See Festivals)

TANGO-NO-SEKKU The Boy's Festival. (See Festivals, May).

TANZEN or *Dotera*. Is a heavily padded garment, used when resting, in the same manner as the Western dressing-gown. (See Dress).

TATAMI Is the rush matted flooring of a Japanese house. It is woven in pieces which measure some six feet in length, three feet in width, and two inches in thickness. These fit over wooden beams which are usually raised at least one foot from the ground. Shoes or slippers are never worn when walking on *tatami*.

In speaking of the size of a room one says; A six mat room, eight mat and so forth.

TATTOOING (*Irezumi*) Has been practised among the lower classes from early days. It was most popular during the Yedo period (1603-1867), and firemen, artisans, palanquin-bearers, and young bloods vied with each other in the display of artistic representations. Even the women of the gay quarters prided themselves on the beautiful pictures tattooed on their arms. The practice has been prohibited since 1880, but it has not entirely disappeared and



Tatsu

Japanese tattoo artists are known all over the world for their skill and artistic designs.

TATSU Is a dragon. (See other mythical creatures: *Kappa*, *Kirin*, etc.)

TEA (See Agriculture and (Chano-yu).

TEETH BLACKENING The old custom of married women blackening the teeth is very ancient, and with it went the custom of removing the eyebrows. Occasionally old women of the country-side may still be seen with blackened teeth, and it is interesting to note that the process of blackening seemed to preserve the teeth into old age. The dye used was made from iron steeped in *sake*, or vinegar, and afterwards boiled with other ingredients. At one time even men followed the custom.

TEMPLES or *Tera* are Buddhist places of worship. (See Architecture and Buddhism).

TENDAI or *Tendai-shu* is a Buddhist sect, or teaching. (See Buddhism).



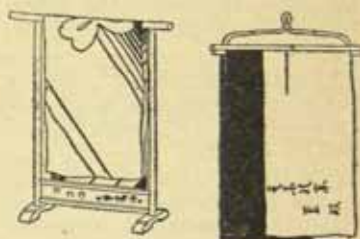
Tengu

TENGU Are mythical dwellers of the forests. They are classified into two classes, the ordinary

human shaped *Tengu* with wings and a nose of inordinate length, *Konohatengu*, and the bird-like *Tengu* with a strong beak, *Karasutengu*. They have a ruler named *Daitengu* who has long moustaches and a grey beard. It is said that he belongs neither to heaven nor to hell, this fate being a penance for having broken the precepts of the Buddha; he is, moreover, sick three times each day.

TENJIN (See Michizane Sugawara).

TENJIN SHICHIDAI Were the eleven generations of heavenly spirits before Amaterasu Omikami. They are Kunitokotachi-no-Mikoto; Kunisatsuchi-no-Mikoto; Toyokuni-no-Mikoto; Ujini-no-Mikoto; Sujini-no-Mikoto; Otonoji-no-Mikoto; Otomabe-no-Mikoto; Ototaru-no-Mikoto; Kashikone-no-Mikoto; Izanagi-no-Mikoto, and Izanami-no-Mikoto.



Tenugui

TENUGUI Is a Japanese towel which came into use during the Kamakura period when it was chiefly used as a head covering; but it was not until the middle of the Tokugawa period (1700-1750) that it became the article of general use that it remains to-day. Originally of a simple design in rough cotton cloth, it

gradually came to be an artistic article decorated with designs of birds, flowers, plants, trees, animals, fish, scenery, etc. *Tenugui* are widely used to-day in America and Europe as luncheon table covers, window curtains, and scarves.



Terakoya

TERAKOYA Were schools organized by Buddhist priests for teaching children the classical Chinese characters. They started just after the Kamakura period and continued up to the Restoration in 1868.

TERUKOHIME or Princess Moonbeam. Is identical with Kaguyahime of the *Taketori-monogatari* (see Literature).

TERUTEHIME (See Oguri Hangwan) When Hangwan was a cripple she nursed him. Captured by brigands, who sold her to a brothel, she remained chaste until rescued by her husband.

TOGO HEIHACHIRO, ADMIRAL MARQUIS (1847-1934) Born of a *samurai* family of Satsuma, he studied in England at the Thames Nautical Training College, H.M.S. Worcester, and after finishing his course made a voyage from England to Australia and back in an English sailing

ship. He was away from Japan from 1871 to 1878. He was in command of H.I.J.M.S. Naniwa during the Sino-Japanese War 1894 in which he distinguished himself. However, it was the Russo-Japanese War in 1904 that brought him fame through his complete defeat of the Russian Fleet at the Battle of Tsushima. In England he was affectionately called Japan's Nelson, and it was exactly 100 years after the Battle of Trafalgar that Togo fought his greatest battle, 1905.

TOKAIDO The road from the Nihonbashi bridge at Tokyo to Kyoto, 323-1/2 miles in length, along the Eastern shore of Japan. In olden days this road had fifty-three stages. Hiroshige, the famous painter of *Ukiyoe*, has left a fine memorial to the old days of the Tokaido Road in his prints of the fifty-three posting stations. The latter were taken as models by landscape gardeners who depicted them in miniature, taking great pleasure in showing the views of the peerless Mt. Fuji as seen from the different stations. To-day, the Tokaido generally means the railway between Tokyo and Kobe.

The fifty-three posting stations depicted by Hiroshige were:

| | |
|------------|------------|
| Nihonbashi | Mitsuke |
| Shinagawa | Hamamatsu |
| Kawasaki | Maisaka |
| Kanagawa | Arai |
| Hodogaya | Shirasuga |
| Totsuka | Futakawa |
| Fujisawa | Yoshida |
| Hiratsuka | Maibara |
| Oiso | Akasaka |
| Odawara | Fujikawa |
| Hakone | Okazaki |
| Mishima | Ikekoibuna |
| Numazu | Narumi |
| Hara | Miya |

| | |
|-----------|-------------|
| Yoshiwara | Kuwana |
| Kamahara | Yokkaichi |
| Yui | Ishiyakushi |
| Okitsu | Shono |
| Ejiri | Kameyama |
| Fuchu | Seki |
| Maruko | Sakashita |
| Okabe | Tsuchiyama |
| Fujieda | Mizuguchi |
| Shimada | Ishibe |
| Kanaya | Kusatsu |
| Hisaka | Otsu |
| Kakegawa | Kyoto |
| Fukuroi. | |

TOKIWA GOZEN Was the concubine of Minamoto-no-Yoshitomo to whom she gave three sons: Imawaka, Otowaka, and Ushiwaka, or Yoshitsune. After the death of Yoshitomo in 1160 she fled to Yamato, taking her three boys with her, but then heard that Kiyomori had seized and tortured her mother. She returned to the court of her enemy and threw herself upon his mercy, begging him to save her mother. This he agreed to do on condition that she became his mistress. The three boys were sent to a temple. She bore a girl child, to Kiyomori, but the union did not last very long and she later married one of the Fujiwaras.

TOKUGAWA One of the greatest families in Japanese history. They are descended from Nitta Yoshishige, the grandson of Minamoto-no-Yoshiie 1041-1108.

The founder of the power of this family and of the Tokugawa *Shogunate* was Ieyasu (1542-1616) the most famous of them all. He served under both Oda Nobunaga (q.v.) and Toyotomi Hideyoshi (q.v.) but on the death of the latter he revolted openly against the Taiko's son, Hideyori. In 1600

at the Battle of Sekigahara (q.v.) he defeated the followers of Hideyori in a brilliant victory against overwhelming odds. Establishing himself at Yedo (Tokyo), he soon held the supreme executive power in the land. The Emperor Yozei in 1603 conferred upon him the title of *Seiitaishogun* (see *Shogun*). In 1605 he abdicated in favour of his son Hidetada, then 26 years old, his main idea being to perpetuate the dignity of *Shogun* to his heirs. He retired to Shizuoka and whilst taking an active interest in affairs spent his time in the study of literature, chiefly poetry. In 1611 he went to Kyoto to arrange a marriage between his grand-daughter and Hideyori, but the relations between Hideyori and his usurper became more and more strained and finally ended in the death of Hideyori at the siege of Osaka Castle, May 1615. With Hideyori out of the way the Tokugawas were secure. Ieyasu, again retired to Shizuoka and died at the beginning of 1616 in his 74th year. He was buried temporarily at Kuno-zan, near Shizuoka, but his body was later transferred to the famous Toshogu Shrine at Nikko. A skilful warrior and a shrewd politician, Ieyasu was undoubtedly a genius, for he pacified the country and secured the power to his own family for two and a half centuries. It was he who befriended the English sailor, Wm. Adams (see England) and who issued the edict of 1614 banning priests from the country. He left nine sons, and his work of unification was carried on by his grandson Iemitsu, son of Hidetada. The difference between Ieyasu's policy and that of his predecessors is shown in a popular rhyme, called *Sanketsu-no-Kisho* "Characteristics of the three Great Ones":—

Oda Nobunaga says: "Nightingale, if you do not sing I shall kill you."

Hideyoshi says: "Nightingale, if you do not sing we shall make you."

Ieyasu says: "Nightingale, if you do not sing now we shall wait until you do."

Ieyasu is respectfully nicknamed *Gongen-sama*, and disrespectfully Old Badger, *Furu-Tanuki*. The story of the crest of the Tokugawas, the Three Hollyhock Leaves, is said to be as follows:—Once *Dainagon* Hirotada, father of Ieyasu, was returning from a victory and was entertained by his vassal Honda. Some cakes were presented to him upon a tray bearing three *Aoi*, or hollyhock leaves. On seeing them Hirotada said: "These leaves have been presented to me as I returned victorious. I shall adopt them as my crest."

TOKUGAWA IEMITSU (1603-1651). The 3rd Tokugawa Shogun showed a violent hatred of Christianity, and forbade the building of ships capable of long voyages. He also made the law which obliged the *daimyo* to reside alternately at Yedo or in their domains; in the latter case they were obliged to leave their wives and children at Yedo as hostages. He was a protector of Confucianism and Buddhism. He died at the age of 47 and is buried at Nikko. His posthumous name is Taiyu-In.

TOKUGAWA IETSUNA (1639-1680). The 4th Tokugawa Shogun and eldest son of Iemitsu. He succeeded his father at the age of twelve. It was he who forbade the practice of *Junshi*, or suicide on the death of a master. He also forbade the translation of European works and any writing concerning the government. He

is buried at Kwan-eiji at Ueno, Tokyo.

TOKUGAWA TSUNAYOSHI (1646-1709) The 5th Tokugawa Shogun, was known as the Dog-Shogun (*Inu-Kubo*). It is said that a priest told him that childless marriages were the result of having taken the life of animals or insects in another life. He was therefore advised to issue a decree prohibiting the taking of life of any animal, and as it was the year of the dog this should especially apply to dogs. Tsunayoshi issued the decree, and moreover, he had an asylum for dogs constructed at Nakano, where dogs were lodged, fed and generally cared for. This was of course a very fine thing, but Tsunayoshi overdid his zeal for protecting animals by the infliction upon his fellow men of all manner of cruel laws in regard to animal life. For example: A vassal of the *daimyo* of Akita, having killed a swallow was put to death and his children, sent into exile. Being childless in 1704, he adopted his nephew Tsunatoyo, who took the name of Ienobu. He died in 1709 at the age of 63 and is buried at Kwan-eiji in Tokyo.

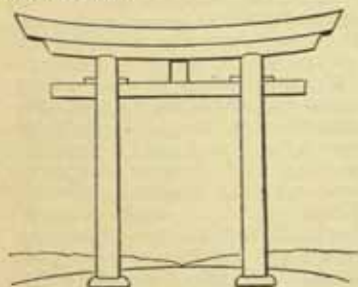
TOKUGAWA YOSHIMUNE (1677-1751) The 8th Shogun. Was one of the wisest and most humane of the Tokugawas. He did all in his power to extirpate abuses and bring about the happiness of his people; introduced the growing of sweet potatoes and the making of sugar, established a trade system for the provinces and distributed a book on medicines to the poor.

He also protected the learned, removed the ban on the translating and reading of European books

and supervised the printing of many works of literature and science. Buried at Kwan-eiji at Ueno.

TOKUGAWA IESADA (1824-1858) The 13th *Shogun* who held office from 1853 to 1858 when the pressure of foreigners anxious to enter into relations with Japan was beginning to embarrass the *Shogunate*.

TOKUGAWA YOSHINOBU The 15th and last *Shogun*, from 1866 to 1868, was the son of the Prince of Mito, Tokugawa Nariaki. He experienced trouble during his first year in office. In 1867, the *Daimyo* of Tosa, Yamanouchi Toyonobu, addressed a memoir to him urging his resignation and the restoration of full and supreme power to the Imperial family, to which Yoshinobu agreed. (See America, First Relations with) There are several other branches of the Tokugawa family—the Owari, Kii, Mito, Hitotsubashi, whose descendants have thrown themselves whole-heartedly into the interests of the nation since the Restoration.



Torii

TORII or gateways erected in front of shrines are said by some authorities to derive their name

from the Indian "*Torana*"; however, this is doubtful. It is generally supposed that the *Torii* were primarily gateposts to ancient dwelling houses, subsequently coming to be used to mark the sacred precincts of a shrine. *Torii* are made of wood, stone, bronze, and even of concrete, but cypress wood (*Hinoki*) predominates. There are several types in *Torii* construction, such as the *Kuroki Torii*, built of rough unscrapped trees, the *Shimmei Torii*, built of planed wood, the *Kasuga Torii* of painted wood, and the *Kyobu Torii* which is elaborate in construction, etc.

The late Prof. Yone Noguchi said that "Whether the *Torii* be of stone, of wood or of bronze, it is merely a simple combination of four straight lines; yet as an artistic creation this symbolical gate has no rival in the world." (See *Shinto* and Shrines)

TOYOASHIHARA-NO-MIZUHO-NO-KUNI and **TOYOAKITSUSHIMA** Are mythological names of Japan.

TOYOTAMA HIME Daughter of Ryujin, the Dragon King of the Sea, married Hikohohodemi-no-Mikoto. Her original shape is said to have been that of a dragon and when her husband disregarded her orders not to come near the feather-thatched hut where she was giving birth to their child she returned to the sea in her original shape.

TOYOUKE HIME - NO - KAMI Daughter of Izanagi and Izanami, is the Goddess of Cereals, Harvests, and Food, and is deified at the Geku Shrine at Ise. She is also called Uka-no-Mitama and Oketsuhime.

TOYS and DOLLS Japan is one of the world's largest exporters, of toys. To-day, most of the toys exported, or used for home consumption are mainly of the mechanical variety. Japanese children have perhaps always had the advantage as regards variety of toys, and were probably playing with hobby horses and kites long before these made their appearance in the West. But the most characteristic children's possessions are the many beautiful dolls displayed in the homes at the Girls' and Boys' festivals. Indeed, for several weeks before these events the shops are displaying every conceivable kind of doll to attract the youngsters. On the Girls' Festival (*Hina Matsuri*, March 3rd) the principal dolls displayed are: The *Dairi-sama*, representing the Emperor and Empress dressed in ancient court costume, court ladies, musicians, ministers, and warriors. The dolls are displayed on a special cabinet, the Emperor and Empress occupying the upper shelf, and the others in their order of precedence. With the dolls are displayed screens, dishes, toy candlesticks, vases, and the peach blossoms symbolical of happiness in marriage.

On the *Tango-no-Sekku* (Boys' Festival, May 5th) a large scroll is hung in the *Tokonoma*, or alcove of the house on which is depicted a warrior in full armour, often an illustrious ancestor. In front of the scroll is a lacquer table on which is placed the armour of an ancestor, his leg-guards and other equipment. On a table in another room are displayed dolls representing the greatest warriors in Japanese history, among whom the most

depicted are: Kusunoki Masa-shige, Hideyoshi, Yoshitsune, Kato Kiyomasa, etc., also doll figures of Kintaro, and Momotaro. In addition to the dolls there are bows and arrows, swords, spears, and drums.

But the dolls used for these two festivals are not of the kind that are played with everyday; they are usually heirlooms of the family and are only brought out once every year and then put carefully away.

Masks are favourite playthings of Japanese children, and represent all manner of animals and warriors; kites are of many varieties and bear pictures of warriors or devils. Tops have been used for many years. Then there are the many dolls and toys made from bamboo, the toy wooden swords, battledores and shuttlecocks, hoops, footballs, and many other playthings. Nearly every Japanese child can make his own toys, and in every primary school the children are taught to make models from the most humble objects. It is little wonder therefore that Japan should excel in the manufacture of toys, for the children obtain more consideration in this land than perhaps in any other, parents always trying to find means to provide pleasure for the youngsters, and with the present mechanical age the Japanese inventors have been able to produce in clockwork every conceivable kind of mechanical toy. On Tokyo's Ginza at night one may see nightstalls displaying the most ingenious contrivances of the modern toy maker, from wrestlers and boxers, who go through the motions of fighting, to railway trains, performing monkeys and acrobats, fish that swim and birds that sing. The inventive genius

of the Japanese toy maker seems unlimited.

TSUBOUCHI SHOYO (1864-1935) A scholar, and dramatist, noted for his translations of Shakespeare. He aroused the interest of the Japanese people in the Bard of Avon and has rendered faithfully into his mother tongue almost everything that the great English poet and dramatist ever wrote. At Waseda University there is a museum, called the Tsubouchi Memorial Museum, built in Elizabethan style and housing besides Shakespearean relics, many fine

works of ancient and modern writers, whilst in the garden surrounding it are planted almost every plant and tree that Shakespeare mentioned in his works.

TSUCHIGUMO Lit. Ground spider: A tribe of aborigines, so-called because they inhabited caves underground in Yamato. They were subjugated by Jimmu Tenno.

TSUKIYOMI-NO-MIKOTO The God of the Moon and brother of the Sun Goddess, Amaterasu Omikami.

U

UESUGI KENSHIN (1530-1578) Was the most noted of the famous family of Uesugi, who were descended from the Fujiwaras. He was first named Sarumatsu, or Monkey Pine, and then Kagetora. When he was 11 years old he tired of the ways of his weak brother, the then *daimyo*. He arranged affairs at home and became a priest, but later returned to Echigo to depose his brother and throw in his lot with Murakami Yoshikiyo, in the latter's ten year campaign against the famous Takeda Shingen. Kenshin and Shingen are two of the most famous military strategists in Japanese history. In 1551 Uesugi Norimasa was defeated by the Hojo Ujiyasu and was given refuge with Kenshin at the latter's castle on certain conditions, namely, that Norimasa should adopt Kenshin and give him the name of Uesugi, with the title of Echigo no Kami. For many years he fought by

order of the *Shogun* against the Hojos and Takeda Shingen at the same time, and won conquest after conquest against his enemies.

In 1564 he made peace with the Hojos, and gave his sole attention to Takeda Shingen, whom he pursued into southern parts. Whilst he was away on this expedition he heard that Oda Nobunaga (q.v.) was besieging several of his castles in the north. Before he could personally enter upon a campaign against the dreaded Oda, then master of almost all Japan, he fell sick and died at the age of 48. He received the posthumous title of *Shinko*, but is more popularly known as Kenshin.

UKIYOE (See Painting in Arts and Crafts).

URASHIMA TARO The hero of a popular legend told in various ways by many foreign writers. Urashima was a fisher of crabs. In the year 477 when fishing from



Urashima-Taro

his boat he caught a tortoise in his basket, but instead of killing it he threw it back into the sea after giving it *sake* and food. The following day he saw a wreck tossing about in the waves, to which was clinging a beautiful girl who begged for help and made him promise to escort her home. After rowing for two days in the direction indicated by the maiden, they arrived at the gate of the palace of Ryujin, the King of the Sea. The maiden was Otohime, a princess of high rank in the Sea King's realm. As a reward for his kindness she offered herself in marriage to Urashima and begged him to stay with her. After three years, however, he became so home-sick that in spite of all the entreaties of his royal bride he determined to visit the world once more. Before he left, Otohime explained to him that she was the tortoise he had thrown back into the sea, and

obtaining his promise soon to return, handed him a box with strict instructions never to open it if he wished to see her again. He returned to his native shores only to find everything changed. Enquiring of his parents from an old man walking near the shore, he was told that they had been buried long since, and being directed to their graveyard, he found to his surprise his own memorial tablet, stating that he had been lost at sea. He was so astonished that he forgot his wife's warning about the box and opened it. As he lifted the lid, there was a puff of smoke, his flesh shrivelled up, his back became bent, and he changed to an old man. He began to realize that instead of being away for three years as he thought, he had been gone for more than three centuries. As the smoke from the box vanished he sank down on the sand and died. Another version of the story tells how when the smoke from the box disappeared he was transformed into a crane, *Tsuru*, and soared away into the sky.

UZUME or AME-NO-UZUME-NO-MIKOTO The Goddess of Mirth who helped to entice Amaterasu Omikami from the cave into which she had taken refuge from her obnoxious brother.

W

WAR, GOD Of See Hachiman. Besides Hachiman, however, there are three other deities of War: Marishiten, Bishamonten, and Daikoku.

WOODEN FISH (*Mokugyo*) is a wooden gong which is struck with a stick and particularly when Buddhist priests recite sutras. The conventional form is shaped

like a fish but there are other shapes, one of which looks much like a skull. They are to be found in most temples and are said to have been introduced from China. The originator is said to have been a Chinese priest who fashioned the gong in the shape of a fish mentioned in one of the Buddhist sutras.

WOMEN. The post-war years have seen very great changes in the status of Japanese women, surely among the most charming of the sex. And yet in spite of all the credit which is given to the American Occupation for bringing about such changes, women were beginning to assert themselves even prior to the war and had already started to engage in the professions hitherto closed to them. To-day women engage in nearly every conceivable activity—even professional wrestling! They practice law, as doctors and dentists, as veterinarians, scientists, journalists, teachers; they drive buses and taxis, work on the farms, in the textile factories, as typists, as radio announcers, and for saleswork, or as public servants, are twice as efficient and polite as their male counterparts.

They are already making themselves heard in parliament and the recent legislation on the anti-prostitution law is solely the result of the fight which they have made in this direction. Furthermore, they are now able to bring their influence to bear upon price controls through their housewives associations, and are stalwart defenders of the basic human rights of the individual.

And although feudal-minded Japanese bemoan this new state of affairs, who sigh for the old days and consider that the modern

Japanese woman is decadent as compared with her mother or grandmother yet the fact is that she is healthier, more of an individual, more public-spirited, and at the same time just as charming and feminine as ever.

Visitors to Japan express surprise and dismay at the fact that the Japanese woman has gone all Western in her clothing. This is true to a great extent. Western clothing is far more practical for the busy modern life of the cities and it is far cheaper than the traditional costume with all its accessories. But in the home the *kimono* is invariably worn, as it is at the New Year and other such festive occasions, and it is most unlikely that this graceful and delightful costume will ever fall into disuse. Fifteen or twenty years ago the wife could be seen bringing up the rear of her husband when out walking. To-day they may walk arm in arm. Now women take a greater share in the pleasure of their menfolk and their emergence from the confines of the home has undoubtedly provided them with a fuller and better life. Yet in some rural areas the women are in many cases quite unaware of their new and rightful status, and conditions for them in certain factories and agricultural occupations are still not up to the standards enjoyed by their sisters in the larger cities. Only a matter of seventy or eighty years ago women were not permitted to climb Mount Fuji; they were forbidden entrance to shrines until a certain period of time had elapsed after childbirth, being considered unclean, and suffered all manner of restrictions.

Yet it was a woman, the Empress Jingu, who almost conquered Korea;

Japan entered its great age of culture with the introduction of Buddhism, to which great impetus was given by an Empress, and the greatest novel in the language is from the pen of a woman, Murasaki Shikibu (See literature). And now women are attacking one of the last strongholds to hold out against them. For centuries they have been forbidden to set foot on Mount Omine, in Nara Prefecture, considered sacred

by the inhabitants of the area. Now backed by the *Society for the Popularization of Mountain Climbing* they are determined that the age old ban shall go and despite the threats of picket, lines to prevent their carrying out their intention, it is certain that the women of Japan will easily surmount such obstacles and indeed other impediments which obstruct them from full attainment of their equal rights with men.

Y

YAMABUSHI Were itinerant priests who wearing a peculiar costume wandered over the country-side blowing a conch horn in search of some religious mysteries.



Yamabushi

YAMAHOSHI Literally, Mountain-Warriors, were soldier monks of the temples of Hiei-zan, Koyasan, Kasuga, Kitano, etc. They made their appearance in the 9th century when the priest Shobo (833-910) at the temple of En-

ryakuji, enrolled as many soldiers for instruction whose ambitious designs had not been fulfilled. The idea of the priest was that they should try to imitate the action of the Buddha and give up the affairs of the world. But the warlike spirit of the time was too strong, and they turned out more bellicose than any soldiers, finally becoming such a menace to the peace of the countryside that Oda Nobunaga (q.v.) completely destroyed their order. It is said that the Emperor Shirakawa (1073-1085) once said: "There are only three things that disregard my wishes: The waters of Kamogawa; the dice, and the Yamahoshi."

YAMATO DAMASHI or the Soul of Yamato (Japan) Combines such qualities as ardent loyalty to the Imperial House, filial piety, justice, frugality, sincerity, purity, courage, etc. These were the main qualities required by *Bushido* (q.v.) through which the ideals of the nation are supposed to have been expressed in all ages.



Yamaboshi

YAMATOTAKERU-NO-MIKO-TO (81-113) Whose real name was Kousu, was the third son of the Emperor Keiko (70-130). He is one of the famous warriors of Japanese history and his exploits would fill a good sized volume. The Emperor being indignant at his conduct towards his brother, sent him on an expedition against a famous band of rebels who were terrorizing the countryside. The rebel chief was called Kawakami Takeru. Kousu took with him a strong archer named Otohikogimi and disguising himself as a girl entered the robbers' camp whilst they were feasting. The chief captivated by the girl's beauty, invited her to his table.

And when he was sufficiently intoxicated and the company had thinned down to four persons, Kousu drew a sword from his garments and stabbed the rebel. The rebel chief asked his assailant's name and being told that he was the son of the Emperor, said: "I have never met such a brave man as your Highness, and I crave that you will accept from me the name of Yamatotakeru" (The Bravest in Yamato). This the Prince accepted and then slew him. After having conquered Izumo, where trouble had been brewing

for many years, he went into the north to fight the barbarians, whom he successfully vanquished. He then proceeded to Mount Ibuki in Omi, where he had heard that a savage deity dwelt, and resolved to kill it. But becoming enshrouded in a poisonous mist, he was unable to carry out his purpose and fell sick of a malignant fever. He died soon after at Ise when only thirty-three years of age. (See also Ototachibana-hime).

YASHIMA, BATTLE OF A naval battle which took place in the Inland Sea between the Tairas and the Minamotos (1185). It was followed by the great battle of Dan-no-ura (q.v.). (See also Heike-Gani)

YUKATA Is a light summer *Kimono* usually made of cotton with simple designs dyed in different shades of indigo on white. (See Dress)

YUKI ONNA The woman of the Snow. This is a favourite Japanese story which has been told in many ways. She is taller than the trees with a white weird face and rises in the night amidst a shower of snow. Lafcadio Hearn in his *Kwaidan* tells how a young boy had been spared by the Yuki-onna on condition of his never mentioning having met her. Some years later he married a girl named O'Yuki to whom he told the story. She turned out to be none other than the Yuki-onna herself. And when the young man had finished telling her about the Yuki-onna she was terribly angry and warned him of what she had said about his telling any about her. However, because of their children she spared his life and then vanished into a mist and was never seen again.

ZEN (See Buddhism).

ZENKOJI—the great temple at Nagano City which is visited annually by thousand of pilgrims. It is believed by some that devout

Buddhists should pay at least one visit during their lifetime—but that in case they are unable to do so they will certainly go there once after death before proceeding to the Buddhist Pure Land.

ZODIAC (*Junishi*). The Japanese Zodiac has twelve signs used for reckoning the names of the years. The two Zodiacs compare as follows:—

Oriental Zodiac

| | |
|-------------------|--------|
| 1. <i>Ne</i> | Rat |
| 2. <i>Ushi</i> | Ox |
| 3. <i>Tora</i> | Tiger |
| 4. <i>U</i> | Hare |
| 5. <i>Tatsu</i> | Dragon |
| 6. <i>Mi</i> | Snake |
| 7. <i>Uma</i> | Horse |
| 8. <i>Hitsuji</i> | Sheep |
| 9. <i>Saru</i> | Monkey |
| 10. <i>Tori</i> | Cock |
| 11. <i>Inu</i> | Dog |
| 12. <i>I</i> | Boar |

Occidental Zodiac

| | |
|----------------------|-------------|
| 1. The Ram | Aries |
| 2. The Bull | Taurus |
| 3. The Twins | Gemini |
| 4. The Crab | Cancer |
| 5. The Lion | Leo |
| 6. The Virgin | Virgo |
| 7. The Scales | Libra |
| 8. The Scorpion | Scorpio |
| 9. The Archer | Sagittarius |
| 10. The Goat | Capricorn |
| 11. The Water Bearer | Aquarius |
| 12. The Fish | Pisces |

The hours are named and divided as follows:—

| |
|--------------------|
| 11 P. M. - 1 A. M. |
| 1 A. M. - 3 A. M. |
| 3 A. M. - 5 A. M. |
| 5 A. M. - 7 A. M. |
| 7 A. M. - 9 A. M. |
| 9 A. M. - 11 A. M. |
| 11 A. M. - 1 P. M. |
| 1 P. M. - 3 P. M. |
| 3 P. M. - 5 P. M. |
| 5 P. M. - 7 P. M. |
| 7 P. M. - 9 P. M. |
| 9 P. M. - 11 P. M. |

| |
|-----------------|
| Hour of the Rat |
| " " " Ox |
| " " " Tiger |
| " " " Hare |
| " " " Dragon |
| " " " Snake |
| " " " Horse |
| " " " Sheep |
| " " " Monkey |
| " " " Cock |
| " " " Dog |
| " " " Boar |

The months were named by number and also by special names derived from customs, or from difference in climate:

| January | 1st | Month | <i>Mutsuki</i> | Month Of | Good Relations |
|----------|-----|-------|------------------|-------------------------------|----------------|
| February | 2nd | | <i>Kisaragi</i> | When clothes are lined double | |
| March | 3rd | | <i>Yayoi</i> | Of Nature's awakening | |
| April | 4th | | <i>Uzuki</i> | Of Flowers | |
| May | 5th | | <i>Satsuki</i> | Of sowing | |
| June | 6th | | <i>Minatsuki</i> | Without water | |
| July | 7th | | <i>Fumizuki</i> | Of letters | |

| | | | | |
|-----------|------|----|--------------------|--------------------------|
| August | 8th | | <i>Hazuki</i> | Of Leaves that fall. |
| " | " | or | <i>Tsukimizuki</i> | Of Moon Viewing |
| September | 9th | | <i>Kikuzuki</i> | Of Chrysanthemums |
| October | 10th | | <i>Kaminazuki</i> | Without Gods (See Izumo) |
| November | 11th | | <i>Shimotsuki</i> | Of White frost |
| December | 12th | | <i>Shiwazu</i> | Last month |

Seasons. These are subdivided into twenty-four divisions:—

| | | | | |
|--------|------------------|----------------------|-----------|------|
| Spring | <i>Risshun</i> | Beginning of Spring | February | 5th |
| | <i>Usui</i> | Rain water | " | 19th |
| | <i>Keichitsu</i> | Awakening of insects | March | 5th |
| | <i>Shumbun</i> | Spring Equinox | " | 21st |
| | <i>Seimei</i> | Clear weather | April | 5th |
| Summer | <i>Kokuu</i> | Rain for cereals | " | 20th |
| | <i>Rikka</i> | Beginning of summer | May | 5th |
| | <i>Shoman</i> | Small abundance | " | 21st |
| | <i>Boshu</i> | Work of sowing | June | 6th |
| | <i>Geshi</i> | Summer Solstice | " | 21st |
| Autumn | <i>Shosho</i> | Little Heat | July | 7th |
| | <i>Daisho</i> | Great Heat | " | 23rd |
| | <i>Risshu</i> | Beginning of autumn | | |
| | <i>Shosho</i> | End of Heat | August | 7th |
| | <i>Hakuro</i> | White dew | " | 23rd |
| Winter | <i>Shubun</i> | Autumn Equinox | September | 8th |
| | <i>Kanro</i> | Cold dew | " | 23rd |
| | <i>Shoso</i> | Beginning of frost | October | 8th |
| | <i>Ritto</i> | Beginning of winter | " | 23rd |
| | <i>Shosetsu</i> | Little snow | November | 7th |
| | <i>Daisetsu</i> | Great snow | " | 22nd |
| | <i>Toji</i> | Winter solstice | December | 7th |
| | <i>Shokan</i> | Little cold | " | 22nd |
| | <i>Daikan</i> | Great cold | January | 6th |
| | | | " | 21st |

ZUIJIN Are the ghostly retainers of the Gods. Their images are placed on either side of the principal entrance to a shrine and

are supposed to guard the deities that are venerated in the inner precincts. They are usually warriors clothed in full armour with bow, arrows and quiver.

ADDENDA

FOLK-SONGS (*Min-yo*) Nearly every district of Japan is rich in folk songs which, in some way or other, reveal a particular characteristic of the people, their folklore, or the history or scenery of the area.

Many of these songs are of ancient origin; some are taken from the *Mannyoshu*, the oldest collection of Japanese poems, compiled by Otomo-no-Yakamochi in the 8th century (see literature). And many have their origin in the "*Gagaku*", or ancient court music.

Various collections of folk-songs have been compiled from time to time. The Ministry of Education encouraged a study and compilation for a matter of fifty years. But no such collection is perhaps as satisfactory as that which was commenced by the Japan Broadcasting Corporation in 1941, which set up a special committee for the purpose. Three volumes have now been published: one dealing with the songs of the Kanto, one on those of the Hokuriku district, and one on those of Central Japan.

Many of the folk-songs are those of occupations. The rice-planting songs of the farmers, the net hauling songs of the fishermen; and carpenters, brewers, sailors and coalminers songs. There are also pilgrim songs, those which praise scenic beauties or historical characters, and then

many stem from the various such festivals as O'Bon.

O'Bon is the Feast of All Souls, which falls on the 13th July and lasts for three days, (See Festivals), although this is celebrated one month later in many rural districts where they still use the old lunar calendar, and is a time for consoling the spirits of the departed and also for great rejoicing. For at this time of the year the farmers can afford a short respite from their labours, and it is the season for *Chugen*, or mid-year gifts.

On the last night of O'Bon it is customary to celebrate with the *Bon Odori*-or Bon Dance, and in former days this was one occasion when the sexes might mix freely without fear of censure. This freedom is reflected in many of the folk-songs which accompany the dances.

The "*Bon Odori Song*" of Mito, Ibaragi Prefecture, is a typical example:

"*Ha! Bon ga kita no ni,
Odora nu yatsu wa
Kibutsu, kanabutsu
Aresa, ishi botoke!*"

Now the O'Bon has come
A man without passion
Is like a wooden or metal
Buddha,
Or one of stone!

Folk-songs and festivals go hand in hand with *sake* and a

good many songs praise the virtues of the rice wine. One song from the Noto Peninsula, in Toyama, is sung during the process of brewing, and deals with the prosperity of the brewer of sake.

*"Sakaya otoko wa
Daimyo no kurashi;
Kura ni roku shaku
Tachi narabu."*

The brewer of sake
Prosper like a lord,
His storehouse filled
With vats all six feet tall.

*Sakaya otoko wa
Hana na ra tsubomi,
Kyo mo, sake sake,
Asu mo sake!*

The brewer of sake
Is like a flower in bud,
For there's sake, sake today,
And sake tomorrow!

Wherever you find a gathering of the Kyushu "*danshi*"—manly fellows—you are quite likely to hear them sing their famous "*Kuroda Bushi*"—a stirring song but with rather a solemn melody which suggests that this may have been adapted from some ancient Buddhist hymn. "The "*Kuroda*" "*Bushi*" pays tribute to the virtues of sake and the true samurai of Lord Kuroda of Chikuzen.

*"Sake wa nome nome, nomu-
naraba
Hinomoto ichino kono yari o.
Nomitoru hodo ni nomunaraba,
Korezo makoto no Kuroda bu-
shi."*

Drink sake, drink sake,
For if you can drink so
much

As to swallow this spear-
The mightiest in all Japan,
You'll be a true samurai of
Kuroda.

Fukushima Prefecture is noted for its scenic beauty and from olden times has been rich in agricultural products. Its most famous folk-song "*Aizu Bandai San*" sings the praises of its most famous mountain, Mount Bandai, and deals with the luxurious habits of one of its sons.

*"Aizu Bandai-san wa takara no
yama yo,
Sasa ni kogane ga narisagaru;
Ohara Shosuke-san nande shinsho
shimatta?
Asane, asazake, asayu ga dai-
sukide,
Sorede shinjo shimatta!"*

Mount Bandai in Aizu is a
mountain of treasures;

Gold even hangs upon the
bamboo grass.

Why has Shosuke of Ohara
lost his fortune?

Too fond of late rising, morn-
ing sake, and morning bath!

Tokyo cannot be said to be rich in folk-songs as such, but there are many ballads, some of a very bawdy nature which have survived from the days of old Yedo and which probably developed in such gay quarters as the Yoshiwara. Perhaps the Yedo-ites, or rather Yedokko were too sophisticated to put much stock in the "*min-yo*." One song of old Yedo is called "*Yugureni*," which suggests that the River Sumida was one of the beauty spots of the Shogunate capital.

*"Yugure ni nagame miyakunu,
Sumida-gawa,
Tsuki ni buzei no Matsuchi-yama,
Hoageta fune ga miyuruzoi,
Are, tori ga naku, tori no na wa
Miyako ni meisho ga aru wai na!"*

One never tires of the Sumida
at dusk,

With the moon over Matsuchi
hill

And sailing boats far and near;
And, listen to the songs of the
Miyako birds!

Ah, this is indeed a beautiful
spot!

One of the most popular folk-
songs is the "Sado Okesa" from
Niigata. The island of Sado which
lies off the coast of Niigata is not
only famous for its scenic beauties,
but was for centuries renowned
for its gold mines. *Sado Okesa* is
sung and danced on most festive
occasions.

"Sado ye Sado-ye to kusaki mo
nabiku

Sado wa shijukuri nami no uye;
Okesa odorunara ita no made
odori,

Ita no hibikide sami wa iranu."

Let's go to Sado, trees and
and grasses

Sway towards Sado, forty-nine
ri across the waves.

And let us dance upon a
wooden floor,

For there's no need for
samisen,

The sound of the boards is
music enough!"

As in many Western folk-songs
some of the words have no mean-
ing and are just mere exclama-
tions. The "Yaren soran....." of
the "Soran Bushi" of Hokkaido
gives the tempo for the hauling
in of the heavy herring-nets.

"Yaren soran soran soran soran
soran;

Oki no kamome ni shiodoki kikeba,
Watasha tatsu tori, nami ni kike,
Yasa enyasa no dokkoisho."

When asked about the tide,
the seagull replied,

I'm flying away, please ask
the waves."

Yasa

Yaren soran

Otoko ikinara tokasete misero,
Hama no aneko, no beni no obi,
Yasa

If you are a lusty lad, see
if you

Can make the fisherman's
daughter

Ungirdle her red obi;

Yasa

A popular game played with the
hands at parties, and especially
with geisha, goes on to the ac-
companiment of "*Kompira Fune
Fune*," a folk-song from Shikoku
which concerns Kompira, the God
of Seamen (q.v.) at Kotohira to
whom thousands of pilgrims pay
homage each year, and especially
fishermen and others connected
with ships and the sea.

"Kompira fune fune,

Oite ni hokakete, shura shu shu,
Mawareba Shikokuwa Sanshu no
Nakano Kori,

Zozu-san Kompira Daigongen."

The boat of the pilgrims to
Kompira

With the fair wind rounds
hilly Cape Zozu

Where is enshrined

The great God Kompira.

Also from Shikoku is the "*Yosa-
koi Bushi*" an amusing song about
the strange behaviour of various
people, the bald-headed priest who
is supposed to be a celibate buy-
ing decorative hair-pins etc.

"Tosa no jōka no Harimaya-bashi
de

Bosan kanzashi hai yotte,
Yosakoi, yosakoi!"

Near the Harimaya Bridge

In the castle town of Tosa,

I saw a bonze buying hair-
pins,

Yosakoi, yosakoi.

"*Mekura ga megane o kaiso-na monoyo,
Izari ga komageta kai yotta,
Yosakoi, yosakoi.*"

Blind people should buy spectacles

For a cripple has bought
Some high wooden clogs—
Yosakoi, yosakoi

Hardly a folk-song, but one which is to be heard at any re-union of graduates of the old higher schools, now termed universities, is the "*Dekansho*," a rousing song the name of which is commonly supposed to stand for Descartes, Kant and Schopenhauer, who plagued the lives of students in the early years of the century. It originated, however, as a wrestler's song in the North-eastern part of Honshu as "*Dekashita!*"—Well Done!

"*Dekansho, dekansho de hantoshya
Kurasu, korya korya.
Atono hantoshya, nete kurasu,
Yoi, yoi dekansho.*"

Half our time is spent
Singing "*Dekansho, dekansho,*"

The other half year
We spend in bed.

*Sake wa nome, nome
Chagama de waku, korya, korya
Omiki agaranu, Kami wa nai
Yoi, yoi dekansho.*

Let us fill a kettle of wine,
Warm it and drink,
For there is no God
Who doesn't love wine.

By nature loath to express their emotions before others, the "*Min-yo*" have provided the means for the Japanese to let off steam without flaunting tradition, and it is perhaps one reason why there is such a great and interesting variety of these songs which ex-

press their love of country, their hopes and tragedies, and their sense of humour.

GINZA, lit. "Silver Place" and this famous street, or one may perhaps refer to it more as an area derives its name from the "mint" for silver which was located in the area during the days of the *Shogunate*. Ginza is to-day perhaps as well-known as Piccadilly or Broadway and is Tokyo's main street, both sides of which are lined with willow-trees, although these are not yet quite as impressive as they were in pre-war days. Here are the department stores, restaurants, beer-halls, night clubs, fashionable jewellers, silk-stores and other emporiums. The back streets of Ginza probably house more bars, night clubs, dance halls and eating houses per square yard than any other city in the world.

It is a fascinating area for the visitor; for here is the old Japan cheek by jowl with the Mambo and Rock 'n Roll. Parisian style hair-dos mingle with the traditional Japanese *mage*, and you may eat delicious sliced raw fish or *tempura* next door perhaps to a restaurant specializing in Indian curry, Peking duck, spaghetti or filet mignon. It is an area filled with the unexpected. Here you may find a colossal department-store sized bath house, a night club where the band plays in front of a stained glass window depicting King Henry VIII at the meeting on the Field of the Cloth of Gold. Here among the fumes of gasoline, are the scents of green and roasted tea, the aromas of every conceivable type of cooking and food and drink, the peculiar perfumes dear to the Japanese. Here amid the sounds of the busy traffic

mingle the blare of dance bands, the twang of *samisen*, the pipe of the itinerant vendor of Chinese macaroni, the thousands of loud speakers and radiograms of shops and bars. Brilliant at night with its flashing neon signs and brightly lit store windows, the lure of the Ginza attracts young Japanese from far and wide. For here is the gay life, the fashions, the spur to ambition, and the fierce competitive atmosphere of the great city with all the pathos of the human drama.

KARATE, lit. "Chinese hand. "*Kara*" mean *Tang*, an ancient Chinese dynasty. *Karate* was an art of self-defence which was guarded with great secrecy by the natives of the Ryukyu Islands (Okinawa) for hundreds of years and is said to have developed at a time when their Chinese masters forbade them to bear or to possess arms of any description.

In *Karate* one uses the hand either open or closed, the elbows and also the feet. All strikes are made from the very minimum distance to the opponent. An expert in *karate* can kill with a single blow of the hand. It has become extremely popular in recent years due to its use by professional wrestlers.

KOMPIRA (See Seamen, God of)

RYOKWAN-1758-1831 was not only an outstanding Buddhist priest of the Zen sect but also a great calligrapher, poet and philosopher, who devoted his life to the welfare of the ordinary man and his

happiness. Born of a well-to-do family in Echigo (Niigata) for certain personal reasons he elected to enter the priesthood in his early youth and, besides giving himself up to the rigid discipline of the Zen sect (See Buddhism) he made a study of the various forms of poetry and calligraphy in which he soon excelled. From the age of thirty-three he lived very much as a hermit on Mount Kumagai. But although a recluse he valued human companionship and took a great delight in playing with children who he allowed to take all manner of liberties with him. One hundred years after his death a large monument was erected to his memory at the Entsuji Temple of Tamashima where he spent his early years as a priest.

His love of nature and his fellow men, apart from his qualities as a poet and philosopher, endear him to all who may chance to read his various works and learn of his life. Fortunately, there is now a delightful work on Ryokwan in English, written and published by Dr. Jacob Fischer who was for many years professor of German at the Niigata Higher School. The following is a translation of one of Ryokwan's poems by Dr. Fischer and contained in his valuable work "Dew Drops on a Lotus Leaf."

*"Spring must be near my friend!
Please come with me up on the hill,
Where the nightingale began to sing
Among the plum-trees last night.
I lingered in the bamboo grove
And enjoyed the music
Of crickets and grasshoppers,
Admiring the friendly moon."*

SENGAI (1750-1837) was born in the province of Mino-Gifu and entered the priesthood at the early age of ten. In 1768 he went on a pilgrimage of the various provinces and later became the abbot of the Shofukuji temple, at Fukuoka, Kyushu. He is renowned as a great teacher and for his tolerance and ability to associate with all classes of society.

Today he is becoming more and more widely known as a calligrapher, artist and poet through his brush paintings executed in India ink which express his own conception of the Zen philosophy, difficult for the average Japanese and of course much more so for foreigners, but through which we can catch glimpses of the humour and humanity of this Zen master.

Concerning his calligraphy, Mr. Sanzo Wada, one of Japan's most distinguished artists writes: "His calligraphy is really remarkable, deep, unique. Again it is independent of all the established schools of writing but breaks none of their fundamental rules and

suffers nothing by comparison with the works of the best calligraphers.

Recently a collection of Sengai's works was exhibited for the first time outside of Japan at Oakland, California, on the occasion of the Japan Cultural Festival in that city, through the courtesy of Mr. Sazo Idemitsu, who has done so much to introduce the works of this great Zen calligrapher to his countrymen and who possesses the greatest and finest collection.

TAIKO MOCHI or *Hokan*, Professional male entertainers who worked usually in the Yoshiwara and other gay quarters. They were adept in singing, dancing, but most of all esteemed for their extremely witty conversation. In some cases they took charge of the entertainment at parties and supervised the geisha. There are still a few to be found in Tokyo and Kyoto and the doyen of the Tokyo *Taiko Mochi* is now over seventy years of age but still able to dance with the grace of a young girl of 18.

APPENDIX

List of Emperors and Empresses

Area and Population

Weights and Measures

List of Shoguns

List of Regents (Shikken)

Bibliography

List of Emperors and Empresses

Bracketed names denote Empresses. (1) denotes Southern Court, (2) denotes Northern court, there having been two courts in Japan between the years 1339 and 1392. The prefix "Go" to the name of an Emperor signifies "Second."

* Empress Jingu, reigned for her son, Ojin, who succeeded to the throne as an infant.

3 Personal name; the others are posthumous names.

| | | | |
|-------------|-------------------|---------------|-----------|
| 1. Jimmu | (660-583 B.C.) | 25. Buretsu | (498-506) |
| 2. Suizei | (581-546) | 26. Keitai | (507-531) |
| 3. Annei | (648-511) | 27. Ankan | (531-535) |
| 4. Itoku | (510-477) | 28. Senkwa | (535-539) |
| 5. Kosho | (475-393) | 29. Kimmei | (539-571) |
| 6. Koan | (392-291) | 30. Bitatsu | (572-585) |
| 7. Korei | (290-215) | 31. Yomei | (586-587) |
| 8. Kogen | (214-158) | 32. Sushun | (587-592) |
| 9. Kafkwa | (157-98) | 33. (Suiko) | (592-623) |
| 10. Jujin | (97-30) | 34. Jomei | (629-641) |
| 11. Suinin | (29 B.C.-70 A.D.) | 35. (Kogyoku) | (642-645) |
| 12. Keiko | (71-130) | 36. Kotoku | (645-654) |
| 13. Seimu | (131-190) | 37. (Saimei) | (655-661) |
| 14. Chuai | (192-200) | 38. Tenchi | (662-671) |
| * (Jingu) | (201-269) | 39. Kobun | (672) |
| 15. Ojin | (270-310) | 40. Temmu | (672-686) |
| 16. Nintoku | (313-399) | 41. (Jito) | (686-696) |
| 17. Richu | (400-405) | 42. Mommu | (697-707) |
| 18. Hansho | (406-411) | 43. (Gemmyo) | (707-715) |
| 19. Ingyo | (412-453) | 44. (Gensho) | (715-724) |
| 20. Anko | (453-456) | 45. Shomu | (724-740) |
| | | 46. (Koken) | (749-757) |
| 21. Yuryaku | (456-479) | 47. Junnin | (758-764) |
| 22. Seniei | (480-484) | 48. (Shotoku) | (765-770) |
| 23. Kenso | (485-487) | 49. Konin | (770-781) |
| 24. Ninken | (488-498) | 50. Kwammu | (782-806) |

- | | | | |
|------------------|-------------|----------------------------|--------------------------|
| 51. Heizei | (806- 809) | 93. Gofushimi | (1298-1301) |
| 52. Saga | (809- 823) | 94. Gonijo | (1301-1318) |
| 53. Junna | (823- 833) | 95. Hanazono | (1308-1318) |
| 54. Nimmuo | (833- 850) | 96. Godaigo | (1318-1339) |
| 55. Montoku | (850- 858) | 97. Gomurakami | (1339-1368) ¹ |
| 56. Seiwa | (858- 876) | 98. Chokey | (1368-1383) ¹ |
| 57. Yozei | (877- 884) | 99. Gokameyama | (1383-1392) ¹ |
| 58. Koko | (884- 887) | Kogon-in | (1331-1333) ² |
| 59. Uda | (887- 897) | Komyo-in | (1333-1348) ² |
| 60. Daigo | (897- 930) | Suko-in | (1348-1352) ² |
| | | Gykogon-in | (1352-1371) ² |
| 61. Suzaku | (930- 946) | Goen-yu-in | (1371-1382) ² |
| 62. Murakami | (946- 967) | Gokomatsu | (1383-1392) ² |
| 63. Reizei | (967- 969) | 100. Gokomatsu | (1392-1412) ² |
| 64. Enyu | (969- 986) | | |
| 65. Kwazan | (984- 986) | 101. Shoko | (1412-1428) |
| 66. Ichijo | (986-1011) | 102. Gohanazono | (1428-1464) |
| 67. Sanjo | (1011-1016) | 103. Gotsuchimikado | |
| 68. Goichijo | (1016-1036) | | (1464-1500) |
| 69. Gosujaku | (1036-1045) | 104. Gokashiwabara | |
| 70. Goreizei | (1045-1068) | | (1500-1526) |
| | | 105. Gonara | (1526-1557) |
| 71. Gosanjo | (1068-1072) | 106. Ogimachi | (1557-1586) |
| 72. Shirakawa | (1072-1086) | 107. Goyozei | (1586-1611) |
| 73. Horikawa | (1086-1107) | 108. Gomizunoo | (1611-1629) |
| 74. Toba | (1107-1123) | 109. (Myosho) | (1629-1643) |
| 75. Sutoku | (1123-1141) | 110. Gokomyo | (1643-1654) |
| 76. Konoye | (1141-1155) | | |
| 77. Goshirakawa | (1155-1158) | 111. Gosai | (1643-1654) |
| 78. Nijo | (1158-1165) | 112. Reigen | (1663-1687) |
| 79. Rokujo | (1165-1168) | 113. Higashiyama | (1687-1709) |
| 80. Takakura | (1168-1180) | 114. Nakamikado | (1709-1735) |
| | | 115. Sakuramachi | (1735-1747) |
| 81. Antoku | (1180-1183) | 116. Momozono | (1747-1747) |
| 82. Gotoba | (1183-1198) | 117. (Gosakuramachi | |
| 83. Tsuchimikado | (1198-1210) | | (1762-1770) |
| 84. Juntoku | (1210-1221) | 118. Gomomozono | (1770-1779) |
| 85. Chukyo | (1221) | 119. Kokaku | (1779-1817) |
| 86. Gohorikawa | (1221-1232) | 120. Ninko | (1817-1846) |
| 87. Shijo | (1232-1242) | | |
| 88. Googa | (1242-1246) | 121. Komei | (1846-1866) |
| 89. Gofukakusa | (1246-1259) | 122. Meiji | (1867-1912) |
| 90. Kameyama | (1259-1274) | 123. Taisho | (1912-1926) |
| | | 124. Hirohito ³ | (1926-) |
| 91. Gouda | (1274-1287) | | |
| 92. Fushimi | (1287-1298) | | |

JAPAN, AREA AND POPULATION

Prior to the end of the Pacific War the Japanese Empire consisted of Japan Proper, Southern Saghalien, the Kurile Islands, Korea, Okinawa, Taiwan (Formosa), and the Mandated South Sea islands. Its total area was 260,493 square miles.

To-day, the total area of Japan covers 380,175 square kilometres:

| | | |
|----------|---------|-------------------|
| Honshu | 230,550 | square kilometres |
| Shikoku | 18,771 | " " |
| Kyushu | 42,078 | " " |
| Hokkaido | 88,775 | " " |

The prefectures are: Hokkaido, Aomori, Iwate, Akita, Yamagata, Miyagi, Fukushima, Niigata, Tokyo, Kanagawa, Saitama, Chiba, Ibaraki, Tochigi, Gunma, Nagano, Yamanashi, Shizuoka, Aichi, Mie, Shiga, Fukui, Ishikawa, Toyama, Kyoto, Osaka, Nara, Wakayama, Hyogo, Okayama, Hiroshima, Yamaguchi, Shimane, Tottori, Tokushima, Kagawa, Ehime, Kochi, Nagasaki, Saga, Fukuoka, Kumamoto, Oita, Miyazaki, Kagoshima.

These prefectures are subdivided into cities (*shi*) and counties (*gun*), and the former into wards (*ku*), and the latter into towns (*cho*), and villages (*son*).

Japan is also divided into provinces known as *kuni*, which have existed from ancient times. The districts called *kinai* are much larger areas: originally administrative divisions, as were also the *kuni*.

Each district comprises several provinces:—

Kokinai (Five Home Provinces), comprising Yamashiro, Yamato, Kawachi, Izumi, and Settsu.

Tokaido (Eastern Sea Road), comprising Iga, Ise, Shima, Owari, Mikawa, Totomi, Suruga, Kai, Izu, Sagami, Musashi, Awa, Kazusa, Shimosa, and Hitachi.

Tosando (Eastern Mountain Road), comprising Omi, Mino, Hida, Shinano, Kotsuke, Shimotsuke, Iwaki, Iwashiro, Rikuzen, Rikuchu, Mutsu, Uzen, and Ugo.

Hokurokudo (North Land Road), comprising Wakasa, Echizen, Noto, Etchu, Echigo, and Sado.

San-yodo (Mountain Sunlight Road), comprising Harima, Mimasaka, Bizen, Bitchu, Bingo, Aki, Suwo, and Nagato.

San-inno (Mountain Shade Road), comprising Tamba, Tango, Tajima, Inaba, Hoki, Izumo, Iwaki, and Oki.

Nankaido (Southern Sea Road), comprising Kii, Awaji, Awa, Sanuki, Iyo, and Tosa.

Saikaido (Western Sea Road), comprising Chikuzen, Chikugo, Buzen, Bungo, Hizen, Higo, Hyuga, Osumi, Satsuma, Iki, and Tsushima.

Hokkaido (North Sea Road), comprising Oshima, Shiribeshi, Ishikari, Teshiwo, Kitami, Iburi, Hidaka, Tokachi, Kushiro, Nemuro, and Chishima.

POPULATION. As of November 25th 1955 the population of Japan was 89,283,823. It can, however, be safely assumed that the total to-day is perhaps just over the 90 millions mark. There was an increase of population by 6 millions in the five years from 1950 and it is expected that the population will reach the 100 millions mark, at the present rate of increase, in some 17 years.

The birth rate has, however, decreased and the present tendency is for the population to be concentrated around the larger cities.

In the past five years Tokyo has shown the greatest increase in population, now over 8 millions, with an increase of nearly two millions. Osaka showed increase of nearly two millions in the same period, Hokkaido, half-a-million.

Weights and Measures

The metric system was adopted by Japan in 1924 as the official system of weights and measures. However, it was provided that public offices would be allowed until June 30, 1924 to get the system working, and business in general be allowed until June 30, 1944.

Weights (1 kan = 1000 momme)

| | | | | | | | |
|---------|----------|---|----------|-----|---|----------|-------|
| 1 | gram | — | 0.035273 | oz. | — | 0.26667 | momme |
| 28.350 | " | — | 1 | " | — | 7.56000 | " |
| 3.75000 | " | — | 0.12328 | lb. | — | 1 | " |
| 1 | kilogram | — | 2.20459 | lb. | — | 0.266667 | kan |
| 0.45360 | " | — | 1 | lb. | — | 0.12096 | " |
| 3.75000 | " | — | 8.26720 | lb. | — | 1 | " |

Land Measures

(square ri-1296 chobu; 1 chobu-3000 tsubo; 1 se-30 tsubo)

| | | | | | | | |
|----------|---------------|---|----------|-----------|---|----------|--------|
| 1 | sq. metre | — | 1.19599 | sq. yds | — | 0.30250 | tsubo |
| 0.834613 | " | — | 1 | " | — | 0.25293 | " |
| 3.30579 | " | — | 3.59369 | " | — | 1 | " |
| 1 | are | — | 0.024711 | acres | — | 1.00833 | se |
| 40.468 | are | — | 1 | acre | — | 40.806 | se |
| 0.99174 | " | — | 0.024500 | acres | — | 1 | " |
| 1 | sq. kilometre | — | 0.38610 | sq. miles | — | 0.064836 | sq. ri |
| 2.58999 | " | — | 1 | " | — | 0.1679 | " |
| 15.42347 | " | — | 5.9550 | " | — | 1 | " |

Measure of Capacity

10 go = 1 sho; 10 sho = 1 to; 10 to = koku

| | | | |
|-------|---------|---|--------|
| 1.588 | quarts | = | 1 sho |
| 3.970 | gallons | = | 1 to |
| 4.962 | bushels | = | 1 koku |

A hyo is a bale of charcoal, rice, etc.

Distance and Length (ri-36 cho-2160 ken; ken-6 shaku-60 sun)

| | | | | | | | |
|---------|-----------|---|----------|-------|---|---------|-------|
| 1 | metre | — | 3.28084 | ft. | — | 3.30000 | shaku |
| 0.30480 | " | — | 1 | " | — | 1.00584 | " |
| 0.30303 | " | — | 0.99419 | " | — | 1 | " |
| 1 | " | — | 1.09361 | yds | — | 0.55000 | ken |
| 0.91430 | " | — | 1 | yd | — | 0.50292 | " |
| 1.81818 | " | — | 1.988369 | yds | — | 1 | " |
| 1 | kilometre | — | 0.62137 | miles | — | 0.25463 | ri |
| 1.60934 | " | — | 1 | mile | — | 0.40979 | " |
| 3.92927 | " | — | 2.44029 | miles | — | 1 | " |

List of Shoguns

| | | | |
|----------------------------|--------------------------|---------------------|--------------------------|
| Minamoto no Yoritomo | (1192-1199) | Ashikaga Yoshitane | (1508-1522) |
| Minamoto no Yoriye | (1203-1219) | | Restored |
| Fujiwara no Yoritsune | (1226-1244) | Ashikaga Yoshiharu | (1522-1546) |
| Fujiwara no Yoritsugu | (1244-1252) | Ashikaga Yoshiteru | (1546-1565) |
| Munetaka (Imperial Prince) | (1252-1266) | Ashikaga Yoshihide | (1568) |
| Koreyasu | " " | Ashikaga Yoshiaki | (1568-1573) |
| | (1266-1289) | Tokugawa Ieyasu | (1603-1605) ¹ |
| Hisaakira | " " | Tokugawa Hidetada | (1605-1623) ¹ |
| Morikuni | " " | Tokugawa Iemitsu | (1623-1651) |
| | (1308-1333) | Tokugawa Ietsuna | (1651-1680) |
| | (1334-1336) | Tokugawa Tsunayoshi | (1680-1709) |
| Ashikaga Takauji | (1338-1336) ¹ | Tokugawa Ienobu | (1709-1712) |
| Ashikaga Yoshiakira | (1358-1367) | Tokugawa Yoshimune | (1716-1745) |
| Ashikaga Yoshimochi | (1394-1423) ¹ | Tokugawa Ieshige | (1745-1760) |
| Ashikaga Yoshikazu | (1423-1425) | Tokugawa Ieharu | (1760-1786) |
| Ashikaga Yoshinori | (1429-1441) | Tokugawa Ienari | (1787-1837) ¹ |
| Ashikaga Yoshikatsu | (1442-1443) | Tokugawa Ieyoshi | (1837-1853) |
| Ashikaga Yoshimasa | (1443-1473) | Tokugawa Iesada | (1853-1858) |
| Ashikaga Yoshihisa | (1473-1489) | Tokugawa Iemochi | (1858-1866) |
| Ashikaga Yoshitane | (1490-1493) | Tokugawa Yoshinobu | (1866-1867) ¹ |
| Ashikaga Yashizumi | (1494-1508) | | |

¹ Abdication. In other cases, death.

List of Regents (Shikken)

| | | | |
|----------------|--------------------------|---------------|-------------|
| Hojo Tokimasa | (1203-1205) ¹ | Hojo Tokiyori | (1246-1256) |
| Hojo Yoshitoki | (1205-1216) ¹ | Hojo Tokimune | (1268-1284) |
| Oye Hiromoto | (1216-1219) | Hojo Sadatoki | (1284-1301) |
| Hojo Yoshitoki | (1219-1224) | Hojo Morotoki | (1301-1311) |
| | Restored | Hojo Takatoki | (1316-1326) |
| Hojo Yasutoki | (1224-1242) | | |
| Hojo Tsunetoki | (1242-1246) | | |

¹ Abdication. In other cases, death.

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